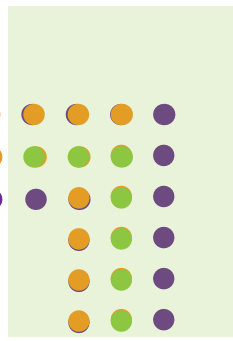
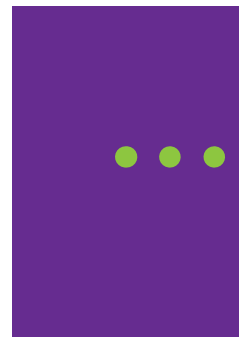
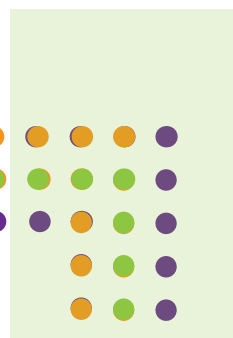
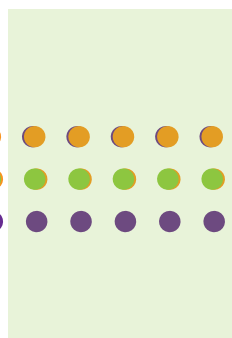
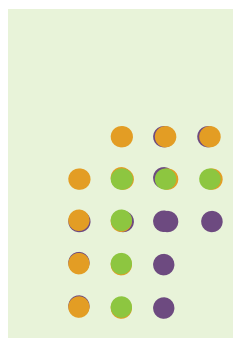
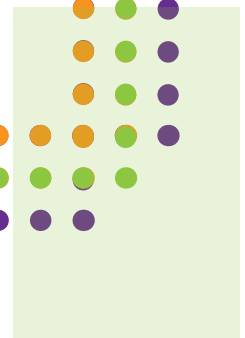
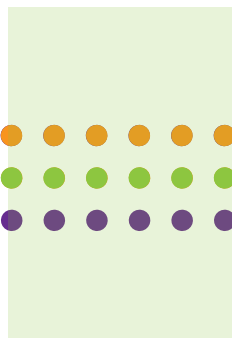
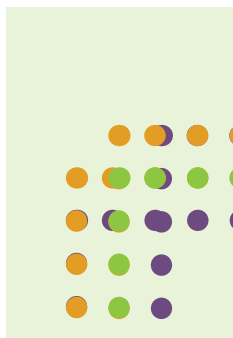
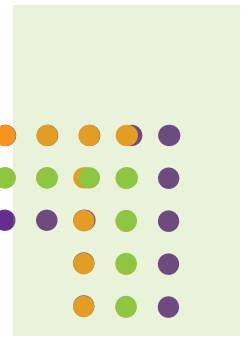
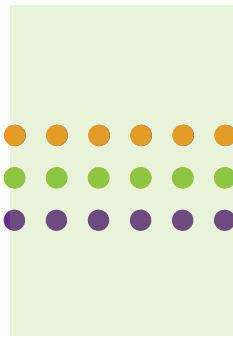
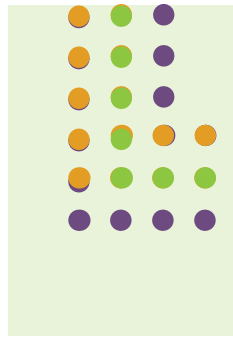




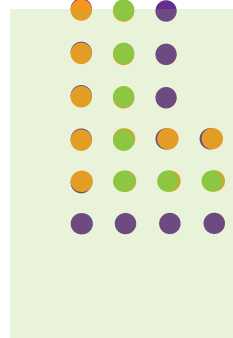
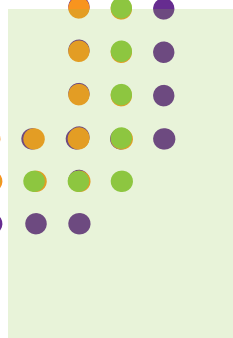
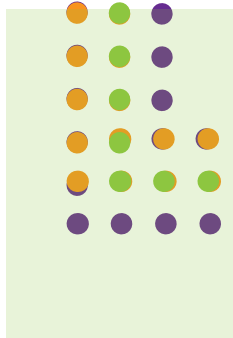
PLAY YOUR ROLE



THE
PROJECT
TOOLKIT



WITH
15
ITINERA-
RIES



Play Your Role is a project funded by the European Commission under the Rights, Equality and Citizenship Programme (2014-2020) and results from a partnership between seven international institutions:

ZAFFIRIA, Italy

CIAC, Universidade do Algarve, Portugal

COSPE, Italy

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Itineraries are written by

JFF: Ulrich Tausend, Sebastian Ring, Dominik Joachim, Jakob Ganzert and Alexander von Wedel

Cospe: Margherita Longo and Sara Cerretelli

Zaffiria: Adriano Siesser and Alessandra Falconi

Fundacja Nowoczesna Polska: Małgorzata Bazan and Maciej Dowgiał

Graphic Design: Cecilia Piazza

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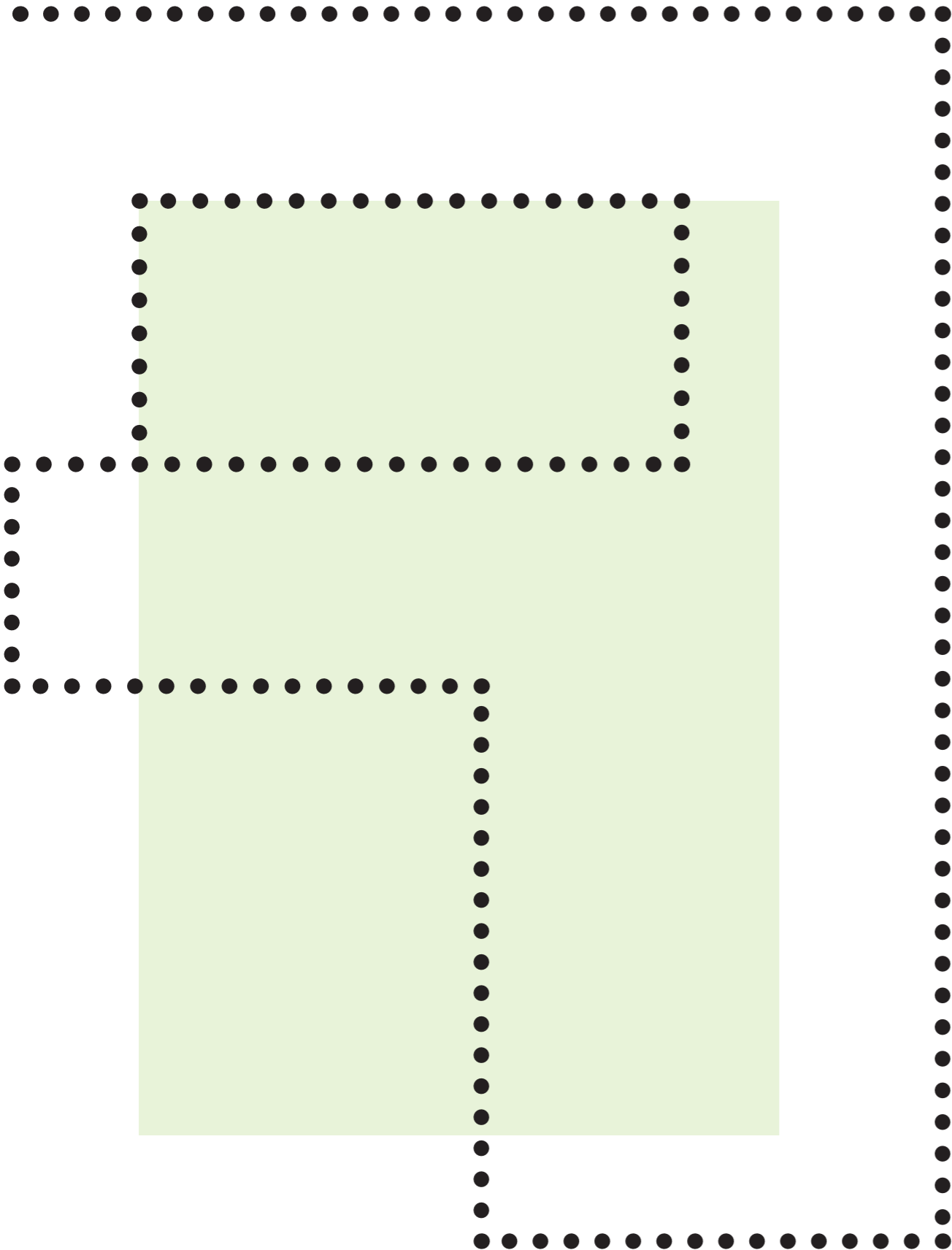
4 INTRODUCTION

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INTRODUCTION



Where we started from

Online Hate Speech has been addressed in Europe for some time now, in the public discussion as well as at political and institutional level. With the implementation of the Code of Conduct, since May 2016 many important platforms have committed themselves to fight the spread of such content in Europe. The 3RD evaluation of the Code of Conduct on countering illegal online hate speech carried out by NGOs and public bodies released on 19TH of January 2018¹ shows a positive fact on the commitment of online platforms to tackle the issue and delivering significant progress. However, the results of the “2ND monitoring exercise of the implementation of the Code of Conduct” (Fact sheet *Code of Conduct on countering hate speech online. One year after June 2017*) show a fourfold increase in the notifications of hate speech online being the main grounds for reporting Xenophobia (17.8 %), which includes anti-migrant hatred, has been reported, together with anti-Muslim hatred (17.7 %), as the most recurrent ground of hate speech, followed by ethnic origin (15.8 %).

Intrinsically woven with the world of social media is the field of video games, still marginally studied in relation to hate speech. **Nowadays video games represent one of the most influential media in popular culture:** at European level the 97% of teenagers (12-17) (40% of which are girls) plays or has played video games²; counting just the European console market, the top 20 best-selling games have sold a sum that exceeds 973 million copies. In this regard, during 2018 the video game market has reached new records in terms of size of gaming communities. Two relevant examples are Playerunknown’s Battlegrounds (PUBG) and Fortnite. PUBG is the first videogame popularizing the “battle royale” genre, a type of video game in which a large number of players (usually 100) compete on the same map at the same time and where only one survives. Released in 2017, the video game constantly records more than 500 million hours of play per month and in January 2018 reached a peak of 3,236,000

1 europa.eu/rapid/press-release_IP-18-261_en.html

2 www.pewinternet.org/2008/09/16/teens-video-games-and-civics/

players playing simultaneously on its server. Of the same genre is also Fortnite, much discussed by the media for its popularity, which sees hosting over 40 million players every month. Playable on almost any device – home console, pc, tablet and even mobiles – is currently one of the biggest video game in the world. Fortnite and PUBG are definitely between the most popular titles streaming platforms such as Youtube or Twitch (live streaming video platform mainly focused on video games), where the most followed top players have millions of followers and paying subscribers (Ninja, one of the most famous Fortnite pro-players, has over 9 million subscribers).

Despite the importance of video game industry and its role in the teenagers' life, the existing tools still struggle to fully tackle the problem of hate speech. Considering the difficulties of teenagers and young people to identify it and face it constructively, this gap can have negative repercussions on the development of a critical spirit. Still, **the gaming communities are particularly active and could be places in which researchers could analyze the phenomenon and study possible interventions.**

As Jane McGonical suggests in her book *Reality is Broken: "We live in a society where a substantial part of the population dedicates its best energy to play, creates its best memories in gaming environments and collects the biggest hits in the game worlds"*³.

At the moment, at an educational and cultural level these communities are generally not supervised: teachers and youth workers tend to avoid these gaming worlds and lack intervention tools that can put adults at their ease in guiding young people towards greater awareness. Furthermore, the risk is that confronting such world, capable of stirring deep passion, in a "scholastic" way would result to be ineffective. On the other hand, it is necessary to take from the video game worlds the "great desire for a strong sense of community, a more involving and meaningful life"⁴ that reduces the fear of the other

³ McGonical J., *Reality Is Broken. Why Games Makes Us Better and How They Can Change the World*. The Penguin Press, New York, 2011

⁴ Ibidem

and takes away the force of racism and violence as a means of affirming the self.

Hate speech in video games can be mainly found in three different circumstances:

1. **Offline gameplay**
2. **Online gameplay**
3. **Online community**

The first aspect - the offline gameplay - concerns the contents and the overall player experience. In this regard, some video games can contain material related to hate speech or can encourage its development in form of very cruel and violent language and situations. This issue is well exemplified by the identification of PEGI (Pan European Game Information is a European video game content rating system) content descriptors such as Discrimination and Bad language, used in (in)famous video games such as Grand Theft Auto.

The online gameplay relates to the dynamics of interaction with other players during online multiplayer gaming sessions. Often unmoderated, activities such as the building of teams or clans, the sharing of strategies and the voice chat, can result in conflicts or be a vehicle of hate speech. Real time actions that can't be regarded only as virtual, as they implicit the gamer as a real person and can have "real" life implications and influences, as leading to conflicts among friends and classmates⁵. As an example, PewDiePie – Youtube celebrity related to the "let's play" genre – has suffered fines and has seen its sponsors withdrawing contracts for having made anti-Semitic insults on his Youtube channel.

The third aspect regards the online communities, formed around specific video games (es., PUBG, Fortnite, League of Legends and Overwatch) on social media and video game platforms (e.s, Twitch, Steam and Reddit), where it's easy to find comments full of verbal violence, intolerance, or even "virtual stones" to those who express conflicting opinions. Unfortunately, in recent years these

⁵ www.reseau-canope.fr/agence-des-usages/le-climat-de-classe-et-les-environnements-virtuels-de-socialisation.html

attitudes can be found in several examples, such as harassment campaigns against women of the video game industry or hate groups⁵ and white supremacist servers⁶. More serious episodes have seen a shift from the digital world to the real one, putting at risk the privacy of prominent personalities of these communities or even their own safety⁷.

In this regards, big companies like Ubisoft has decided to implement a Code of Conduct on its community systems and in-game chats, banning players who use racist or homophobic insults. Players banning depends on how extreme the offense is and it might take two, seven or fifteen days or even permanent ban (e.g., Tom Clancy's Rainbow Siege). Harder to track is everything that happens in chats and discussions: some Russian users report a general hatred when other players hear them speak in their language; similarly, because of the crisis in Syria, users with a Middle Eastern accent are literally the target of offenses and foul languages⁸. "When you are online you are feeling that you can say anything," said Larry Rosen, author of *The Distracted Mind: Ancient Brains in a High-Tech World*, adding "Lots of antisocial behavior happens when you feel a sense of freedom to say whatever you want."

But there are also the very positive aspects at this community level – Clans and guilds act as social structures that are important for creating and maintaining values and player virtues. One example from Germany would be "Dein Spiel dein Leben" (your game, your life), a community approach developing social guidelines for clans⁹. There are video games, either in the

5 www.kotaku.co.uk/2018/03/23/valve-is-quietly-deleting-hate-groups-but-it-isnt-solving-steams-big-problem

6 www.kotaku.co.uk/2017/08/14/discord-shuts-down-white-supremacist-servers-in-wake-of-charlottesville-rally

7 www.kotaku.co.uk/2018/09/13/after-shooting-at-dr-disrespects-house-streamers-are-concerned-for-their-safety

8 www.japantimes.co.jp/news/2017/05/14/business/tech/racial-ethnic-hate-speech-thrives-online-games/#.W7OLcWgzaUk

9 dein-spiel-dein-leben.de/kampagne/teams-clans-gilden

mainstream market, either in the independent scene, that propose counter narratives, promoting positive and virtuous behaviors.

Following these considerations, **it is necessary to work on education and prevention, helping young people to critically understand the nature of media messages in video games and to recognize hate speech and its impact on individuals and at the same time to be able to propose positive counter narratives.**

The pedagogical itineraries: 15 ways of approaching the topic

The pedagogical itineraries for teachers and youth workers allows young people to approach the theme in a new way, modifying the way they think and act in their everyday life and stimulating the desire to engage and make strong and meaningful connections with the world around them. Media, such as video games and game-related practices, are complex and intertwined worlds that play an important role in the everyday life of youngsters and adult citizens and have therefore a significant influence when it comes to building concepts of the other, behavior patterns and conflict management. The attention to this influence has been addressed mostly through the negative connection with violent behavior, violent radicalization (thinking of ISIS "propaganda tools" and their link to media like video games¹⁰), or lesser worrying but problematic leisure activities of students. Disregarded is the positive potential of the video game in providing for safe zones of behavior and confrontation, reinforcing and rewarding positive behavior, the ludic approach to serious topics and debates with a language that speaks directly to youngsters.

10 www.theguardian.com/world/2016/jan/29/how-isis-hijacked-pop-culture-from-hollywood-to-video-games

Media Literacy plays here a crucial role in providing the tools for critical thinking and the correct use of media, but also to reinforce more sensitive approaches around creativity. Media literacy is "all the technical, cognitive, social, civic and creative capacities that allow us to access and have a critical understanding of and interact with both traditional and new forms of media (...). It is closely related to active engagement in democratic life, to citizenship and the ability to exercise judgment critically and independently as well as to reflect on one's own actions, and can thereby enhance young people's resilience in the face of extremist messages and disinformation" (definition taken from the Council conclusions on developing media literacy and critical thinking through education and training adopted on 30 May 2016).

This toolkit presents 15 pedagogical itineraries that have been written by the project partners and come from different pedagogical experiences and European cultural contexts. There are 15 didactic proposals, also very different from each other, that approach the theme from different points of view, focusing on different aspects: arousing empathy, reinforcing correct and responsible behaviours, reflecting on stereotypes and prejudices, designing apps to fight online hatred... these are some of the proposals found within this toolkit.

The contribution of this Toolkit is in enhancing gamification in the role of creating safe zones for dialogue, debate and awareness of hate speech online starting from one of the most loved everyday life practices of the youngsters. And to foster its pedagogical potential through the creation of new educational materials that teachers and youth workers can use in their daily work. The project proposes to learn how to fight hate speech online starting exploiting video games in favor of the cause, by transforming a group of strangers into a community: discovering the other, activating empathy, trusting to be able to connect with others, having a common interest and the means to interact, by creating something.

Main Objectives

Contrast hate speech online, enhancing video games and gamification as tools to reinforce positive behaviors in teenagers.

Promote awareness and comprehension of xenophobic and racist online hate speech, through the exploitation of video games, for teachers and youth workers, that consolidate empathy and critical thinking,

Target group

Teachers, educators, youth workers and youngsters 11-19 years old.

Who we are

Play your role is a European project, funded by the European Union's Rights, Equality and Citizenship Programme (2014-2020).

The partnership is made of 7 partners, 6 organizations and 1 university from 6 European countries. Centro Zaffiria, coordinator, works in the field of Media Education, organizes and develops training for teachers and workshops in school and extra school, and designs educational applications and games. COSPE, non-profit organization, works in Italy, Europe and 30 countries worldwide. One of its main activities is to work in schools with children and adolescents to promote intercultural education and to combat online hate speech. Vsl EDUKACINIAI PROJEKTAI (EDUPRO), non-profit organisation engaged in researching, developing, organizing, providing, coordinating and supervising trainings in the field of non-formal education for various target groups as well for professionals and volunteers, dealing with vulnerable groups, media education and social integration. UALG: The University of Algarve is the host institution of CIAC - Centro de Investigação em Artes e Comunicação (Center for Research in Communication Sciences and Arts). The CIAC is a research unit evaluated by the Foundation for Science and Technology. Modern Poland Foundation, supports media and digital education, promotes free access to digital culture and fights for better Internet legislation. Savoir*Devenir, non-profit association, backed by the Unesco chair "Savoir-Devenir" located at the Sorbonne Nouvelle University in Paris, that aims at supporting the digital transition through actions in favor of: Media and Information Literacy; Digital literacy and Internet governance. The JFF - institute for media research and education has been investigating how younger generations deal with media through research and practical experience.

The authors of this toolkit are:

Centro Zaffiria, Cospe (IT)

Modern Poland Foundation (PL)

JFF institute for media research and education (DE)

Digital Competences Areas

An important feature of the pedagogical itineraries presented in this toolkit is the relationship between analog and digital: there are many and varied "manual" activities that are proposed for digital education. The concrete work "by hand" allows students to interact with each other with greater concentration, makes visible the processes necessary to be able to achieve the objectives, enhance the different skills of the students.

The pedagogical itineraries propose to produce collectively the resources needed to raise awareness and better understand the phenomenon of online hate speech.

Scissors, glue and colors are in constant dialogue with the screens and this method of work that alternate and integrate helps young people to reflect on the meaning of their digital experiences.

Each pedagogical itinerary aims at the development of specific digital skills. These skills have been divided into five macro areas in the publication *The Digital Competence Framework for Citizens* by the Joint Research Centre (JRC), the European Commission's science and knowledge service (2017). The areas of competence are indicated on the introductory page of each teaching unit.



COMPETENCE AREA 1

Information and data literacy

- 1.1 Browsing, searching and filtering data, information and digital content
- 1.2 Evaluating data, information and digital content
- 1.3 Managing data, information and digital content



COMPETENCE AREA 2
Communication and collaboration

- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.3 Engaging in citizenship through digital technologies
- 2.4 Collaborating through digital technologies
- 2.5 Netiquette
- 2.6 Managing digital identity



COMPETENCE AREA 3
Digital content creation

- 3.1 Developing digital content
- 3.2 Integrating and re-elaborating digital content
- 3.3 Copyright and licences
- 3.4 Programming



COMPETENCE AREA 4
Safety

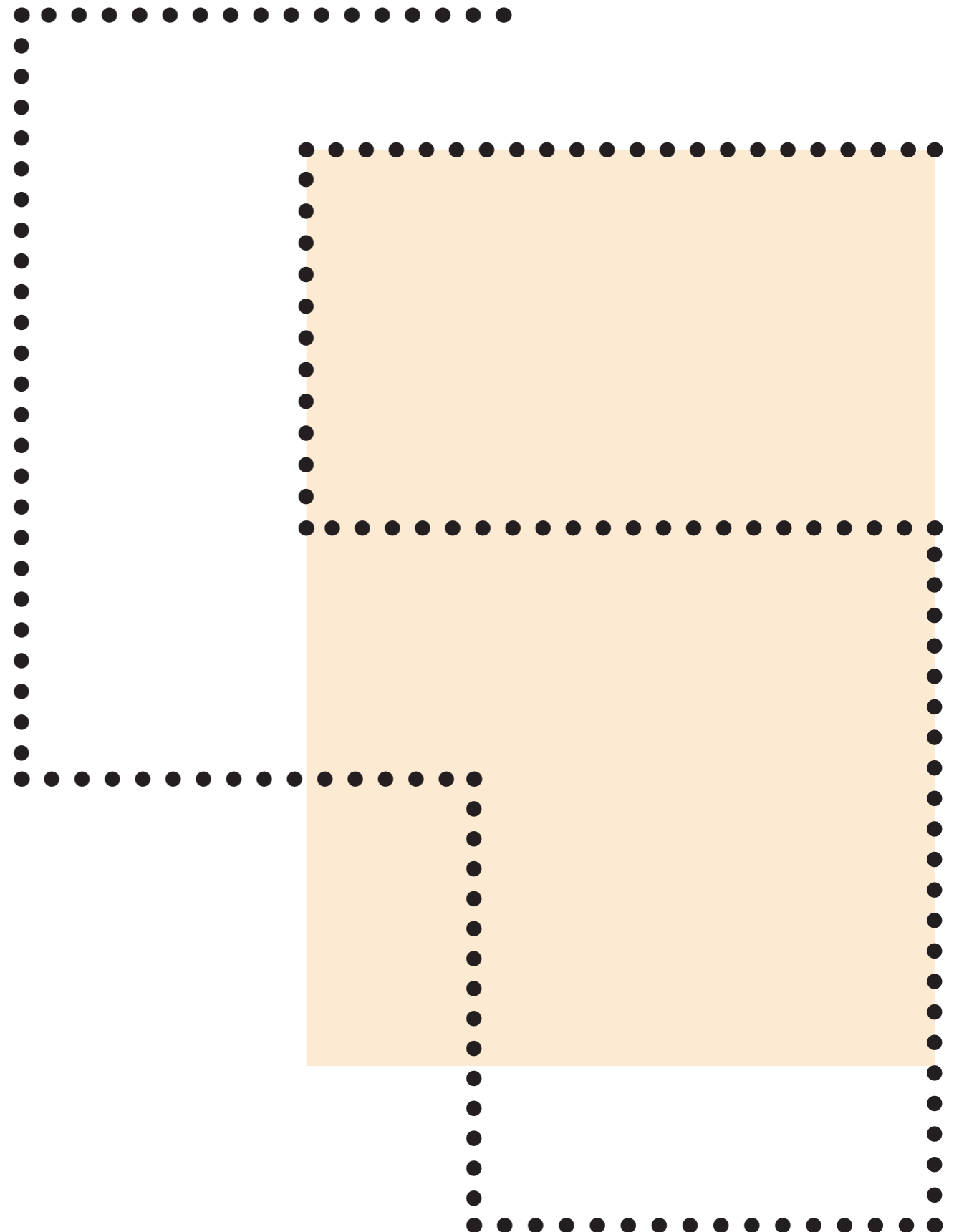
- 4.1 Protecting devices
- 4.2 Protecting personal data and privacy
- 4.3 Protecting health and well-being
- 4.4 Protecting the environment



COMPETENCE AREA 5
Problem solving

- 5.1 Solving technical problems
- 5.2 Identifying needs and technological responses
- 5.3 Creatively using digital technologies
- 5.4 Identifying digital competence gaps

ITINERARIES





Itinerary #1 Invasion of the Cyber Trolls



Competences



- 1.1 Browsing, searching and filtering data, information and digital content
- 1.2 Evaluating data, information and digital content



- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.3 Engaging in citizenship through digital technologies
- 2.4 Collaborating through digital technologies
- 2.5 Netiquette
- 2.6 Managing digital identity



- 4.3 Protecting health and well-being



- 5.3 Using digital technologies creatively

Tags

- Trolls
- Hate Speech
- Digital board game
- Discussion culture on the Net
- Resistance to provocation
- Recognition of other opinions
- Empathy
- Teamwork
- Strategy development

Time frame

2 – 8 hours

Audience

- Young people between the ages of 12 and 21
- 6 – 24 participants (3 – 4 young people per group) + 1 game leader

Overview

The workshop uses game-based methods. The central component is a digital board game (*Invasion of the Cyber Trolls*) for youth groups about identifying and preventing Hate Speech and handling it adequately. Hate Speech on the Net is a great challenge in digital life. Young people in particular suffer from this kind of destructive behavior: firstly because a considerable part of their lives takes place on the Net and secondly because they have to contend with many uncertainties due to their development processes. Accordingly, media educators are called upon to take preventive and supportive action.

The digital board game *Invasion of the Cyber Trolls* makes such a contribution:

This game is about ridding the social networks of "trolls". These beings – here depicted as proverbial trolls – symbolize people on the Net who make disparaging and provocative statements towards others. Thus, *Invasion of the Cyber Trolls* contributes in a playful-metaphorical way to the identification of Hate Speech and to the responsible reaction of it.

The digital board game can be played on tablets or computers. Once the game has been finished the participants, discuss which solution they have found to deal with the trolls.

Context

Invasion of the Cyber Trolls is suitable for school classes as well as for child and youth work. The workshop offers special added value for teenagers and young adults who are currently involved in the topic of Hate Speech. However, mindfulness and empathy are required, as negative experiences that have been made in this context may be triggered again.

The workshop materials contain texts such as: *"Beware, this troll knows what he is doing! He deliberately spreads lies and actively makes sure that other people feel bad. He even goes beyond the boundaries of the Internet for this and could become a real danger."*

Furthermore, the evaluation asks about personal experiences in the following and similar situations:

- Personal insults by known persons
- Intentional dissemination of rumors / lies
- Insults made to groups of people / society

The *Invasion of the Cyber Trolls* workshop was originally developed by the Open Knowledge Foundation but adapted for Play Your Role. Unless otherwise noted, all materials can be used under the Creative Commons License CC-BY 4.0, OKF DE. The Open Knowledge Foundation has compiled all the information you'll need to conduct the workshop yourself. An overview of all materials, a detailed schedule as well as teaser videos and ready-made information material for printing yourself can be found at demokratielabore.de/workshops/invasion-der-cybertrolle/ (German) and playyourrole.eu (English).

The central component is the digital board game of the same name, available in open source in German. The English version is in development. Unless more localized versions become available, we recommend using the game only with pupils who have a sufficient level of German or English proficiency.

Required media

Venue:

- 1 small room per group of 4 or separate areas in a large room
- Tables and chairs, projector
- Drinks, snacks
- Presentation material (paper, pens, markers, tape, adhesive dots, etc.)
- Tablets/Computers + WebApp "Invasion of the Cyber Trolls"
- Flipchart to note down the values for groups and the whole workshop

Media:

- One tablet, mobile phone or laptop per group
- Board game and App
- Ninja handout
- Target handout
- Play material

Objective

The goal of the game *Invasion of the Cyber Trolls* is to free the social network from "trolls". To achieve this, the team members have to solve tasks and confront opponents who confront them with hostilities and nasty sayings. Instead of classical fights, however, these can only be defeated by appropriate behavior. To do this, it must first be considered how to recognize and deal with "trolls" on the Net, how to prevent Hate Speech and how to argue well in debates.

The system of the board game is simple enough to be learned and understood very quickly, but still provides incentives and a framework for the players' actions. An App on a tablet guides players through the game and the encounters, in which several solution strategies (e.g. discuss, be nice, report, ignore) are possible. Players present their strategies to each other after the game is finished and examine them for effectiveness in real life.

Preventive work is done by raising awareness of the topic: young people who have taken a critical look at Hate Speech are no longer at such high risk of expressing themselves in an inappropriate manner. In addition, these young people learn strategies for defending others and for self-protection when provoked, they acquire knowledge about appropriate behavior, learning to recognize other opinions, teamwork and strategy development.

Working Methods

SEGMENT 1: Introduction and overview

- Introduction: Awakening the desire to play
- Warm-up: Teamwork, change of perspective and group formation
- Game preparation: Getting to know play material, agreement on roles:

Methods:

- Getting to know each other
- Warm-up game/icebreaker "Ninja" variation with theme (Superheroes instead of ninjas)

First the game leader explains briefly what it's all about (role play to save a kingdom from trolls) and gets an overview of the group by means of the following questions:

- Who is often online/offline?
- Who uses different roles online?
- Who is active in forums, messengers, networks?
- Who knows what a troll is?

"In Internet slang, a troll is a person who starts flame wars or intentionally upsets people on the Internet by posting inflammatory and digressive, extraneous, or off-topic messages in an online community (such as a newsgroup, forum, chat room, or blog) with the intent of provoking readers into displaying emotional responses and normalizing tangential discussion, either for the troll's amusement or a specific gain."

Wikipedia contributors. (2020, July 4). Internet troll. In Wikipedia, The Free Encyclopedia. Retrieved 23:11, July 22, 2020, from en.wikipedia.org/w/index.php?title=Internet_troll&oldid=966031376

- Who has encountered trolls?

It is then explained that today is about how to deal with trolls and save an entire kingdom in the process.

Afterwards - as a warm-up game and "icebreaker" - the movement game "Ninja", which is widely used among young people, is played. Instead of ninjas everyone slips into the roles of their favorite superheroes. The game leader proactively supports the role play.

Afterwards the participants come together in groups of 4 persons. Each group takes a seat at a table with the board game and all its elements, including the App (preferably on a tablet - PC or mobile phone are also possible). When the start button is clicked, the App guides the participants through the game: first, the participants are asked to agree on the roles and to prepare the corresponding figures and character sheets.

Working Methods

SEGMENT 2: Game

- App introduces the game: Story and rules
- Core game: Practical experience, group cohesion, recognizing trolls and dealing with them

Methods:

- App
- Digital board game

In the App you are welcomed and introduced to the following situation: "The Cyber Empire is overrun with hate and rude trolls and must be saved."

The game starts and the App explains what you can do in the turn.

Basic: The middle of the board must be kept clear. Small trolls emerge from four nearby rooms and move towards the middle. If you meet them, you have to make decisions about situations that are explained via the app. If the players get into the rooms, they can try to free them from the "head troll". To do so, they can use their skills to gather various information and then decide on different behavior patterns. The game is over when all rooms are freed.

SEGMENT 3: Evaluation

- Game evaluation: Playful reflection
- Reference to non virtual life: Reflection
- Workshop evaluation: Final round

Methods:

- Game-based reflection
- Transfer: Transferring gaming experience to real life
- Final round

In the third phase of the workshop, the character sheets are evaluated. The players have previously noted which behaviors were tried out against small and large trolls and which were successful how often. These behaviors are then added up per person, per group and ultimately for all of participants.

The following basic questions are then discussed:

- How did you decide?
- Which behaviors do you think work well and why?
- Do your simulated actions also work in real life?
- What would you do differently in real life?
- Do you know of other troll species?
- How can you recognize their behavior?
- Are there other ways of acting?

After that, targets on the themes of the game are handed out for each group. These are each quartered and marked with key points, such as "Direct experience // Do I know // Did I have in the environment // Do I find it very/less bad". Now all participants are asked to stand up and put

a cross on each target for their answer. Then each group evaluates its target with the help of the following guiding questions:

- Why is the outcome of this workshop like this?
- What would be the estimated result for all of Germany?

Finally, the groups briefly present their results based on their own target. The questions are read out and the result of the discussion is summarized. This is followed by a short joint discussion and reflection:

- What do you take away?
- Which open questions remain
- What was good / not so good?

In a nutshell

Invasion of the Cyber Trolls is a game-based, digitally supported workshop for youth groups for the identification and prevention of Hate Speech and the adequate handling of it. The central component is the digital board game of the same name.

To support the transfer of knowledge from the game to everyday life, classical pedagogical methods such as guided group discussions and other methods of reflection are also used.

Sources/Links

The Itinerary *Invasion of the Cyber trolls* is based on the game and workshop concept *Invasion der Cyberrolle* CC-BY 4.0, OKF DE.

Download the materials and app:

- *Invasion der Cyberrolle* (original German version): demokratielabore.de/workshops/invasion-der-cyberrolle/
- English version: playyourrole.eu
- Ninja: ultimateninjacombat.com



ESSENTIAL MATERIALS

Instruction Manual of the Game *Invasion of the Cyber Trolls*

Introduction

We know them all: trolls on the Internet. In this game, you'll have to work together and, with a little thought and luck, prevent the cyber trolls from taking over the Internet completely. Protect your savespace and make the Internet a place of cooperation!

Preparation

Get pens, message boards, characters, the troll guide and character sheets ready. To play you also need a webapp: demokratielabore.com/workshops/downloads/invasiondercyberrolle/app

You can access it with any device that can display web pages. On mobile phones and tablets it also works offline, if you save it as an App on the start screen.

Start of the game

Select a character, pick up the corresponding character sheet, write your name and, if desired, your nickname on it. The person with the role of "scholar" should already take a closer look at the troll guide to ensure that you are prepared for the head troll battles. When you start the app, you can add your own swear words and (de)activate the read aloud option under settings. Then press start and you will receive detailed instructions on how to set up the game board and how the individual moves work.

Aim of the game

Your task is to protect your safe space and at the same time get to the social media rooms where you have to defeat the purple head trolls. Along the way you will fight normal little green trolls and receive messages that can be both positive and negative.

Procedure

The person who last published something on a social platform is allowed to start, after that it goes on in turn. A move works like this:

- Touch your character in the app
- Move up to 2 fields
- Stand or land on a field with a troll: troll fight
- Stand or land on a field with a message tile: message
- Stand or land on a door to a social media room where there is another person: open the room
- Ready? Tap your character again. Was it all four players' turn: troll's turn

Move

You can move 0, 1 or 2 squares. But only horizontally and vertically, not diagonally. You can move to all squares, even if they are already occupied by others. The safespace counts as one large field. Actions (message, troll fight, open the room) can be triggered before or after your steps:

e.g. troll fight → move 1 field back → message → move 1 more field back → open the room.

Message

If there is a message tile on your field, you can open the message with the message button. Good or bad things can happen. Sometimes you will be asked to place the tile in the bottom bar of your character sheet so that you don't forget its function. Afterwards, the position of a new tile is always digitally diced. If there is already a tile on the field, roll the dice again. If all tokens are gone, no more tokens can be placed.

Green troll fight

If there is a green troll on your field, the fight will start immediately. Press the troll fight button and then decide how you react to the troll attack. Others can help you, but you must decide.

IMPORTANT: DOCUMENT EVERY VICTORY AND DEFEAT ON THE CHARACTER SHEET WITH THE CORRESPONDING SYMBOLS! THIS IS ESSENTIAL FOR THE EVALUATION.

Open the room

When two figures are on the door panel in front of a social media room, the main troll fight begins. Press the "open the room" button and set which two figures (click on the figures) open which room (click on the room) and fight all 4 together.

Use your special skills for this: open the left side menu and select one of your two skills to find out more about the troll. The more you know about the head troll, the easier it is to look up its type in the troll guide and get tips on how to deal with it. Then choose one of the four ways of dealing with the troll and live with the consequences.

IMPORTANT: DOCUMENT EVERY VICTORY AND DEFEAT ON THE CHARACTER SHEET WITH THE CORRESPONDING SYMBOLS! THIS IS ESSENTIAL FOR THE EVALUATION.

Troll's turn

When it was everyone's turn, all the small trolls (who are not standing on a field with a game piece) move forward along the arrows on the game board towards safespace. They will not move to fields where other trolls are already standing. They line up one after the other. Afterwards the head trolls call for reinforcements: roll the dice twice to see from which space new small trolls appear. Has a head troll from a room that has been rolled already been defeated? Are the two spawn fields, where the trolls were supposed to appear, already occupied? Lucky - no new troll will appear from there!

Tips

It makes sense for two people to run in one direction in order to get a social media room as soon as possible. Social media rooms that have been freed from the head trolls do not call for new little trolls!

- During the head troll fight, read exactly what the troll has done, use all your skills, try to find out what kind of troll it is with the help of the guide, and above all, discuss together
- If there are already 3 trolls (whether green or purple) in the safe space, it is best to guard the last field with a figure, so that another troll doesn't jump in by chance. Then you have lost!
- Small trolls cannot get past you. You can block their way while

moving. But be careful: until you have defeated them, you will not be able to get away either!

- There may be more than one game figure on a field. The advantage of being one of the good guys is that you can help each other to defeat a troll

Note on the game

The troll guide can also help with small trolls, but it does not necessarily have to. Trolls are and remain unpredictable. They are not always fair and therefore this game is not. Stay tuned anyway!

End of the game

You've won when all 4 purple head trolls have left the social media rooms. You have lost if the head trolls or the small green trolls have occupied all 4 fields in the safe space.

Evaluation

Now add up all data on all character sheets, i.e. how many times was lost or won with "ignore", "discuss" and "be nice / report". Discuss afterwards which tactic was used to win the most against trolls, which was used to lose the most, and whether this procedure actually works in reality.

What else have you observed? Have you encountered similar situations in reality? How can you recognize troll behavior as such?

Remix!

All materials and the App (demokratielabore.de/work-shops/invasion-der-cybertrolle) are freely available under the Creative Commons License "CC-BY 4.0, OKF DE" for downloading, printing, modifying and extending.

Characters Sheets

Healer

Ability against the head trolls:

1. Ask friends:
2. Ask parents:

Draw the symbols in the circles to count how many trolls you have encountered and what you have done:

- Ignore
- Be nice/ report
- Discuss

Defeated trolls:

+ 1 message + 1 running
+ 2 running - 1 green troll

Lost against trolls:

+ 1 message - 1 running
- 2 running + 1 green troll

Put the tiles here if you have a matching message:

- suspend the next round
- go three steps next round
- take only one step next round
- paralyse one troll at the end of the round
- immune against negative consequences

Seeker

Ability against the head trolls:

1. google the troll
2. check his page

Draw the symbols in the circles to count how many trolls you have encountered and what you have done:

- Ignore
- Be nice/ report
- Discuss

Defeated trolls:

+ 1 message + 1 running
+ 2 running - 1 green troll

Lost against trolls:

+ 1 message - 1 running
- 2 running + 1 green troll

Put the tiles here if you have a matching message:

- suspend the next round
- go three steps next round
- take only one step next round
- paralyse one troll at the end of the round
- immune against negative consequences

Fighter

Ability against the head trolls:

1. confront troll
2. ask troll friendly

Draw the symbols in the circles to count how many trolls you have encountered and what you have done:

- Ignore
- Be nice/ report
- Discuss

Defeated trolls:

- +1 message +1 running
- +2 running -1 green troll

Lost against trolls:

- +1 message -1 running
- 2 running +1 green troll

Put the tiles here if you have a matching message:

- suspend the next round
- go three steps next round
- take only one step next round
- paralyse one troll at the end of the round
- immune against negative consequences

Scholar

Ability against the head trolls:

1. search for articles
2. search for a website

Draw the symbols in the circles to count how many trolls you have encountered and what you have done:

- Ignore
- Be nice/ report
- Discuss

Defeated trolls:

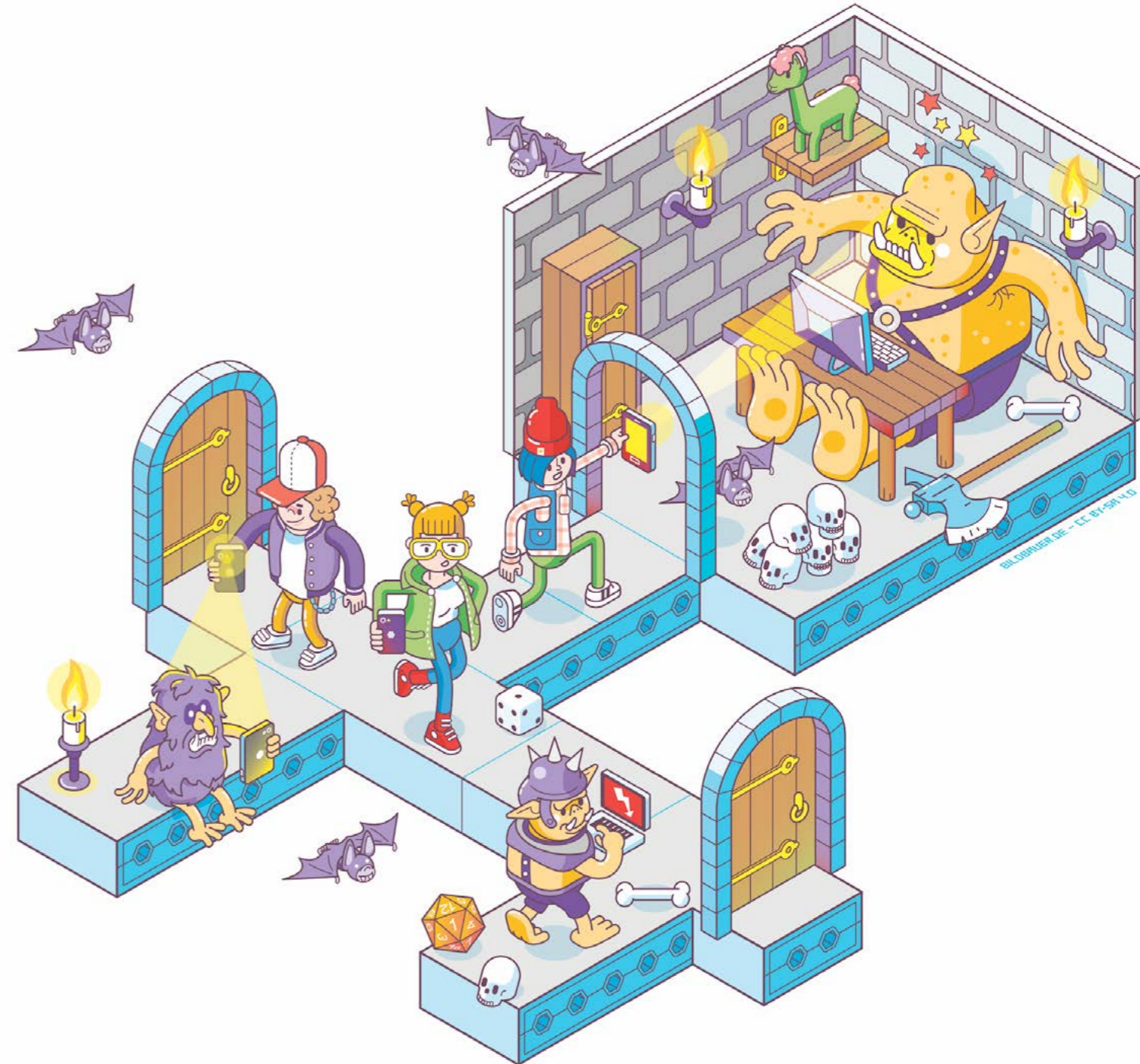
- +1 message +1 running
- +2 running -1 green troll

Lost against trolls:

- +1 message -1 running
- 2 running +1 green troll

Put the tiles here if you have a matching message:

- suspend the next round
- go three steps next round
- take only one step next round
- paralyse one troll at the end of the round
- immune against negative consequences



The Guide of the Cyber Trolls

With these records you can find out which level have the head trolls to decide on the right tactics! if you know the level, you can eliminate the worst decision from the beginning!

Level 1 Pranksters and insulters. These trolls only live for reaction and want you to get really annoyed. They simply enjoy it and actually want to cause aimless trouble. Staying nice and friendly rarely helps here. Then they only think that you are easy prey!

Level 2 This troll pretends to be very serious about the matter, but he digresses on every topic and doesn't really listen. He usually does everything to be right. He is quite a know-it-all about this, even though he would never admit it. Discussing against him rarely makes sense. He likes to ignore the facts.

Level 3 The nasty guy who sometimes starts out as a joker, but then moves on to the personal level. He attacks people directly and is a little more dangerous, because he often disguises himself as someone who just wants to tell the truth. His only goal is to hurt other people. Ignoring him completely is not a good idea. Often, he does not stop on his own again.

Level 4 This troll has made it his business to break something. He wants to cause as much harm as possible to a community, thing, group or person and does everything to keep on badmouthing them. Sometimes he doesn't even realize what he is doing and rarely listens to good arguments. Only a few let themselves be talked to. If you're just nice to him, he might think he's in the right.

Level 5 Careful, this troll knows what he's doing! He deliberately spreads lies and actively makes other people feel bad. He even goes beyond the boundaries of the Internet and could become a real danger. Never face that troll alone. Arguing wildly will definitely backfire here.

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Target Circles

Mark for each area how much you agree with the statements.

Personal insults by strangers

- I have already experienced that
- I have experienced that in my environment
- I think it is terrible
- I know how to handle

Personal insults by known persons

- I have already experienced that
- I have experienced that in my environment
- I think it is terrible
- I know how to handle

Reject other opinions / do not engage in discussions

- I have already experienced that
- I have experienced that in my environment
- I think it is terrible
- I know how to handle

Insulting people / social groups

- I have already experienced that
- I have experienced that in my environment
- I think it is terrible
- I know how to handle

Unintentional but naive spreading of rumours

- I have already experienced that
- I have experienced that in my environment
- I think it is terrible
- I know how to handle

Intentional spreading of rumours / lies

- I have already experienced that
- I have experienced that in my environment
- I think it is terrible
- I know how to handle

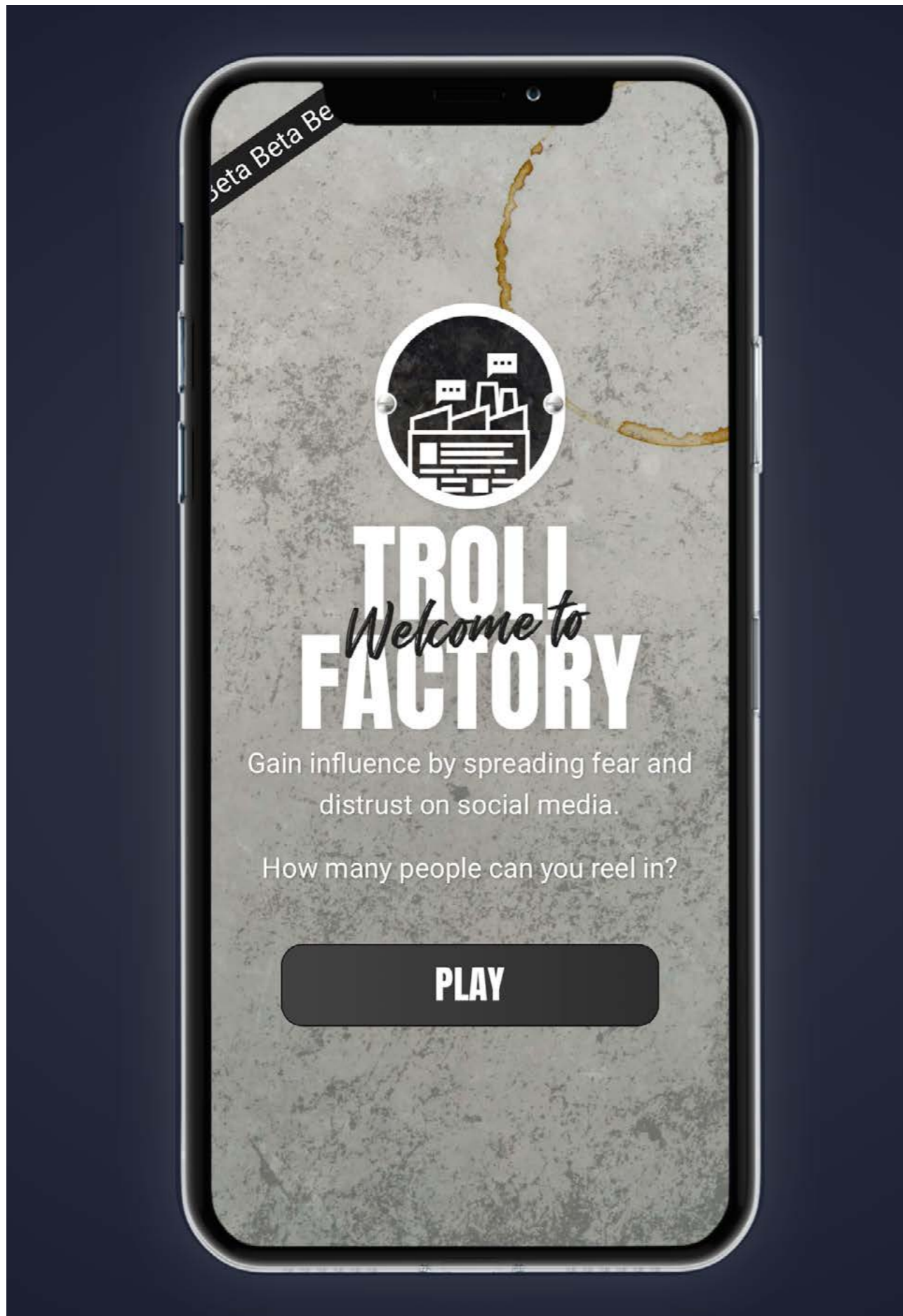
The Ninja Rules

1. Players form a circle, each standing at arm's width away from each other.
2. On the count of "3... 2... 1... NINJA!" all players jump into ninja poses. Choose your pose wisely!
3. Randomly choose a ninja to begin.
4. On their turn, each player is allowed to make one swift ninja attack. KAPOW! Thi can involve your whole body. HAYA! Eliminate others by striking their hand - the wrist is not included. You must stiffly hold the position you end your move in.
5. The next player is allowed to move once you have finished your attack.
6. If you are attacked by another player, you may dodge using only your arms.
7. When only two players remain, they begin the final duel. The final two ninjas stop fighting, bow, and stand back-to-back. On the count of "3... 2... 1... NINJA!" they jump into poses. The ninja with the boldest pose goes first and play resumes normally. The game ends when only one ninja remains.

The Ninja Code

1. Be ridiculous. The "winner" is not necessarily the most celebrated player; playing with style is more important.
2. No pullbacks. You must remain in the position you finished your move in.
3. Real ninjas fight with honor. If your hand was struck, you're out!
4. The only referee is the crowd. Impress the crowd and they'll take your side in disputes.
5. Have fun. There will always be another game of Ninja!





Itinerary #2 Newsgames



Competences



- 1.1 Browsing, searching and filtering data, information and digital content
- 1.2 Evaluating data, information and digital content
- 1.3 Managing data, information and digital Content



- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.5 Netiquette
- 2.6 Managing digital Identity



- 5.4 Identifying digital competence gaps

Tags

- Freedom of speech
- game design
- news
- paper prototype
- testing
- discussion

Time frame

5 hours

Audience

Suitable for more mature teens, 14-19 years old

Overview

Newsgames are video games that deal with current real-life issues or news content. By playing the game, the players experience the systematic conditions of an issue – in this case the issue of hate speech. Unlike most mainstream video games, news games are quite small, don't require a lot of time, gaming skills or sophisticated technical equipment. That makes them quite suitable for educational purposes.

This itinerary describes a pedagogical method of dealing with hate speech in a playful way. It bears the chance of experiencing the negative effects of hate speech and encourages discussions among young people. The design of paper prototypes for Newsgames provides insights in systematic conditions of problems like hate speech.

Objective

The main objectives of this Newsgame project are:

1. To provide an introduction to online hate speech in general, inform about strategies and examples,
2. Encourage discourses among the participants about their knowledge, experiences, possible responses and reactions to hate speech and
3. Initiate critical thinking about the systematic conditions of hate speech by creating own paper prototypes for news games.

Different micro methods contribute to getting to know each other and group dynamics. Creative group work also provides a platform for the acquisition of personal, team social and methodical competences.

Context

This news games method is designed for working with smaller or larger groups of young people. It is designed for a compact five-hour project phase. It can be implemented in a school class or an extracurricular group work. The different parts of the itinerary are divided by micro methods that can also be adapted and applied to the other itineraries proposed by Play Your Role. Ideally, the group continues its work on the project for the five hours, but the project can be split over different days.

Since the Newsgames that are played in the workshop deal with the topic of hate speech, it is important for the educator to know if there are participants who have already experienced Hate Speech themselves in their daily online activities – especially if bullying has been an issue in the social group. The educator should also play the games to be well prepared.

Required media

- 1 Smartphone or tablet per 2 participants (Bring Your Own Device + backup devices),
- Wireless Internet connection

Working Methods

To provide a more detailed overview, the segments are listed in a table.

TOPIC	EDUCATIONAL GOALS	METHODS In general, a mix of Inputs, discussions, play-sections and a creative parts	TECHNICAL REQUIREMENTS AND MATERIAL	POSSIBLE ADDONS / ALTERNATIVES
START				
15 min.	Meet and greet	Introduction of the instructors Name-Bingo to get to know the names	Name-Bingo Sheets	
HATE SPEECH				
25 min.	Introduction to the topic hate speech	Introduction to the project-topic: hate speech; Troll Factory: Playing in Groups of 2	Smartphones / tablets (BYOD, but bring additional devices)	Other games, that introduce the topic hate speech: e.g. Moderate Cuddlefish (only available in German language)
15 min.	Hate Speech online: What examples can the participants think of?	Defining hate speech. Open talk with the whole group: What examples are familiar to the participants? What did they hear on the news? Where did they inform themselves? Documentation in a padlet or a wallmap.	Prepared Padlet with the definition and questions which can be filled with examples by the participants.	
15 min.	What can be done against hate speech? Risks when reacting to hate speech?	Open discussion about different options how to react to hate speech.		

NEWSGAMES

10 min.	Introduction to the topic Newsgames, the method of the Workshop	Open talk: How do the participants think about the game Troll Factory? Do they know other examples of Newsgames?		
20 min.	Testing Newsgames, understanding how news can be treated in Games	Introducing several games to learn about different mechanics and approaches, the participants play one or several games and fill out game test questionnaires about them.	Game test questionnaire; Games: E.G. Spent, Brexit Bus, 3rd World Farmer, My Cotton Picking Life, September 12th	Creating Let's Plays could be a creative way to replace the survey but would take much longer to create than the questionnaire. Additional Topic: How do news work?
20 min.	Discussing topics of the games	Short discussion on each of the games. Take care when choosing the games: some games need to be commented in order to understand the reference between the game and hate speech.		
90 min.	Creative action: Developing ideas for news games	Forming groups (3 participants per group) Defining topics Developing paper prototypes	Forming groups (3 participants per group) Defining topics Developing paper prototypes	If there is enough time game design tools like MIT Scratch could be used to create the games in addition or instead of the paper Prototypes

PRESENTATION

25 min.	Short presentation of the paper prototypes	Short presentations (1-2 Minutes) by the developer groups.	Paper Prototype Presentation: Free or using a document imaging camera	One participant per group is part of a mixed jury which judges all ideas.
40 min.	Testing the paper prototypes	One game developer stays at the table of the group and presents the idea to members of other groups. Followed by a 5 minutes discussion in the groups about the experience.		Alternatively, fixed rotations
10 min.	Reflection: Discussing the impressions of the test sessions	Workshop instructor asking key questions: <ul style="list-style-type: none"> • How were the played games? • How did it feel to see your game being played? • Learnings? 		

CONCLUSION

10 min.	Feedback	Written anonymous questionnaire on the workshop followed by possibility to give verbal feedback.		For more genuine feedback: questionnaire or lead questions to be filled out or discussed after the workshop and without the presence of the instructors just between the teacher and the participants.
5 min.	Concluding the Workshop	Playful conclusion	WOOOORRRK! The Game.	

In a nutshell

Reflecting online hate speech by playing and creating news games.

Additional options / Variations

There are several variations for the workshop if there is more time. Instead of only shortly analyzing the news games with a questionnaire, the participants could create Let's Plays. Additionally, or instead of the paper prototypes the participants could create their game ideas in MIT Scratch or another game development tool fitting their technical ability.

Sources/Links

Games:

- Troll Factory: trollfactory.yle.fi
- Spent: playspent.org
- Brexit Bus: advisa.se/en/research/brexit-bus
- September 12th: www.newsgaming.com/games/index12.html
- Cotton Picking Life: gamethenews.net/index.php/my-cotton-picking-life
- 3rd World Farmer: 3rdworldfarmer.org
- Wooooorrrk!: timgarbos.itch.io/woooooorrrk

Methods:

- Padlet: padlet.com

ESSENTIAL MATERIALS

Name Bingo

Find the person in this group to whom a statement below applies. Let that person sign below! As soon as all the open fields are filled, you've won. Bingo!

is a good team player	likes to play theater	is a member in a clan
knows what an avatar is	knows good games for large groups	knows the team of the esports athlete Faker
fights like a cow	would identify as a gamer	knows how to cheat well

Game Test Questionnaire

Test the game and then answer the following questions:

How did you like the game?

How much fun was it to play?

How do you like the graphics?

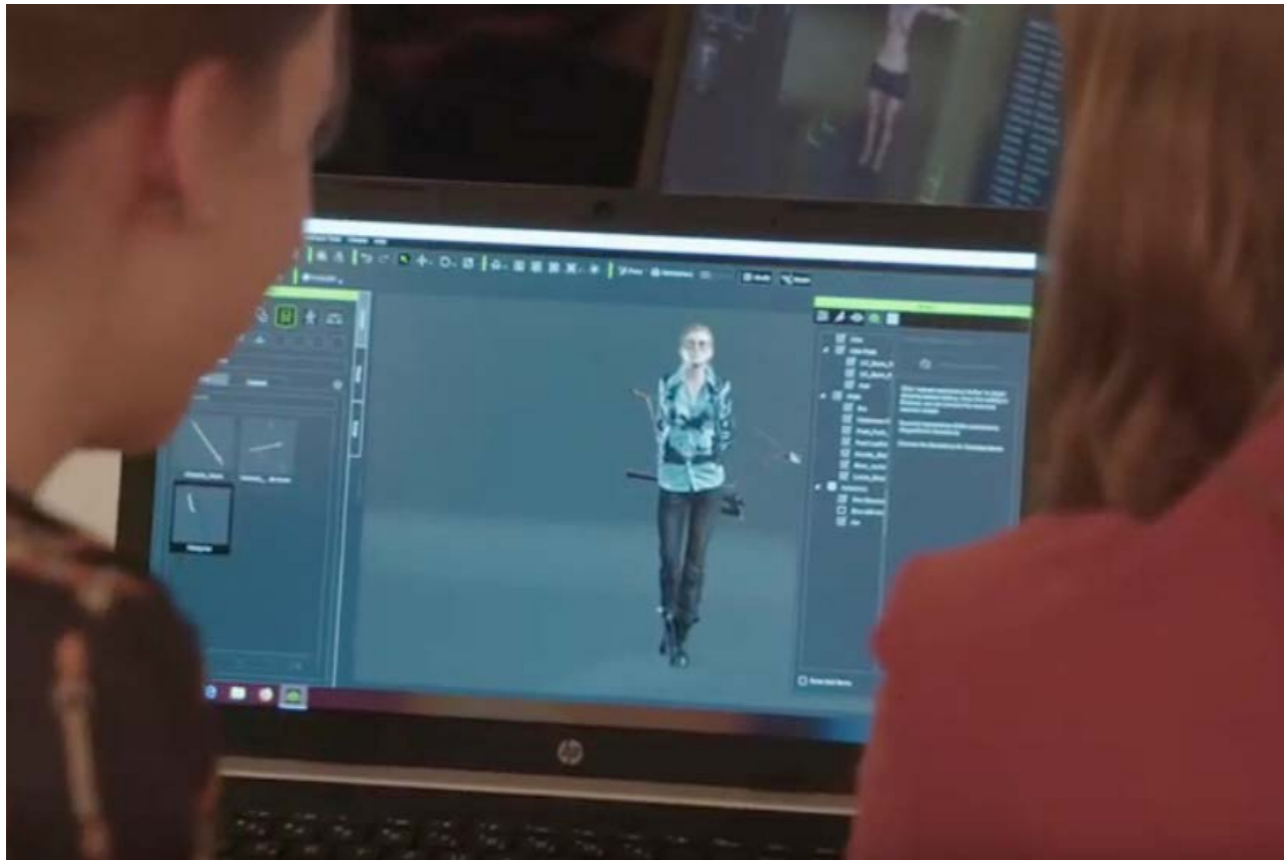
In your opinion: What is the key message of the game?

What would a newspaper headline or tweet about that message sound like?

What's your opinion: How accurate does the game represent reality?

Did you gain any new insights? If yes, which ones?





Itinerary #3

Character Creator

Stereotypical gender roles and diversity in video games



JFF – Institut für Medienpädagogik

Competences



1.1 Evaluating data, information and digital content



2.2 Sharing through digital technologies
2.4 Collaborating through digital technologies



5.3 Creative use of digital technologies

2.5 Netiquette
2.6 Managing digital identity

Tags

- Games
- Gender
- Character
- Avatar
- Non-binary
- Role expectations
- Values
- Stereotypes
- Diversity
- Gender balance
- Intersectionality

Time frame

3.5 / 5 hours

Audience

Young people aged 14 - 21 years
6 - 30 participants

Overview

The theme of the workshop is the stereotypical and binary representations of male and female characters in popular video games, the critical handling of these facts and the creative creation of avatars.

The workshop aims to help participants to develop a critical view of gender roles in video games. For this purpose, current, prominent video games (so-called "AAA" titles) will be discussed together with regard to the gender aspect and afterwards, avatars will be created via a character editor. In a further step, the specially created characters will interact with each other in virtual environments and be reflected upon together.

With the help of digital character editors such as Character Creator 3, participants will be able to create their own game characters without having to adhere to a ready-made format. Physical characteristics can be freely chosen and combined with poses and gestures. In this way, a creative examination of one's own social gender and identity can be experienced and discussed.

Context

The workshop can offer particular added value for adolescents and young adults who deal with the supposed duality of gender roles or, more generally, with the issue of diversity. The playful experimentation with a self-created identity can create a protected space for reflection on one's own location. However, attention and a sensitive approach on the part of the instructors is also important, as negative experiences made in relation to the topic may be unintentionally triggered.

During the lecture at the beginning of the workshop, sexually charged, albeit abstract, digitally generated images of bodies can be part of the presentation. This circumstance should be pointed out in advance and discussed if necessary.

In the course of the open discussion and reflection rounds, it is desired that the participants share their own experience with gaming and the gamer scene with regard to gender roles. It is important that the speakers feel secure and understood. For this reason, it can be helpful to define common rules of conversation at the beginning of the workshop in order to provide a safe and non-discriminatory space ("Safe Space"). These rules can, for example, be written down on a flipchart or notice board and placed in a position where they are clearly visible to everyone for the duration of the workshop.

The central component is the digital board game of the same name, available in open source in German. The English version is in development. Unless more localized versions become available, we recommend using the game only with pupils who have a sufficient level of German or English proficiency.

Objective

The stereotypical depiction of "classic" female or male persons runs through the entire media landscape and is also present in video games. The binary representation of gender and the associated behaviours is far removed from social reality. Gender in this context refers to the social gender of people, therefore not to gender aspects bounded to biological characteristics. People who cannot find themselves within the narrowly defined framework of male or female are often subject to discrimination and underrepresented in most areas of society. This is also the case in video games.

Requirements

Venue:

- 1 large room
- Tables, chairs, projector
- Drinks, snacks
- Moderation material (paper, pens, markers, tacks, adhesive tape, etc.)
- Notice paper, pens for the participants
- A flipchart to note down the agreed rules of the conversation

Media:

- Per group (we recommend a group size of 2 persons) one laptop or desktop computer with the program Character Creator 3.
- The program Character Creator 3 by Reallusion Inc. can be used after activation free of charge without restrictions for 30 days. Alternatively, or after the trial period has expired, the program can be purchased online at www.reallusion.com/store for currently 199 US\$ (as of August 2020).

Working Methods

SEGMENT 1: Introduction and overview

Approx. 45 min.

- Getting to know each other and excursion on Youtube
- Overview of the structure and content of the joint workshop
- Query of first experiences concerning the topic
- Establishing rules of conversation, raising awareness of a safe space (see CONTEXT)

At the beginning of the workshop, there is a round of introductions. Depending on the number of participants and the own time frame, the level of detail should be deliberately chosen. Questions or statements linked to the topic of gaming and/or gender roles can be given during the introduction round. These questions/statements can be used early on in the workshop to obtain a rough overview of the participants' previous knowledge, which can be used as the workshop progresses.

- What video game are you playing now?
- Which is your favourite game?
- Which characters from video games did you find particularly cool?
- What is typically female for you, what is typically male?

It's also exciting to do a short trip together on YouTube, search for videos for the creation of female characters and to skim through them together via projector. The most prominent videos in the German language serve the stereotypical features (as of August 2020), which will be reflected later.

Examples:

- GTA V Online | Pretty Female Character www.youtube.com/watch?v=4SbDmsokj0 (783,000 viewed)
- GTA 5 ONLINE | Alex's Female Character Creation www.youtube.com/watch?v=blaNHwfefWk&t (1.3 million viewed)

Afterwards, the rough procedure/content of the joint workshop can be presented and, if possible, recorded on a flipchart or similar. In this way, the participants and also the workshop leaders have an orientation aid.

Working Methods

SEGMENT 2: Input/presentation

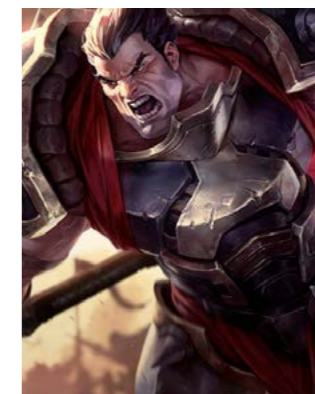
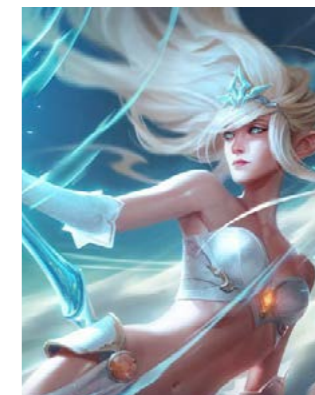
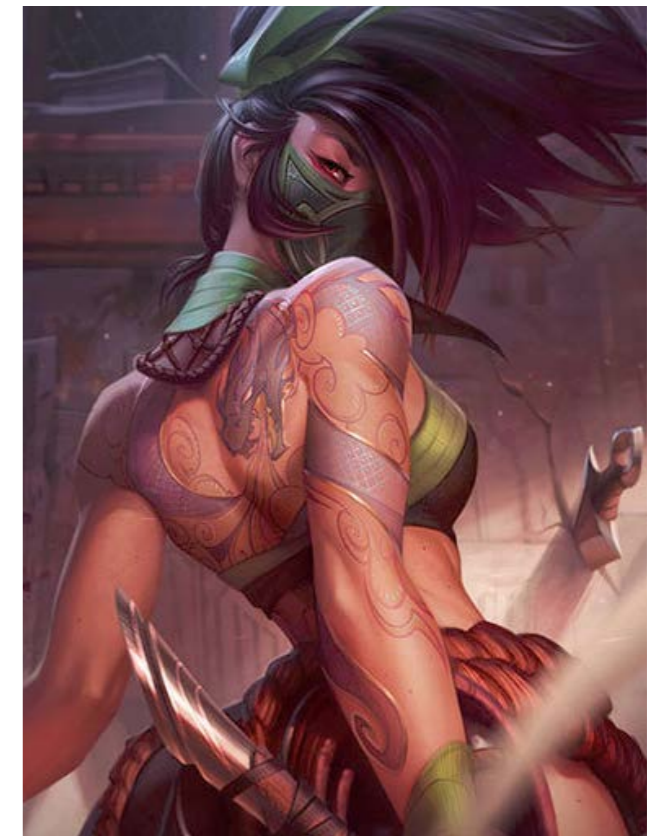
Approx. 45 min.

- A presentation introduces the topic

A presentation by the workshop leaders can outline the topic and draw attention to the main points of the content. Screenshots of stereotypical female or male characters from well-known titles encourage an open discussion. The following questions can be helpful:

- What is femininity, what is masculinity?
- Why do video games reproduce stereotypically and often exaggerated gender characteristics?
- What is perceived as attractive? How important is the attractiveness of the game characters?

The depicted characters usually serve a binary, archaic, misogynous role model. Masculine characters are dominant, heroic, strong, muscular, are portrayed as acting individuals and are disproportionately often the protagonists of the game plot. Female characters are often young, pretty, emotional, weak, subordinate and presented in a rather passive way. A well-known video game that can be mentioned in this context is the free playable "League of Legends". "LoL" has been an established name in professional e-sports for years and, 10 years after its release, has a large fan base of 80 million active players (status 2019, source: wikipedia.org/wiki/League_of_Legends).



Copyright by Riot Games

If one compares the female humanoid characters with their male humanoid colleagues, it is noticeable that the former in particular predominantly represent a slim, sexual ideal of beauty. The diversity of body shapes, clothing and behaviour is much greater among the male characters. This fact has an impact on the people who consume these games. Such effects can be discussed with the participants. Appropriate questions are:

- How do the represented beauty ideals and behaviour patterns influence me or other consumers?
- Can you identify with these characters?
- Can girls and women identify with the mostly male main characters?

This or something similar is the case in most AAA titles, although in more recent titles these stereotypes are increasingly being broken. Exemplary is the development of the protagonist "Lara Croft" from the series "Tomb Raider", which has been published since 1996. While the early titles still featured absurdly exaggerated female sexual characteristics, the current representatives of the series represent a far more complex, less sexualised and above all self-confident heroine. The development towards this kind of female character can be observed in industry-wide. This fact is a good discussion point for the participants and a call to consume even critical video games and the narratives they contain.



Working Methods

SEGMENT 3: Character creation

Approx. 60-120 min..

- Introduction to the operation of the editor and to the task
- Creating the characters in small groups

The participants are divided into small groups and sit at a PC/laptop. The devices should have Character Creator 3 installed and be updated and started. Alternatively, if there are enough terminals, the participants can also work alone on creating characters. The advantage of this variant is the stronger personal touch that characters created in this way get. In the small group version, on the other hand, the added value is the discussions and negotiation processes among the participants. It is also advisable to arrange the small groups in such a way that all groups have similar technical know-how (i.e. to combine technically experienced people with less experienced people). We recommend a group size of 2 persons. Before the practical creation of the avatars begins, the workshop leader(s) will give a short introduction into the operation of the program. Afterwards, the further procedure is discussed together. Helpful questions can be here:

- Which characters do we want to create?
- Are they humanoid or not?
- How clearly should gender be represented?
-

Alternatively, fixed tasks can be assigned:

1. Create an avatar
2. Which biological sex, which gender is the created person?
3. Think about it and discuss it.
4. Create a non-binary person (additional

question: Does a non-binary person have to look completely "normal"?)

In addition, participants should be informed that they should then present their created characters to the other groups. The small groups should also come up with a short background story about their character during the creation process. Character traits, skills, strengths and weaknesses can also be part of this consideration. After a certain procedure has been agreed upon, the work can begin in the small groups. The workshop leader should be present and available in the room for this phase of the workshop, in case questions about the operation of the system arise. Initial discussions about the figures can also take place or questions can be asked about them. Besides an interested attitude of the workshop leader, a certain restraint is also important. The participants should not be forced to express their own ideas, as this would distort the results and, in the worst case, get in the way of an exciting discussion afterwards. Towards the end of the phase, the participants should be informed in good time of the expiration of the time. There should be enough time for making screenshots. In these screenshots the characters should be seen in at least one "typical" and one "untypical" pose. The finished characters can then be saved as a project within the program for security reasons. For the following presentation of the results, it can be useful to transfer the screenshots via a USB stick to the workshop leader's computer. In this way, the characters can be presented via the projector.

Working Methods

SEGMENT 4: Presentation of the created characters, evaluation and reflection 60 min.

- Short presentation of the created characters by the small groups
- Round table discussion
- Workshop evaluation: final round

The small groups present their creations, their background story and further details (see above). Questions from the workshop leader and other participants are welcome. At the end, the "untypical" poses can also be shown. Afterwards, the small groups are dissolved and the whole group reflects together.

Guiding questions can be:

- What did the creation of the character feel like?
- Was it all fun?
- Were there any differences of opinion within the small group?
- How were those differences resolved?
- Who would build such a character and why?
- Would you like more complex character creation options for your favorite games? What should change in the gaming industry/scene?

Finally, the workshop will jointly reflect upon:

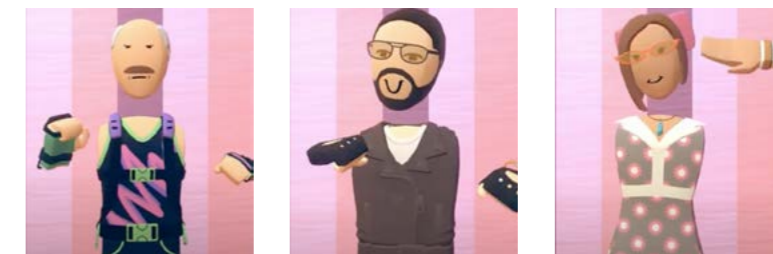
- What do I take with me from the workshop? What did I like and what didn't I like? What open questions do I still have?

In a nutshell

The workshop focuses on stereotypical gender roles and diversity in video games. By way of example, game characters from well-known video games will be analysed and classified. Afterwards, individual characters will be digitally created and discussed.

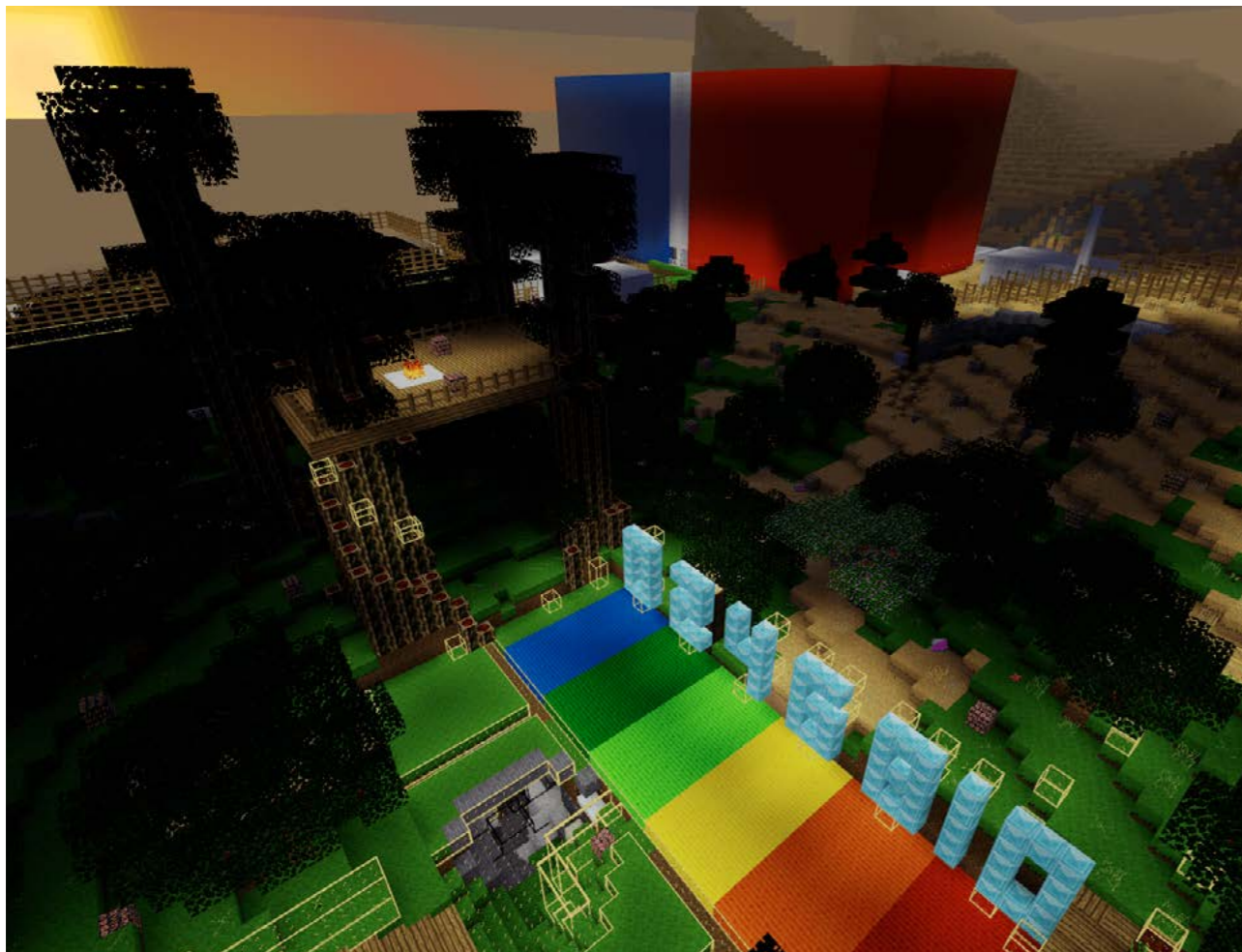
Additional options / Variations

- The workshop could also take place "virtually". For this purpose, the workshop could be moved to so-called Virtual Game Spaces (e.g. Mozilla Hubs/ Spoke). The created characters could be imported here and then "spatially" interact with each other. However, the program Character Creator 3 does not offer an easy way to transfer the character models. Characters must be converted into suitable file formats. This is possible to a limited extent by uploading the created characters to the Sketchfab platform. Sketchfab models can then be imported into Mozilla Spoke. A video tutorial can be found at www.youtube.com/watch?v=WoKuRH7-JhE
- Alternatively, the workshop could be held entirely in the Virtual Game Space RecRoom. In RecRoom you can customize your own avatar, even if the possibilities are less diverse than in Character Creator 3.



Sources/Links

- Link to download the test version of Character Creator 3: www.reallusion.com/de/character-creator/download.html
- Link to purchase the Character Creator 3: www.reallusion.com/store/product.html?l=8 p=cc
- Gamegirls and Gameboys – computer games and the subject of gender, Game Life brochure on the subject: games.jff.de/gameliflife_geschlecht/
- Mozilla Hubs: hubs.mozilla.com
- RecRoom: recroom.com
- How To Rec Room – customizing outfits! www.youtube.com/watch?v=ontD4ldaKJ4
- Background Link: Representation of men and women in digital games *In Street Fighter are all half-naked!* www.spieleratgeber-nrw.de/Darstellung-von-Mannern-und-Frauen-in-digitalen-Spielen.4817.de.1.html



Itinerary #4

Experience Discrimination With Minetest



Competences



1.2 Evaluating data, information and digital content



2.1 Interacting through digital technologies
2.3 Engaging in citizenship through digital technologies
2.4 Collaborating through digital technologies
2.5 Netiquette
2.6 Managing digital identity



4.3 Protecting health and well-being



5.3 Using digital technologies creatively

Tags

- Minecraft
- Minetest
- Discrimination
- Hate Speech
- Empathy
- Strategy development
- Teamwork

Time frame

300 - 400 minutes.

Audience

Young people from 12-18 years
Youth groups 8-14 participants

Overview

The major theme of the workshop is to experience discrimination experiences and structures. For this we use the possibilities of Minetest to move in space and interact with the environment. A central component for the participants is the recognition, simulated experience and reflection of discrimination of various kinds.

Discrimination is an everyday occurrence for many people in our society. This means many young people have to deal with it at an early stage and even in the digital world.

The frequent consequence of discrimination in virtual space is online hate speech, which is the subject of this workshop using the game Minetest. The goal of this activity is to learn to identify Hate Speech and to develop strategies for dealing with it.

The workshop can optionally be conducted decentrally in a purely virtual manner or conventionally with everybody using in a certain place.

Minetest is a free open source version of the extremely popular computer game Minecraft and is very similar to it. The workshop would also work in Minecraft, if the map is rebuilt there.

The workshop takes about 300-400 minutes.

Context

"Experiencing Discrimination in Minecraft/Minetest" is suitable both in the work with school classes as well as outside of school. Also in heterogeneous groups, it is useful to deal with the topic of discrimination. But especially in homogeneous groups the experience of discrimination is especially valuable. In both cases, attentiveness and empathy are required, since negative experiences that have been made in this context may be retriggered.

It is possible to conduct the workshop in exclusively digital form. Thus, the workshop can also be realized in a decentral way without the need to meet.

Objective

The aim of the workshop "Experiencing Discrimination in Minetest" is to make discrimination, which can sometimes lead to Hate Speech, tangible. The participants should experience themselves the experience of dealing with unequal conditions in the game, regardless of origin, gender, sexual orientation or appearance. Subsequently, the parallels to the non virtual space and the way we deal with each other are to be drawn through reflection and discussion. Another goal of the workshop is to classify and identify Hate Speech.

Requirements

- One device per person or per two persons Minetest. Minetest runs on Windows PCs, Android, Mac, Linux and FreeBSD, is free and can be downloaded from www.minetest.net/downloads
- Internet connection
- Communication: If the workshop takes place at one location, it should be possible to separate the participants during Phase 2 into two groups in a way that they don't know what the other group is building.
- If the workshop takes place decentralized over the Internet, a voice chat tool (e.g. Discord, Teamspeak etc...) and headphones with microphones are required. During Parts of Phase 2 the two groupes have to be seperated so they don't know what the other group is building.
- Prepared Minetest world on one PC/Server

Notes on administering the Minetest world

- The "Play Your Role" minetest world must run on a server or local computer. The world can be downloaded from www.playyourrole.eu or games.jff.de/play-your-role.
- In order for the workshop to work as planned, the workshop leaders should test it beforehand and get to know the Minetest basics.
- In on the server there should be two "roles": The "workshop conductors" or admins have the possibility to move and build everywhere. The "participants" can only move or build in certain areas. The workshop conductors can determine their progress in the Minetest world through "protected doors" that only they can open.
- The spawnpoint should be set in the "Starting Hut", so that the participants start there. The door should be closed until the workshop starts.
- Further server settings: Survival mode, PvP damage, explosion should be disabled
- The Minetest world could be recreated in Minecraft.

Working Methods

SEGMENT 0: Preparation

The virtual rooms are being prepared

- discord server
- Minetest Server

Participants will be sent info in advance:

- Access to the Discord Room
- Instructions for installing Minetest (free of charge)

SEGMENT 1: Start

30 minutes

Overview:

- Greeting the participants on the Discord Server. There they all go into a common voice channel so that they can communicate. We recommend that you do not switch on the video function of the participants at this point, as the entrance is so low-threshold and certain differences (skin colour, background) remain unclear.
- At the same time the participants connect the Minetest server. There they are in the starting hut, which they can only leave when the workshop conductors open the doors.
- It is important to allow enough time for technical problems with the participants. (Ideally this should be done in advance).
- An explanation of the basic control of Minetest (movement: WASD, mouse: look around, Space: jump)
- Walking together to the "changing room", changing according to

individual preferences

- Circle of seats in the "Aula": General procedure of the workshop is explained and the participants introduce themselves.

Working Methods

SEGMENT 2: Labyrinth - Construction in Minetest

130-150 minutes.

Overview:

- (15 minutes) Simultaneously the participants run through the labyrinth to get to know the control system. Participants who have crossed the labyrinth can climb onto the labyrinth and support the others through the glass roof.
- (15 minutes) On the glass roof, Minecraft/Minetest experiences are then queried and the participants are divided into "New", "Basic knowledge", "Expert". Two "balanced" groups (Size/ Minecraft/Minetest experience) called team "Blue" and "Red" are formed.
- The participants should change the appearance of their Minetest avatar. For this purpose, armour items in two different colours (red and blue) will be provided in two different rooms, which the participants are to put on by using "i" and the command "3D armour".
- The following task is then explained:

Both teams (red/blue) each have a predefined area that is not visible to the other team. The task is to build a labyrinth within 40 minutes, which the other team has to pass through after the construction phase. Only the materials provided in boxes may be used. The subsequent running through the labyrinth of the other team is then done under time pressure (10 minutes).

- What the workshop conductors keep from the teams: Team Blue gets much more and better materials and tools.

The Blue Team can also dig approx. 10 stones in the ground and thus also create tunnels. The red team does not have this possibility. So the conditions are obviously unequal and the task is deliberately unfair.

- Participants may notice the unequal starting conditions as they pass through the other labyrinth. Maybe they react with frustration or anger. However, some may not notice the unequal conditions. This is where the sensitivity of the workshop leaders is needed to enable a controversial but fruitful discussion.
- An area behind the labyrinth buildings is prepared for the reflection round. This contains a seating area, and the possibility to arrange oneself as an answer to questions between 0 and 10 and boxes with signs to write down feedback

Depending on the mood:

- The feedback round can start directly by an open discussion discussed or
- the participants are asked to write down their experiences on signs before sharing the feedback with the group and a discussion afterwards.
- Probably the participants themselves notice to the "injustice" of the unequal starting conditions. If these are not noticed, the workshop leaders point out the differences.

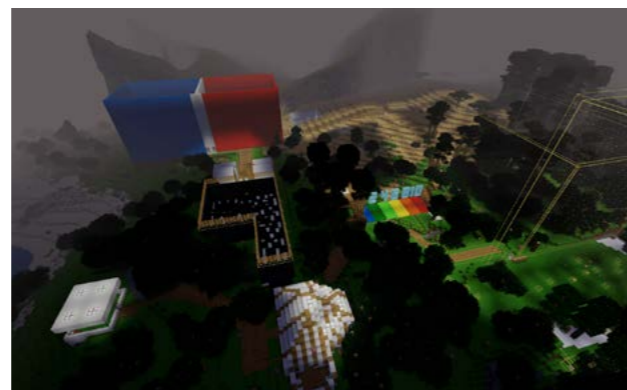
The conductors support a Thought-provoking transfer of the experienced

discrimination and privilege to "offline" life (place of residence, education, money, skin colour).

Optional additions:

- In addition, one can cautiously ask about one's own experiences with inequality / justice.
- A quiz with statistics (e.g. on unequal wealth distribution, educational inheritance, gender equality) can be conducted and then discussed.

After the two groups have been treated so unequally, they should work together on a cooperative task to reconcile them. To reunite the group, the segment ends with a common cooperation task (20 min): e.g. beautification of the spawn place/ the assembly hall/ the labyrinth. For this, however, the participants would have to get a building privilege and some items of their choice. This privilege should be revoked afterwards. Otherwise they could build a joined little project in the "free building area"



Working Methods

SEGMENT 3: One step forward

60 minutes

Overview:

The participants should be enabled to understand their own experiences of discrimination. For this purpose the concept "Take a step forward" is adapted in Minetest. The concept is explained in detail in "Links" chapter

- The group goes to the next area, the "Take A Step forward". Here, the participants each take a role card without knowing what they will get. While reading they keep their roles secret towards the others. To help get into the role them, the workshop conductors will read some of the following questions aloud. After each question, take a break so that everyone has time to get a picture of themselves and their lives:
 - How was your childhood? What kind of house did you live in? What kind of games did you play? What kind of work did your parents do?
 - What does your everyday life look like today? Where do you meet your friends? What do you do in the morning, in the afternoon, in the evening?
 - What is your lifestyle like? Where do you live? How much do you earn per month? What do you do in your spare time? What do you do during your holidays?
 - What do you find exciting and what are you afraid of?
- The participants are asked to line up in a row at the foot of the wide staircase at the designated place.
- Afterwards situations and questions are read out. The participants who would answer yes to a question climb up one

level. Otherwise they will not move.

- At the end, the participants are asked once again to look around the area and visualize the situation without moving around.
- After the game, the results (15 minutes) are reflected and discussed and the individual's possible scope of action is discussed. In return, the participants can stop on the spot, which emphasizes their respective "differences". Or they can go directly to the next area to conduct the feedback discussion in a more pleasant atmosphere.

Depending the composition of the group, the concept could be adapted to make it more lifelike for them.

Working Methods

SEGMENT 4: Is that Hate Speech?

30 minutes

Overview:

Participants enter the "Hate Speech Cave" to familiarize themselves with the topic of Hate Speech. The entrance of the cave is hidden under a grating in the glass floor near the entrance of the "Hide And Seek" area.

In the cave the participants learn the Hate Speech definition.

After passing through the cave, the participants enter the surface again and

go to a "question arena", which offers floor markings with a scale from 0-100.

Here the workshop leaders present situations and statements to which the participants should relate as to how strongly they perceive themselves as being Hate Speech (up to 100) or neutral or unproblematic (0).

After each example the (different) assessments are discussed and reflected upon.

SEGMENT 4: Feedback and closure

30 minutes

(15 minutes) The participants write their feedback on signs that are not visible to everyone to keep their anonymity. Then their feedback is discussed including the whole group.

(10 minutes) Finally, hide and seek is played at the "hiding area".

All participants except for one person hide and try to get back to the entrance of the area without being seen by the searching person.

(5 minutes) Group picture and farewell.

If there is more time left, the participants could optionally build something together in the "open construction area" next to the "hiding place area". When the time is over the workshop leaders could bring them back to the start area through a secret door and say goodbye.

In a nutshell

"Experience discrimination in Minetest" is a game based, digitally supported workshop for young people to identify and prevent discrimination and Hate Speech and to deal with it adequately. The central component is the computer game Minetest and its 3D environment.

In order to support the transfer of knowledge from play to everyday life, classical pedagogical methods such as guided group discussions and the method "Take A Step Forward" are used.

Additional options / Variations

This workshop offers the possibility of an exclusively digital decentralized implementation. If the workshop is held at one location, Phase 3 can also be carried out offline – also as a change of method.

After downloading the Minetest world, the workshop can be held on a dedicated Minetest server. It is also possible to conduct it on the "The Corona Education Server". In this case the workshop conductors should communicate with the server admins or the Play Your Role team at the JFF – Institute For Media Education to acquire all necessary rights. On this server the workshop can be found at the Point of Interest "Play Your Role".

If necessary and with enough preparation time, the Minetest world can be recreated in Minecraft and the workshop could be conducted there.

Sources/Links

- The minetest level can be downloaded from www.playyourrole.eu or games.jff.de/play-your-role
- Minetest Download: www.minetest.net/downloads
- Minetestbildung can help with Minetest and provide access to "The Corona Education Server". Please note that the Website and community is in German: minetestbildung.de
- Take A Step Forward: German: rm.coe.int/kompass-final-bf-2020/16809ebdf4
- English: www.coe.int/en/web/compass/take-a-step-forward
- Other languages: www.coe.int/en/web/compass/other-languages



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Itinerary #5 **Rewind**



Competences



2.1 Interacting through digital technologies

2.4 Collaborating through digital technologies

2.5 Netiquette



4.3 Protecting health and well-being

Tags

- Mistakes
- Hate speech
- Bullying
- Reparation
- Problem solving
- Photography

Time frame

6 hours

Audience

Age: 16 and over

Overview

In his book, 'Grammatica della Fantasia' (The Grammar of Fantasy), Gianni Rodari wrote "In every error lies the potential for a story". Error is a fundamental part of growth: life proceeds via making attempts, and if we never made a mistake, we would not evolve. It is particularly important to acknowledge this idea during adolescence, especially with regards to relational aspects. The process of recognising one's mistakes, understanding their scale and consequences, and trying to remedy them, is fundamental to the development of healthy interpersonal relationships.

This pedagogical itinerary aims to address the issue of error in relation to hate speech online.

Especially among young people, online hate speech can often arise as an emotional reaction to a given situation: for example, during video games, it is common for players to vent their frustration over a defeat with statements that they normally would not otherwise employ, underestimating their reach. Yet in our online life, what we write or do takes on a "permanent" dimension: it is practically impossible to remove content, even when we regret it or change our minds. This creates the perception that once you have produced content that may have negative consequences, you cannot do anything about it. Reflecting on the consequences of our words is important, along with identifying strategies for remedying them.

Everyone makes mistakes and wishes they could rewind reality, or have the chance to do it all over again. This is what happens to Maxine Caulfield, protagonist of "Life is Strange", the episodic videogame

at the heart of this pedagogical itinerary. Max is an 18-year-old photography student. She discovers that she has the power to rewind time at will, so her choice leads to a different course of events. At the beginning of the game Max foresees the arrival of a terrible storm and will have to use her ability to save the city.

The player's actions thus influence the course of the story, which can be rewritten whenever they decide to rewind time. In life this is impossible, but we can learn from our mistakes.

Like Max, the participants will also look at reality through the medium of photography, which will be the tool through which they will reconstruct the history of their mistakes and identify strategies to remedy them.

Context

The activity can be carried out at school or in an informal space. It is necessary to be able to take photographs and move around a large space (several classrooms, external areas...)

Cautions:

- Life is strange contains sensitive themes, such as bullying, murder and drug use. This should be taken into account when presenting the game to teenagers.

Objective

The objective of the activity is to encourage participants to reflect on their online behaviour. Questioning oneself, admitting one's mistakes and trying to remedy errors in behaviour are essential elements for developing the ability to communicate correctly online. Through the videogame 'Life is Strange', which focuses on the possibility of going back in time and the use of the photographic media, and via its narrative potential, the participants analyse their way of being online and at the same time investigate how to learn from their mistakes and how to try to fix them.

Requirements

Life is Strange - episode 1 "Chrysalis".

Life is Strange is a multi-platform video game developed by DONTNOD Entertainment and produced by Square Enix. The game is downloadable from Play Store and Apple Store and can also be played on a tablet or mobile phone.

The first episode is free, while the following must be paid for.

The plot of the game

Max Caulfield has won a place at the Blackwell Academy, a very prestigious photography school, where she will be able to complete her final year of high school education and continue her studies. The school is located in Arcadia Bay, the coastal village where she grew up, which she had left 5 years earlier. When classes start, in the middle of autumn, Max has a terrible nightmare that heralds the arrival of a tornado that will destroy the city. She also

discovers she has the power to go back in time. Thanks to this ability, Max saves her childhood friend Chloe, who was about to be killed by a boy who was threatening her. Reunited, together they will begin an investigation in search of a missing girl, Rachel Amber, Chloe's best friend, but nothing is what it seems. At the end of the episode Max finds that the tornado she dreamed of will hit the city in 4 days' time.

In the game, there are also puzzles and multiple choice dialogues, in which the player decides how Max must interact with the other characters. Very often these are "moral" choices: Max finds herself having to decide whether to tell the truth or lie, make fun of someone who has bullied her or console them, take the blame for a friend or not.

Life Is Strange also deals with the concept known as the 'Butterfly effect': when Max uses her powers to modify even a small thing, it can cause macroscopic consequences. This effect is highlighted in the game via a butterfly that appears on screen when the player is making decisions that will then have repercussions.

Working Methods

The central theme of the activity are mistakes. We believe that having an exclusively punitive stance towards those who make mistakes, perhaps manifesting violent behaviour on the net, is counterproductive. We would like those who participate in this activity to have the opportunity to analyse and question their behaviours in a constructive way, investigating the consequences that their own misconduct may have on other people and identifying strategies to remedy these.

To work effectively on this issue, participants must feel welcome and free to speak frankly about their mistakes in a relaxed and non-judgemental atmosphere.

To this end, it is necessary to pay close attention to the setting in which the activities take place. Creating time for an initial welcome and a final moment to say goodbye helps to create the perception of a protected space, in which you are free to express yourself: at the beginning



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Working Methods

SEGMENT 1

Overview

Through movement activities, interviews and the introduction to the game "Life is Strange", participants work on the theme of the relationship between actions and their consequences.

Time: 2 hours

Media

Video game Life is Strange ep.1 Chrysalis

Equipment

- a room where participants can move freely
- photocopies with the outlines of the pair discussion
- cell phones with cameras. They can be those of the participants, or they can be provided at the beginning of the workshop
- whiteboard or flipchart to record collective discussions
- tablets or mobile phones to play 'Life is Strange'
- sheets of paper, pens

Presentation

Participants arrange themselves in a circle. The first person makes a gesture to the partner on his/her left, who receives the gesture and replicates it, modifying it slightly, towards the next companion, until the circle is completed, with the first participant receiving the final "transformed" gesture. At this point, this participant will send the gesture back in the other direction, producing a "rewind" effect, until they receive the initial gesture

once more.

First discussion: the rewind.

The activity leader asks the participants if they have ever wished to go back in time and introduces the theme of the butterfly effect. The participants, divided into pairs, discuss this issue.

The activity leader may distribute a grid to facilitate the discussion:

- Have you ever wished to go back in time?
- On what occasion?
- Do you think it would be a good thing to have this power?
- Which are the mistakes that you would avoid repeating?

At the end of this activity, the participants talk freely on the topic, while the activity leader notes the emerging ideas on the blackboard.

Life is Strange, the game
Participants divide into groups of 4 and play 'Life is Strange' for about 30 minutes.

Within the group, participants have defined roles:

- One is responsible for making the protagonist move
- One is the final decision maker, who intervenes if there is disagreement among the other players
- One is responsible for time management
- One has the function of the group memory, recording everything that happens

At the end of the 30 minutes, the activity leader asks the participants where

they have got to and what has happened. Those responsible for group memory take the floor.

Guideline for discussion:

- How far did you get in the game?
- Was it easy to make decisions? How many times did the final decision maker intervene?
- Within the game, there are also "ethical" questions about how to behave with others, which phrases to choose. How did you solve them? In your opinion, which responses were the most effective? Why?
- And in your online relationships, have you ever behaved in a way that is different from that which you consider "right", or suffered or witnessed hateful comments? How did you behave? How did you react? How did the person on the receiving end of such comments react?
- If you were in the wrong, did you realise it right away? What made you realise that you were making a mistake?

The activity leader explains what hate speech online consists of:

- Have you ever encountered it? What did you do?

The activity leader asks the participants if, in their online life, situations have ever arisen in which they would like to go back and change the course of events. Sheets are distributed to participants on which to describe such events. Participants arrange themselves in a circle and the activity leader reads the above situations aloud. Whenever a participant identifies with or recognises one of the proposed situations as familiar, they take a step forward within the circle.

In the end, the activity leader asks the participants to observe how their position within the circle has changed and takes a photo.

The sheets recounting the situations are kept by the activity leader.

Working Methods

SEGMENT 2

Overview
through the use of photography as a narrative tool, participants explore the concept of error.

Time: 2 hours

Media
photography sites (see sitography)

Equipment

- video projector and computer with Internet connection
- it may be useful to create a cloud folder in which to store the materials produced by the participants
- cameras or cell phones with cameras
- possibility of going to places outside the room where the activity is taking place in order to take photos
- presentation with transcription of the situations from the previous meeting, subdivided by theme by the activity leader. Some examples of themes can be:
 - racist insults
 - body shaming
 - homotransphobic comments
 - sexist comments

The second session is introduced.

Participants are arranged in a circle, for the initial greeting.

Like Max, the protagonist of the video game, who makes regular use of selfies, each of the participants poses as if they were taking a selfie that represents their mood.

The activity leader shows the participants

the list of situations that emerged from the previous session along with the final photo and asks the participants if the breakdown by themes is correct in their opinion. Any adjustments deemed necessary are made.

The activity leader shows the participants some photo galleries: there are many ways of telling stories through photography - a single shot may be sufficient, or an entire sequence may be required; a metaphorical style may be adopted, or a more descriptive one; the focus may be on a detail, or a broader perspective...

Stories of mistakes

Working groups are formed. The activity leader asks the participants to form groups based on the themes into which the stories of the different situations have been organised. The participants freely choose which theme to work on, but the groups must not be composed of too great a number of people: if necessary, various groups can work on the same topic.

Each group will work on the construction of a photographic narrative regarding the chosen theme. They can decide whether to take inspiration from the topic in general, tell a story "from scratch", or recount one of the episodes on the sheets. The members of each group choose what they will tell and divide up, each with their own camera / mobile phone, to take shots that for them deal with the theme. After about 20 minutes, the groups come back together and each member shows their

shots to the others. These are the photos from which the group will create their photographic story.

Once back in the groups, the participants work on developing their idea:

- What "style" do they decide to adopt?
- Do they want to tell a story through metaphors? Or in a more realistic way?
- Will they use a single shot or a sequence?

The groups, together this time, create their photographic stories recounting a mistake.

The participants give their story a title.

At the end of the activity, the groups send their photographs to the activity leader or upload them to the shared folder.

Photographs are shown in plenary to all participants.

Back in a circle, the participants take turns posing for a new selfie that illustrates their mood at the end of the activity



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Working Methods

SEGMENT 3

Overview

In real life, it is true - there is no going back to change our actions or the course of events. However, it is important to learn from our mistakes and look for a way to fix things

Time: 2 hours

Equipment

- A3 sheet of paper
- as many marker pens of one single colour as there are participants.
- Space to work in groups
- Cameras or cell phones with cameras
- Projector connected to computer with Internet access

Initial greeting: the participants arrange themselves in a circle, this time sitting cross-legged on the floor. The activity leader distributes to each a marker of the same colour and places an A3 sheet in front of the first participant. This participant draws a pen-stroke on the sheet and passes it to the person to their right, who adds a new pen-stroke to the previous one. The sheet passes around all the participants, who each add a new element, to create a collective drawing, in which the pen-stroke of each participant merges into that of the next. Participants give it a title. Short debriefing on the transformative power of the collective effort.

The activity leader shows the

participants the stories of the mistakes. Divided into the same groups as in the previous meeting, the participants look at the photos taken by the others on their own mobile phones and try to reconstruct the story they tell.

A moment of discussion follows in plenary where each photo is analysed and the subgroups provide their interpretations of the stories.

The activity leader asks the participants how they could act to try to remedy the errors recounted, since it is not possible to go back in time.

Each group works on its story and, trying to draw inspiration from the "readings" proposed during the plenary, brainstorms reparation strategies, which will be told through new photos.

Groups upload photos to the cloud folder.

There follows a final moment of sharing in plenary in which all the photographic stories, with their conclusions, are projected and commented upon by the whole group.

The participants sit in a circle and, passing around the initial sheet with the collective drawing, each write a word or phrase on it that summarizes the activity for them.

In a nutshell

Everyone makes mistakes and adopts the wrong attitude on occasion, especially in online interactions: indeed, in this context, it is difficult to immediately realise the consequences of our behaviour toward other people. However, it is necessary to learn from our mistakes, analyze them and find strategies to remedy them.

Additional options / Variations

During the second segment, it may be suggested to participants that they attribute a title to the photographic stories in plenary. This makes it possible to focus on the intercultural value of the artistic proposals. An image that has one meaning for one person can have a totally different one for another, and both are legitimate. Attributing legitimacy to others' perceptions is a very important element in counteracting online hate speech.

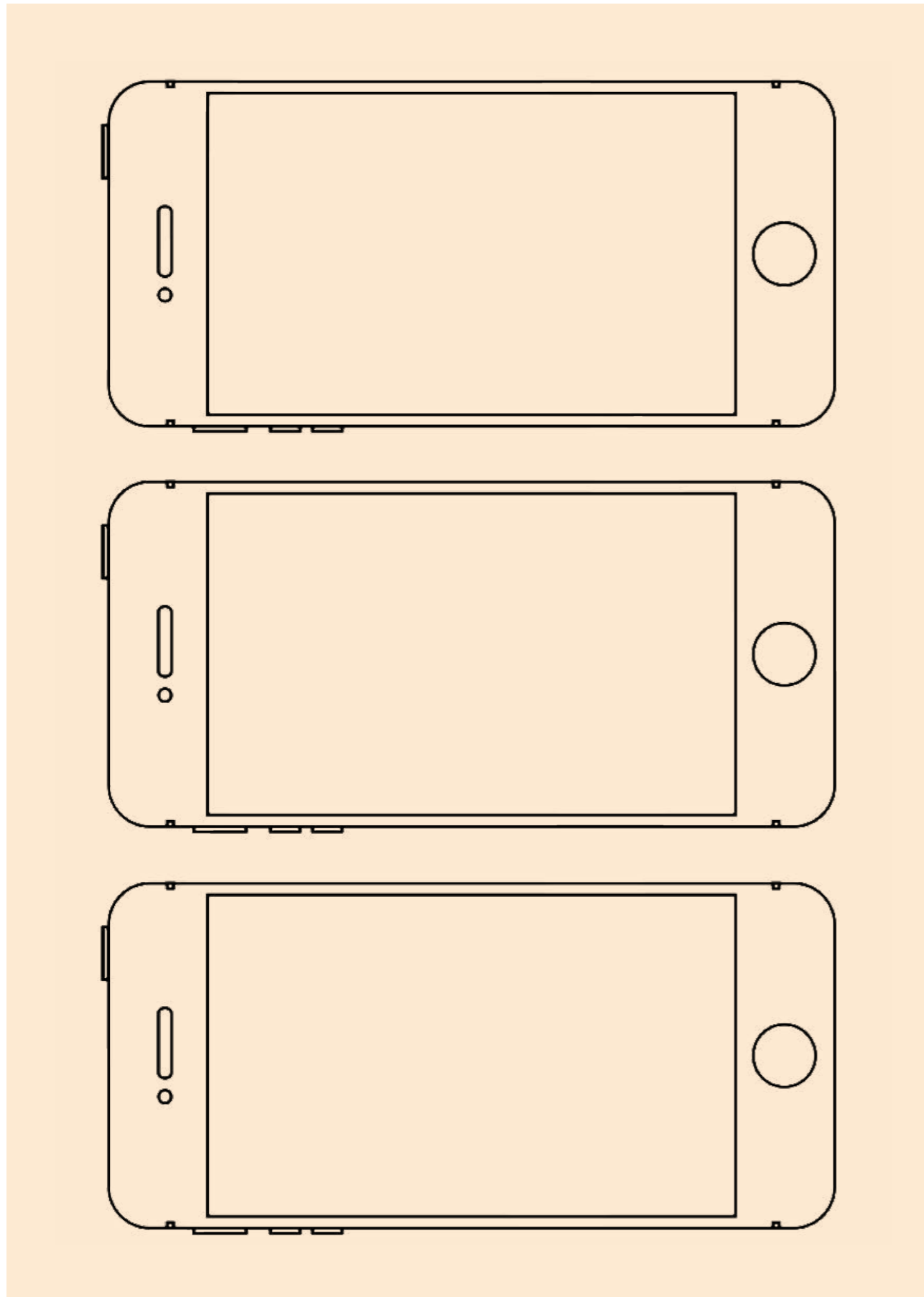
Sources/Links

- 'Life is strange' www.youtube.com/watch?v=AURVxvIZrmU&ab_channel=GameSpot
- Ideas to show participants the different ways of telling through photography:
- Daguerre en.wikipedia.org/wiki/Louis_Daguerre
- Cartier Bresson www.henricartierbresson.org/en/
- Duane Michals www.dcmooregallery.com/artists/duane-michals/series/sequences
- Gillian Wearing www.artnet.com/artists/gillian-wearing
- Diane Arbus www.artnet.com/artists/diane-arbus
- Elliot Erwitt www.magnumphotos.com/photographer/elliott-erwitt
- Anna Boyiazis www.annaboyiazis.com



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Work Card No. 3



Anti-Hate App. Design a better world



Competences



- 3.1 Developing content
- 3.2 Integrating and re-elaborating



- 4.2 Protecting personal data



- 5.2 Identifying needs and technological responses
- 5.3 Innovating and creatively using technology
- 5.4 Identifying digital competence gaps

Tags

- Design thinking
- Empathisation
- Hate speech
- Problem solving
- Computer games

Audience

Teenagers aged 15-18.

Overview

The workshop is dedicated to designing an App that is to facilitate preventing hate-related speech behaviours in the communication among gamers. The overall design work process is based on the Design Thinking method. The participants go through all stages of DT, meaning that they get the opportunity to reflect on who haters are, what problems they have, how can these problems be solved, and what tool can facilitate resolving such problems. The final prototype of the anti-hate speech App gives the students the sense of self-agency and encourages to develop their own innovation.

Cautions

- Words commonly regarded as offensive may appear in the quotes selected for analysis.
- Depending on the level of the group, some segments may be shortened and others – lengthened. The time spent on individual stages should make it possible for students to thoroughly perform the tasks, but it may not bore them.

Objective

Designing an App that will effectively help to solve the haters' problem and will contribute to reducing the hate speech phenomenon in the gaming community.

Required media

- Marvel app

Work methods

- Design Thinking
- Detective riddle
- Brainstorming
- Discussion
- Presentation
- Behaviour analysis

Working Methods

SEGMENT 1

- Welcome. Organisational activities. Workshop agenda. Describing the purpose of the programme.
- 30 minutes
- A multi-media presentation about GAMIFICATION AGAINST HATE SPEECH
- Conversation
- Projector, screen/board.

SEGMENT 2

- Introduction to the Design Thinking method. Discussing the stages of the creative process. Explaining the objective of the workshop.
- 30 minutes
- Appendix No. 1
- Short lecture, conversation
- Hand outs of printed Appendix No. 1 (for all participants)

The instructor tells the participants about the Design Thinking method. The instructor indicates several ways of how it is used by the IT giants. It enables cooperation while planning technological solutions (but not only that) by specialists from various fields of science. Ultimately, it ensures that ideas implemented in this way are perfectly suited to the needs (or whims) of the audience. The instructor says that the Design Thinking method consists of five stages: empathize, define, ideate, prototype, and test. The instructor explains all stages briefly.

- Empathize – here is where the old saying proves its worth: If something is for everyone, it's for no one. Regardless of the industry in which we design a product or a service, they should be strictly tailored to the audience that will use them. Therefore, before commencing strictly design-based activities, it is necessary to get to know the target audience group. Only then our solutions will be useful and valuable for them, which usually translates into that solution's popularity. Due to the timing of the workshop, it is not possible

to carry out long-term testing. Which is why the students will need to base their solutions on analysis, deduction, intuition, and sometimes on their own hunches and imagination. A hater described here is to be deemed a typical representative of the target audience.

- Defining the problem – it is impossible, or very difficult, to create one solutions that would answer many problems that different people might have. Therefore, it is worth considering what will be the one specific problem our audience has that our design will answer to. Of course, later on, when the designed App proves itself on the market, it is possible to think how to improve it and add more features to answer other problems of its users. However, such actions are to be undertaken during the testing stage.
- Ideate – it is rare to come up with a brilliant idea right away. Sometimes it takes time to get it. This is why it is best to work in diverse teams. If team members have different educational backgrounds or different hobbies, the chances grow that by creating a sort of knowledge cooperative the team might come up with something new. Please note! Remember that we are living at such a time that almost everything has already been invented or created. Let's use the solutions offered by the heritage of our civilization. It does not mean that we should copy others' solutions. The ideas should be developed in an innovative way, thus adding a new input into the development of the civilization. Want an example? Uber – is a variation of an invention that has been with us for

many years – a taxi. However, it is not a direct copy of the system of paid transport rides that has been in place to date.

- Prototype – in order the ideas to go beyond the minds of designers, it is worth to interest investors in them. In order to do that, you need to have a prototype ready. This will make it possible to show how the App works and what are its features. Importantly, having a prototype will not only bring us closer to completing the project, but it will also enable us to start the testing stage, that is, to verify whether the idea makes sense at all.
- Test – before the product is presented to an investor, it is a good idea to test it on a test sample or at least among a group of friends. In this case, for the purposes of the workshop, we will limit ourselves to presentation and sharing comments on the created apps.

Working Methods

SEGMENT 3

- Determining a hater's characteristics based on comments published by them.
- 45 minutes
- Appendix No. 2 , Work Card No. 1
- Characteristics based on a hateful comments2
- Stationery, computers (tablets, smartphones) with Internet access

The instructor divides the participants into 4 groups. They will work in these groups until the end of the workshop. The instructor hands out one text of a hateful post or an excerpt from an utterance that appeared while playing a multiplayer video game [Appendix No. 2] to participants or allows them to draw one of them, and provides them with a personal questionnaire that has the place for filling in the particulars of the analysed hater-gamer [Work Card No. 1]. The teams' task is to carefully analyse the text posted by the hater and to reflect (in the form of a detective-style investigation) who the person publishing that negative post might be in real life. The students should write down their conclusions from the analysis on the work card template, so that they will arrive at a sketch of the hater's persona. During the task, the students may use computers (tablets, smartphones) with Internet access.

Please note. If the teams find it difficult to define the characteristics and to draw conclusions regarding the hater, while all that they need to do this is a certain level of cultural intuition, the instructor asks them to make an assumption on who the author of the analysed post might be.

Questions that might help to analyse the post:

1. What type of vocabulary does the author of the post use?
2. Do they make language or stylistic mistakes? If so, what kind of mistakes?
3. Do they know the gaming slang?
4. Does the hateful post concern the rules of the game (e.g. strategy) or is it an ad personam argument?
5. What is the starting point of the hateful attack for the author of the post?
6. What does their pseudonym/nickname say about them?
7. Does the pseudonym/nickname from the game appear in other places online? If so, where?

After completing the task, representatives of each group discuss the conclusions of their investigation in front of the entire class and they describe the person that could write such a post. After each presentation, the students from other groups should be allowed to add their comments and reflect.

Working Methods

SEGMENT 4

- Trying to understand and “empathize” with the hater
- 30 minutes
- Work Card No. 2
- Empathize (Design Thinking element)

Continued work in the same groups. Once the students have prepared the sketches of haters, the instructor asks them try and empathize with the haters based on their conclusions. It is worth for them to consider what kind of lives the authors of hateful posts might lead, what they do for a living, how they behave, what is important for them, what their attitude to live is, what passions they might have, what kind of people they might be. They write down their assumptions on the Work Card No. 2. When the students have finished working with their form, they present their conclusions in front of the class, developing the hater’s story. Please note. This part of the task requires a certain level of psychological-sociological intuition from the participants. If students are unable to create a biography, they might use their imagination. After this stage ends, the instructor asks the participants to empathize with the role of the hater whose bio they have just created. For about 5-7 minutes, they should try to feel and think as if they were that person. This will make it possible for them to better understand the person who will use the solution designed by the participants.

SEGMENT 5

- Defining the hater’s problem. Identifying the problem will make it possible to create a precisely tailored solution.
- 30 minutes
- Defining the problem (Design Thinking element)
- Sheets of paper, stationery

At this stage, the students’ task, who keep working in the same groups, is to define what the hater’s problem is. The instructor hands out sheets of paper and asks the students to write down at least five problems, and then to select the one they believe is the most important. It is this problem that will be solved by the App the students design. While choosing the problem, the students should take into account whether it is possible to solve it using an app. In the instruction, the instructor should emphasize that the problem should be of course related to the topic of the workshop, that is hate.

Working Methods

SEGMENT 6

- Generating ideas to solve the hater’s problem
- 30 minutes
- Ideating (Design Thinking element), brainstorming
- Sheets of paper, stationery

The instructor explains that almost every problem begins with a clean piece of paper and a pencil or a pen. Just like writers take notes on napkins in cafés, the inventors, before engaging in the design process, sketch out a diagram on how their idea would work. It would be good to have several ideas in every group, so that the students can select the best one that they will work on further.

The instructor explains that no idea is bad, even if it seems crazy and difficult to complete. Sometimes all that is necessary to talk the idea through, to find the way to making it true.

SEGMENT 7

- Designing assumptions and mechanisms of how the App solving the chosen problem would work.
- 30 minutes
- Conceptual sketching, brainstorming
- Sheets of paper, stationery

The instructor asks the students to sketch the diagram of how the App solving the chosen problem of a hater works. These should not be illustrations of App screens (this will happen in the next stage), but the mechanism of operation, mutual relations, features, and the sequence of actions. It is important for the participants to think through the mechanism of operation of the app. The more detailed their analysis is, the easier it will be for them to work in the subsequent stages of the project. The instructor says that if they have a problem with sketching out their idea in the form of a diagram, they should try to describe it as precisely as they can, and only the translate their words into a sketch.

Working Methods

SEGMENT 8

- Prototype
- 60 minutes
- Smartphones with the Marvel App (Android/iOS)
- Conceptual sketching, brainstorming
- Work Card No. 3, Appendix No. 3

The instructor hands out to students (working in the same groups as before) Appendix No. 3 (the instructions for prototyping in the Marvel app) and three copies of the Work Card No. 3 (smartphone templates). The instructor asks the students to draw subsequent screens of the working App – from the start screen through the functionality/functionalities, until the end screen. The instructor reminds the participants that they focus only on the hater's problem. The prototype is intended to show one path the user might take. It is also necessary to design the buttons (approval, going to the next screen, etc.). While creating the prototype, it is good to use colours so that the illustrations are better legible. When students have completed their illustrations of the screen, the instructor asks them to launch the Marvel App on their tablets or smartphones and to follow the instructions from Appendix No. 3 to create a clickable prototype of their app.

SEGMENT 9

- Presentation and discussion of the designed apps in the form of a sales pitch, which aims at encouraging investors to invest in the project.
- 45 minutes
- Smartphones or tablets with the Marvel App (Android/iOS)
- Rhetoric elements, discussion, presentation
- Sheets of paper, stationery

In this segment of the workshop, the students are tasked with planning a sales pitch, which they will present to an investor. It is important to clearly define the timing of the pitches (e.g. 3 minutes). It can be a spontaneous speech or a pitch planned according to a specific model. It is to contain the following elements:

- Description the hater's problem
- The way in which the group discovered the problem
- The way in which the App solves the problem
- Discussion on how the App will contribute to the mental well-being of the gamers.
- Description of how the App works
- Earnings opportunities for the investor of the app
- Potential possibilities of developing the App by adding new features.

After this part of the task has been completed, the representatives of the group present their apps in front of the entire class, discussing individual guidelines. To make their task easier,

Working Methods

the instructor may play the role of an investor. It is recommended that the speakers present how the App works on the prototype during their sales pitch presentation. After each pitch ends, the instructor allows a few moments for discussion, during which other participants will be able to comment on the presented App and to consider what additional features might be added or how to improve the way it works.

SEGMENT 10

- End of the workshop. Summary. Organisational activities.
- 30 minutes
- Conversation

In brief

This workshop consists in creating an App that is intended to prevent hate in the gaming community. During the workshop, the students will use the Design Thinking method to design their own App prototype in accordance with the project's topics.

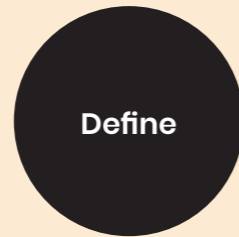
Sources

- Hestad Monika, *The Little Booklet on Design Thinking*, Brand Valley Publications, 2013.

Appendix No. 1



In order to better understand the person for whom we design the product of the service, it is best to become such a person for a while. It is the best way to understand the way they function and act. If we think like them, we can understand what they need.



It is impossible to resolve all problems of the target person with one project. We need to select one - the key one- and to focus our efforts on it.



In order to resolve any problem, you need to have an idea. And to get an idea,, it is best to work in a team. Two heads are better than one.



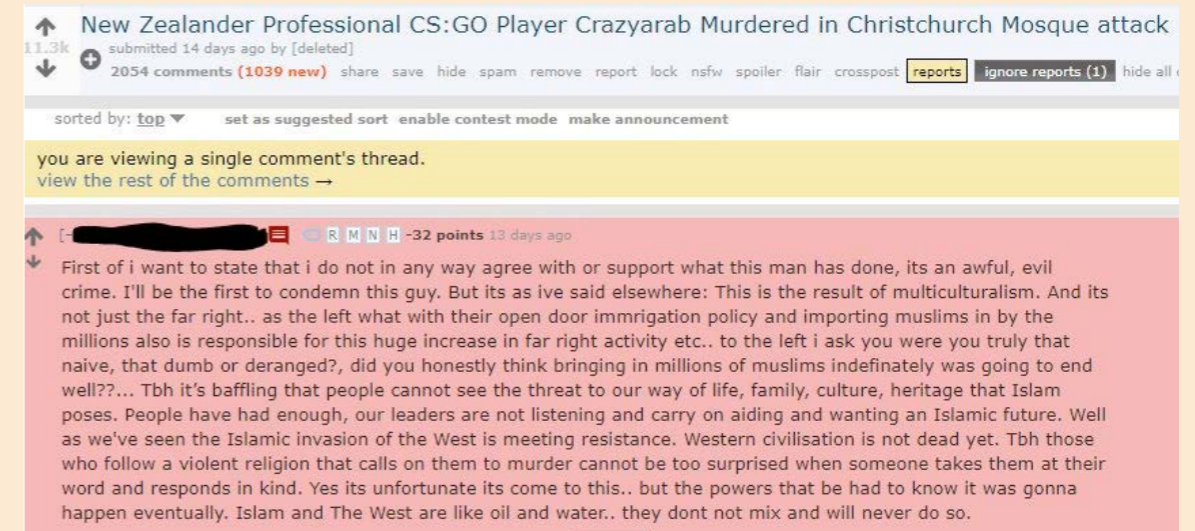
In order for ideas to be more than dreams, it is good to create prototypes of the products that might be marketed in the future. Not only will you solve the problems of the target persons, but you might earn some profit on your project.



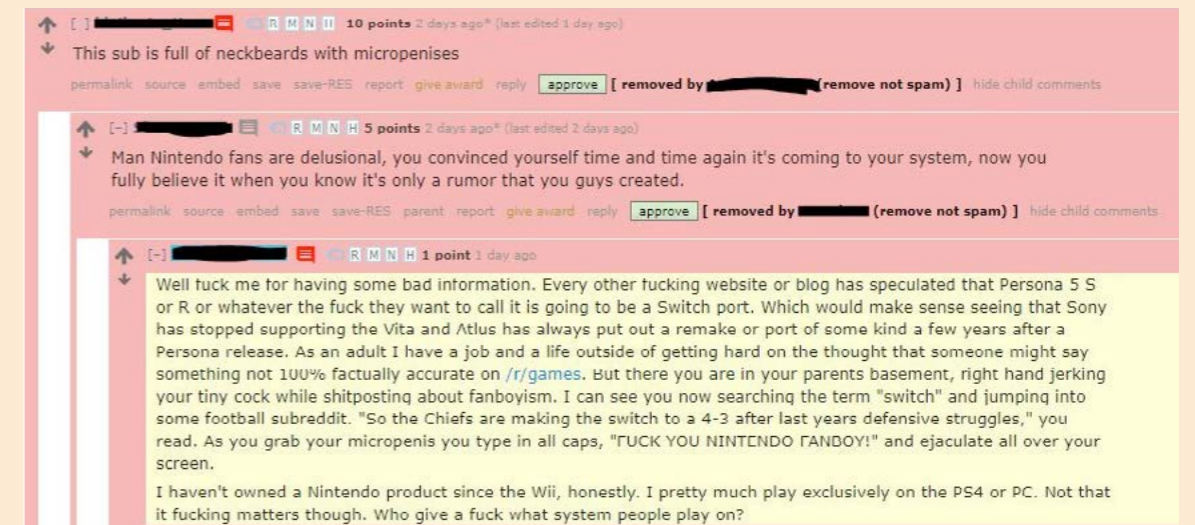
Appendix No. 2

A choice of hateful comments by moderators of r/games subreddit

GROUP 1



GROUP 2



GROUP 3

[...] 14 points 1 year ago
 Fuck off with this. You're giving them attention which is exactly what they want.
 Vice is sinking down to Kotaku level bullshit.
 permalink source embed save save-RES give award approve [removed by (remove not spam)] hide child comments

[...] 17 points 1 year ago (last edited 1 year ago)
 Sounds like an angry snowflake Gamer want's his safespace safe for boys like him only. /r/gatekeeping 101
EDIT
 SO MANY TRIGGERED SNOWFLAKE GAMERS!!! let me guess #nomorenazi hashtag from Wolfenstein 2 really got your brown shirts in a bunch?
 permalink source embed save save-RES parent give award approve [removed by (remove not spam)] hide child comments

[...] 0 points 1 year ago
 It's a clickbait editorial piece that gives attention to what what otherwise not be a problem. You're pretty fucking stupid to think this has anything at all to do with gaming. This has nothing to do with safe spaces at all. Kill yourself you outrage feeding machine.
 permalink source embed save save-RES parent give award approve [removed by (remove not spam)]

GROUP 4

[...] 1 point 1 month ago
 How can you look at your own post without getting a brain aneurism about the bullshit you spew? KH3 has the best exploring and world design in the series, second only to KH1 maybe. It also has an extremely well toned combat system that is kinda useless because the enemies arent strong enough for you to have to pull all of its registers. It has some of the best side content on the worlds, sadly no post game tho. It has way more soul than KH2 imo and is definitely better than any spin off, maybe except 385/2. You are a scornfull soul with a hate boner against Nomura. Fuck off Faggot.
 (Exclaimer: I have not finished KH3 yet but I am in the late game. I would probably call it my third favourite Kh due to exploration and good worlds beeing extremely important to me but it keeps shifting from place 2 to 4 which is not bad in a franchise with soo many good games.

Appendix No. 3
 Instruction for Marvel App

1. Select the sample device that will be used to display your design.
2. Add a title to your design. It can be the title of the app.
3. Click "Done".
4. Click the "+" symbol at the bottom of the screen.
5. Select the "Camera" option.
6. Photograph the screen from the mock-up that will be the first one to appear in the app.
7. Adjust the size of the photo, crop the edges.
8. Repeat these steps for the remaining screens of the app. Try to keep the right order.
9. Select the screen that will be the start creen of the app.
10. In the confirm / button on the screen, add the fiels with the link.
11. Select another screen of the app, to which the link you had added leads.
12. Repeat these steps for the next screens.
13. When you are finished with the links, click "Transition".
14. Click "Play" and check if your prototype is working.

Google Play



App Store



Work Card No. 1

Age

- 3-11 years
- 12-18 years
- 18-30 years
- 31-45 years
- 46-65 years
- 65+

Marital Status

- Single
- Married
- Divorced
- Window / Widower

Place of residence

- Village
- City up to 50 000 residents
- City up to 50 000 residents
- City up to 250 000 residents
- City over 250 000 residents

Gender

- Male
- Female

Education

- Primary
- Vocational
- Secondary
- Higher (BA/BSc)
- Higher (MA/MSc)
- Scientific Degree

Professional status

- School student
- High school student
- Unemployed
- Pensioner

Work Card No. 2

HATER

Life challenges

Professional / School Status

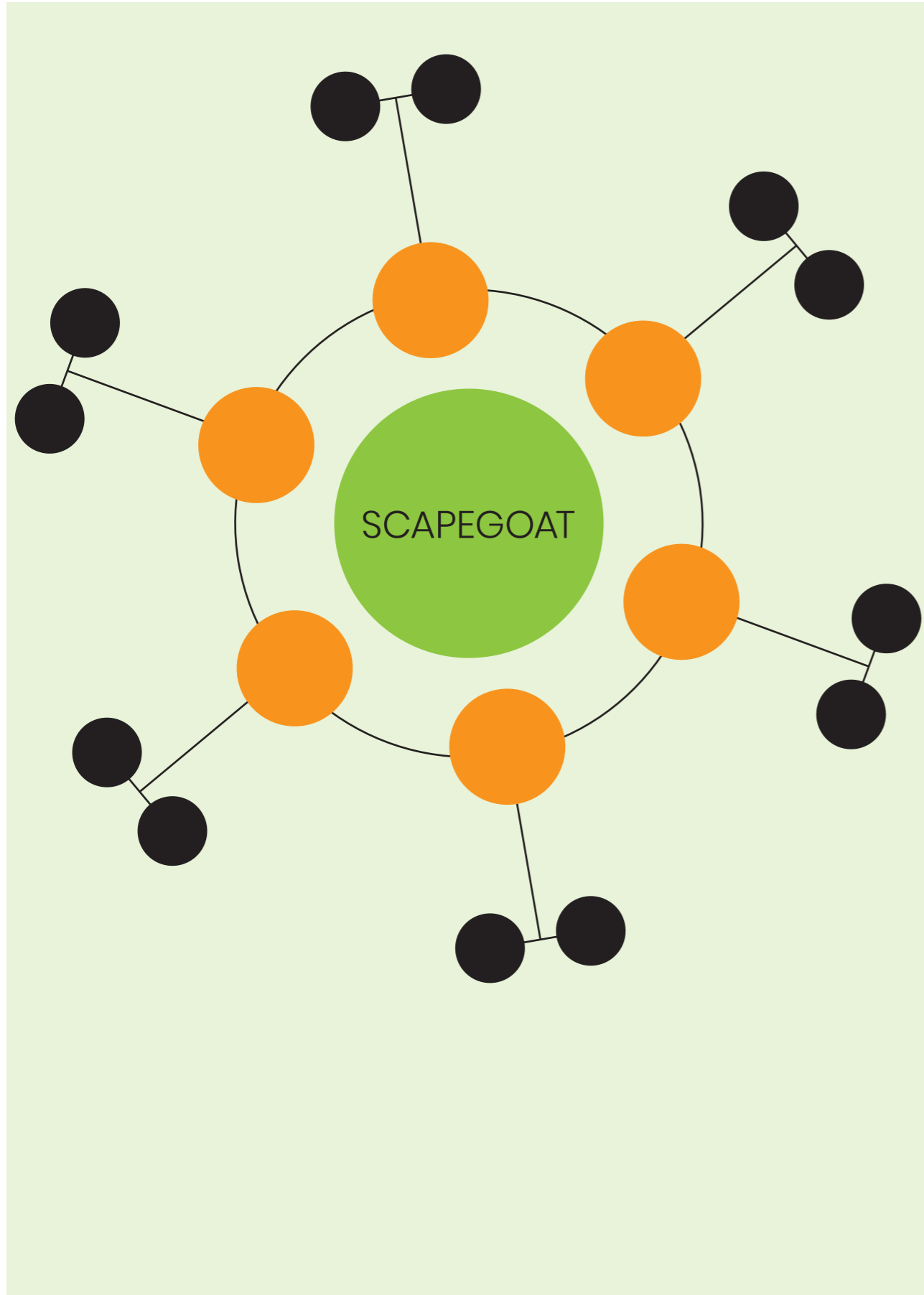
Dreams and wishes

Situation at home

Weaknesses and weaknesses

Social / Peer status

Appendix No.1



The scapegoat mechanism in nature, culture, and... in the gaming community



Competences



- 1.1 Browsing, searching and filtering information
- 1.2 Evaluating Information



- 2.5 Netiquette
- 2.3 Engaging in online citizenship



- 4.2 Protecting personal data



- 5.3 Innovating and creatively using technology

Tags

- Racism
- Nationalism
- Prejudice
- Stereotypes
- Scapegoat

Audience

Teenagers aged 15-18.

Overview

The workshop is devoted to learning about the scapegoat mechanism that was described by Rene Girard, and to seeing how it relates to the behaviours present in the online gaming community. The scapegoat mechanism can explain the reasons behind some behaviours of Internet users. A scapegoat is chosen usually based on their distinctive features, and therefore the most frequent violence-related behaviours concern stereotypical stigmatisation based on origin. Learning about these mechanisms makes it easier to understand their presence in the gaming community, and thus to prevent them (it is clear that the desired total elimination is practically impossible).

CAUTIONS

- While discussing issues related to stereotypes, words might be used that are commonly regarded as offensive or politically incorrect. Content relating to various forms of sex might also appear.
- In the lecture by professor Philip Zimbardo, some drastic pictures appear.
- The analysis of cultural texts should be referred to the cultural context of the country where the scenario is used.

Objective

Learning the mechanism governing the creation of national stereotypes and how they transfer to computer games, as well as understanding the scapegoat mechanism in culture and computer games.

Required media

- Beyond scapegoating by Arthur Colman
- The Lucifer Effect by Philip Zimbardo
- Canva

Work methods

- short lecture
- conversation
- projection
- designing an anti-hate poster
- source text analysis
- brainstorming
- game
- lecture projection
- culture text analysis

Working Methods

SEGMENT 1

- Welcome. Organisational activities. Workshop agenda. Describing the purpose of the programme.
- 30 minutes
- A multi-media presentation entitled *Gamification against Hate Speech*
- Conversation
- Projector, screen/board.

SEGMENT 2

- Short lecture on the concept of scapegoat by Rene Girard
- 25 minutes
- Short lecture, conversation, projection, association building
- Appendix No. 1, computer with Internet access, projector, stationery.

The instructor hands out Appendix No. 1 to the students. (one copy for each person) and asks them to complete the diagram by associations with the term "scapegoat". In the first orbit, the participants come up with general associations, in the second orbit, the instructor asks them to enter the associations associated with the term, but in relation to the gaming community (to the general associations). If the participants do not know that community, they might use the reference to e.g. an online forum or to social media. After the participants have completed the task, the instructor asks a volunteer to read out their proposals from the diagram, and the other persons to complete their diagrams. The instructor writes down all the proposals on a sheet of paper, and hangs it in a visible place. The instructor explains that a lot will be said during the workshop about the scapegoat mechanism described by Rene Girard. If the instructor has some background in anthropology, they may hold a short lecture about it. If not, the instructor may show Arthur Colman's Beyond scapegoating lecture given at TEDxPrinceAlbert: [bit.ly/35TjmhZ](https://www.youtube.com/watch?v=35TjmhZ). The instructor says that the workshop will focus on the scapegoat mechanism to better understand the reasons of hate motivated by origin and nationality in online gaming communities.

Working Methods

SEGMENT 3

- Formation of gaming communities. Roles of gamers. Playing a role.
- 30 minutes
- Canva
- Designing an anti-hate poster,
- Sheets of paper, markers or tablets with the Canva app

The instructor divides the students into groups. The groups will be tasked with creating a poster that relates to the game they selected, to become a part of anti-hate campaign. The students are to use the Canva app or on sheets of paper. Please note! Designing a poster is only a proposed activity; the instructor may use any exercise here, where the process of forming a group takes place, with specific functions assigned to its members. After the students have completed the task, the instructor asks the representatives of individual groups to talk about their ideas. Then, the instructor asks the participants to reflect on the rules of forming of groups (i.e. how a micro-community was formed). The following questions might be useful: How was your group formed? In what way were the group's members selected? Was the leader selected in a democratic way, autonomously, or did the leader impose their role on others? Who was responsible for individual elements of the design? Were these roles imposed? What was the basis for assigning these roles? The instructor explains that analogous mechanisms are always taking place when a community forms. The same happens with online gamers, who form a group that has a certain objective to achieve, for the duration of the game.

SEGMENT 4

- Mimetic crisis
- 35 minutes
- Source text analysis, brainstorming
- Appendix No. 2, stationery.

The instructor hands out Appendix No. 2 to each participant of the workshop and asks them to read it carefully. Next, the instructor discusses the article, focusing on explaining what a "mimetic crisis" is (it occurs in a group where all group members desire the same thing; while striving to achieve it, they start to interfere with one another, and so, a crisis happens). After this introductory part, the instructor divides the participants into groups of several persons each. The groups will have the task of defining whether it is possible /whether circumstances allow for a "mimetic crisis" to take place in the communities created for multi-player games:

- Group 1 – multi-player sports game (e.g. Fifa)
- Group 2 – first-person shooter (e.g. Counter Strike)
- Group 3 – RTS – real-time strategy (e.g. League of Legends)
- Group 4 – MMORPG – (e.g. World of Warcraft)

After the students have completed the task, the instructor asks the representatives of the groups to discuss their conclusions.

Working Methods

SEGMENT 5

- Selecting a scapegoat
- 25 minutes
- Self-reflecting, source text analysis.
- Appendix No. 3 , Appendix No. 4

The instructor hands out Appendix No. 3 to the participants and asks them to read the text quietly. The instructor asks them the following questions: Which characteristics that you have could make you a scapegoat? This reflection might take the form of a pure thought-exercise, but it might also be supported by using Appendix No. 4. After the participants have completed the task, the instructor asks them to divide the stereotypes into two groups: group 1 – stereotypes created by persons from the communities that you know well. group 2 – stereotypes created only on the basis of several things that people can read about you as a gamer (flag, name, etc.). The instructor asks selected students to present their conclusions from the exercise. Please note: due to the sensitive nature of this topic, these students should be volunteers, not persons selected by the instructor. During the conversation, the group should try to reach the conclusion that in online gaming it is the easiest to refer to stereotypes about nationality or origin.

SEGMENT 6

- Selecting a scapegoat National stereotypes.
- 40 minutes
- Associations, brainstorming, conversation that teaches
- Post-it notes, stationery

Students work in groups of several persons. The groups are tasked with coming up with as many stereotypes or stereotypical descriptions of race or origin and write them down on post-it notes (one note is for nationality, the other one – for stereotype). Examples: a Pole – swine; an Italian – greaseball; a French – frog eater; an Arab – terrorist, lazy; a German – a Nazi, orderly, Lutheran. After the participants have completed the task, the instructor asks them to stick the post-it notes in a visible place. The instructor should try and organise the stereotypes in groups by nationality. When this is finished, the instructor talks about whether these stereotypes are true. The next stage is looking for sources of stereotypes. The instructor writes down on the board or hangs up pre-prepared classifications: stereotypes related to food, behaviour, looks, history, sexuality. Together, think which of the types of stereotypes referring to nationality are most often chosen by haters? And why?

Working Methods

SEGMENT 7

- Raid on the scapegoat
- 50 minutes
- Game, text analysis, conversation
- Appendix No. 5, depending on the choice of the game: either stationery or sports equipment (items needed to play the game).

The instructor asks the students to divide themselves into several small groups. Their number must be even, so that the groups can be matched into pairs that will compete in the game. Then ask the groups to play a game. It can be one of the games that is popular among children, called City-Country-River, it can be charades, it can be any type of sports rivalry. In order to create a more emotional situation, the instructor limits the time allowed for the game and sets a prize. The instructor asks the groups to continue playing until one of them loses. After the allotted time has lapsed, the instructor says that the winning team does not say anything, while the losing team is tasked with talking about their loss, exchange comments, draw conclusions on who and to what extent is responsible for the loss. The instructor's task is to control the situation and listen to the students from the losing groups. If the situation is calm, the instructor ends the exercise after a few minutes, when the instructor believes that the topic has been discussed thoroughly by all groups. If the situation is more dynamic, e.g. if the students start blaming someone for the loss, the instructor stops the exercise immediately and moves on to the next stage. The instructor hands

out Appendix No. 5 to the students. The instructor asks the students to read it. After a few minutes have passed, the instructor discusses the exercise. The instructor explains what is a "raid on the scapegoat" and why a group needs the victim – the scapegoat. The instructor draws attention to the fact that blaming someone for a failure brings relief to the group. The instructor explains that something similar happens in computer gaming. When the situation is tense because a team lost, someone is often blamed. Then, all members of the group pour their hate on one person, believing that the person is responsible for the situation. Swear words, offensive words, stereotypes, etc. often appear. The instructor writes down these elements on the board/flipchart that promote hate: the game lasts a certain amount of time and the players put a lot of strength and effort into it, which is why losing is perceived as an injustice, something that is not fair; the game is for a prize (a higher prize, another tank, acquiring a magical object, etc.), during the game, many activities are performed that require a lot of skills used at the same time, e.g. observing the enemy, shooting, running away, hiding, dodging, etc. All participants are success-oriented.

Working Methods

SEGMENT 8

- Using violence against the weak.
- 35 minutes
- Film/ multi-media presentation
- Lecture projection
- Computer with Internet access, projector

Prepare a presentation on The Lucifer Effect by Philip Zimbardo or play his lecture given at the Ted conference: bit.ly/2yMmoIO. After watching the lecture, talk to the participants on how The Lucifer Effect functions in the gaming community. Think about which computer games might lead to abusing power, and as a result – harassing the elderly. How do the themes present in the games and the roles played in the game translate into the behaviours of the gamers?

SEGMENT 9

- Chasing away the scapegoat and restoring order
- 10 minutes.
- Conversation

The instructor goes back to segment 7 together with the participants. The instructor recalls the last sentence from the text by Jarosław Kolczyński. The instructor says that a killing is a very harsh word here. In computer games, the group selects their scapegoat and then often chases them away, eliminates them from the game, or causes them to leave it. Without a doubt, it is an act of violence.

Working Methods

SEGMENT 10

- Learning about racism and nationalism
- 30 minutes
- Films/images (available online)
- Analysis and interpretation, conversation
- Computers/tablets with Internet access, flipchart

Students work in groups. Their task is to analyse various cultural texts, which, though seemingly innocent, teach their audiences racist behaviours. The groups' task is to analyse cultural texts that bear the characteristics of "raising to be racist" (examples in Appendix No. 6). After the allotted time has ended, the instructor talks to the teams about the conclusions that have appeared. The instructor asks the following questions: Who is becoming a populariser of racist content today? Where does it originate? What is the most dangerous in such content? How such seemingly innocent messages affect our consciousness? What should be done to keep the number of such messages to a minimum? How should we respond to them when they do appear online? The instructor writes all the thoughts and conclusions on the flipchart.

SEGMENT 11

- Let him who is without sin cast the first stone We are all racists.
- 30 minutes
- Any application for creating memes
- Text analysis, conversation
- Appendix No. 7, mobile phones/tablets with apps for creating memes.

The instructor asks the participants of the workshop: Have you ever, in any circumstances, published a racist comment, searched for racist content, etc. or do you know someone who did so? This question should be a rhetorical question. If there is nobody who wants to answer this question, the instructor should not push on getting answers. The instructor asks the students to read an excerpt from the book by Seth Stephens-Davidowitz, *Everybody Lies. Big Data, New Data, and what the Internet can tell us about who we really are* (Appendix No. 6.). The instructor divides the participants into groups. Each group is to prepare a meme that mocks the hypocrisy of people who are not only racist but they are embarrassed to admit it. After the exercise has been completed, the instructor asks for presentation. The instructor talks to the participants of the workshop about the causes of lies on racism online, in particular, in the online gaming community. The instructor is to pay particular attention to the apparent anonymity that hiding behind an avatar, a nickname, or a pseudonym seems to give. The instructor says that playing games does not trigger racism. Games are only a tool (of having fun, of

Working Methods

entertainment). It is racism that comes out in the games. Unfortunately, some people with racist views play games, in which they let their views, which are usually hidden, to come out and play.

SEGMENT 12

- End of the workshop. Summary. Organisational activities.
- 20 minutes
- Conversation

In brief

The workshop is aimed at understanding how the scapegoat mechanism functions in culture and in the online gaming community.

Sources

- Seth Stephens-Davidowitz, *Everybody Lies. Big Data, New Data, and what the Internet can tell us about who we really are*
- Rene Girard, *Scapegoat*

Appendix No. 2

Girard began his exploration of the human nature already in his first book, entitled *Romantic lie and romanesque truth*. One of the main discoveries of that period, which remained valid until the end of his scientific career, was noticing that in inter-personal relations, humans are motivated by a “triangular desire”. For our desires, contrary to what romantics say, do not come from us, but are the result of mimicking the desires of other people. The word *désir*, translated from French as “desire”, contains an ambiguity in it that needs to be clarified. “First of all – as Girard said – we need to distinguish desire and appetite. An appetite for food or for sex is not yet a desire. It is a biological drive that becomes a desire thanks to imitating a model; and the presence of that model is the key element of my theory”. The person that we imitate stimulates not only to be good, like parents and educators do in the child-raising process, but also to the “mimetic rivalry”, which is important for humankind, and on which the French thinker focuses on. Desire and rivalry fit into the certain “mimetic mechanism” discovered by Girard, which consists of a series of phenomena that begin with the “mimetic desire”, focused on an object, possessed or desired by the model. Desire leads to the mimetic rivalry, as others desire what I desire. Because of these intersecting desires, the rivalry culminates in the “mimetic” or “sacrificial” crisis [...]

Andrzej Gielarowski, *Człowiek w świetle „kultury przemocy”. Próba porównania koncepcji René Girarda i Emmanuela Lévinasa* [A man in the context of the “violence culture”. An attempt to compare the concepts of René Girard and Emmanuel Lévinas], *Studia Philosophica Wratislaviensia*, vol. XI, fasc. 3 (2016).

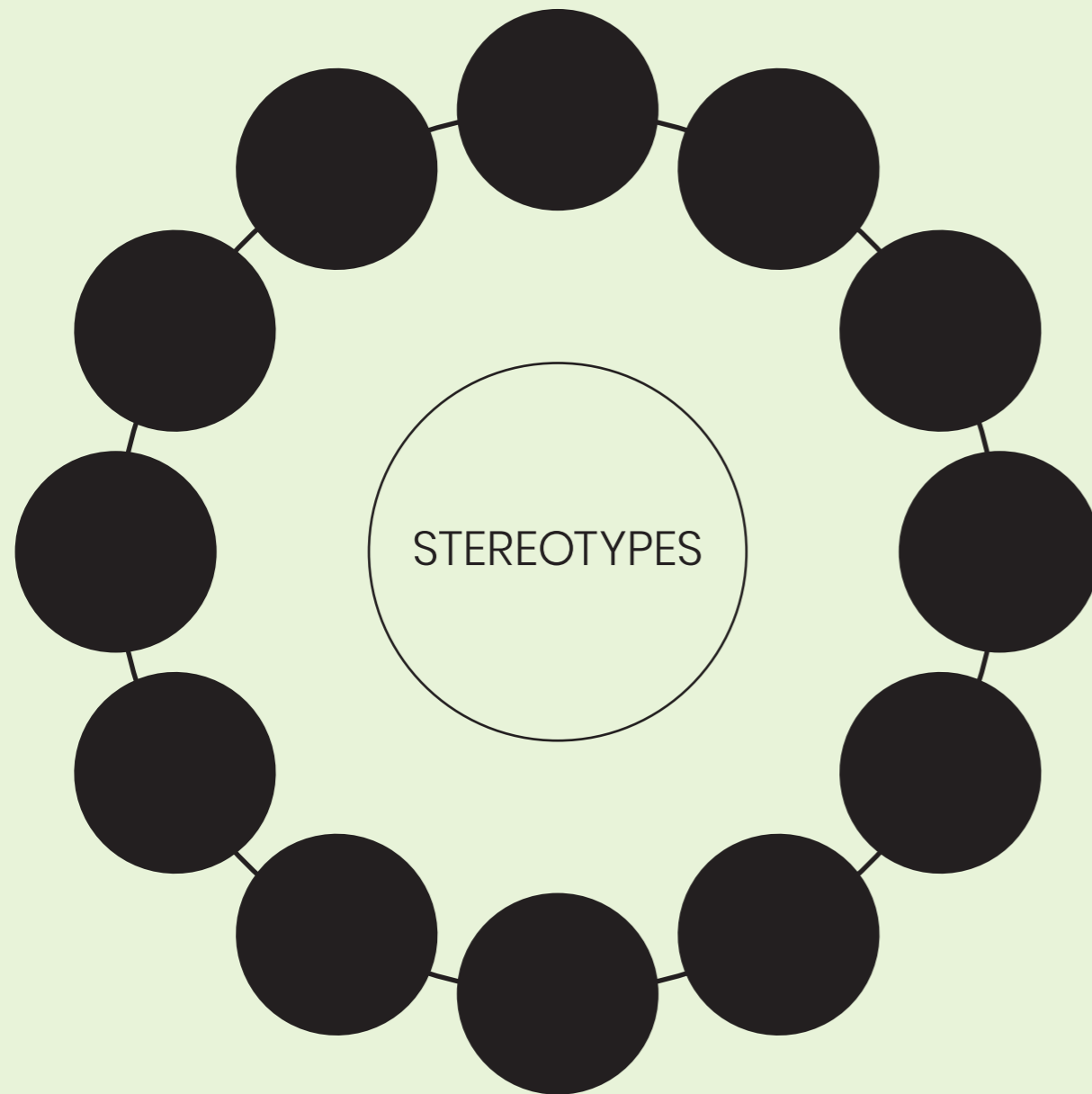
Appendix No. 3

Ethnic and religious minorities tend to polarize the majorities against themselves. In this we see one of the criteria by which victims are selected, which, though relative to the individual society, is transcultural in principle. There are very few societies that do not subject their minorities, all the poorly integrated or merely distinct groups, to certain forms of discrimination and even persecution. In India the Moslems are persecuted, in Pakistan the Hindus. There are therefore universal signs for the selection of victims and they constitute our third stereotype.

In addition to cultural and religious there are purely physical criteria. Sickness, madness, genetic deformities, accidental injuries, and even disabilities in general tend to polarize persecutors. We need only look around or within to understand the universality. The very word *abnormal*, like the word *plague* in the Middle Ages, is something of a taboo; it is both noble and cursed, *sacer* in all senses of the word. It is considered more fitting in English to replace it with the word *handicapped*. The “handicapped” are subject to discriminatory measures that make them victims, out of all proportion to the extent to which their presence disturbs the ease of social exchange. One of the great qualities of our society is that it now feels obliged to take measures for their benefit. Disability belongs to a large group of banal signs of a victim, and among certain groups – in a boarding school for example – every individual who has difficulty adapting, someone from another country or state, an orphan, an only son, someone who is penniless, or even simply the latest arrival, is more or less interchangeable with a cripple. If the disability or deformity is real, it tends to polarize “primitive” people against the afflicted person. Similarly, if a group of people is used to choosing its victims from a certain social, ethnic, or religious category, it tends to attribute to them disabilities or deformities that would reinforce the polarization against the victim, were they real. This tendency is clearly observable in racist cartoons.

Rene Girard, *Scapegoat*, 1986 The Johns Hopkins University Press, translated by Yvonne Freccero.

Appendix No. 4



Appendix No. 5

There are two persons in the group who desire the same thing. Their desire is born out of looking at yourself in the mirror image of the other. That other person, by their desire or by the fact that they have already acquired a given thing, becomes a “model” to be mimicked and an “obstacle” at the same time. “Mimetic rivalry” is an escalating conflict that inevitably ends in violence. As each individual strives to bridge the gap between them and the other person, in the end everybody are antagonists towards everybody. As a result, a “mimetic crisis” appears, which is an escalation of hatred and violence, in which the original reason is lost. The first accidental killing relieves the crisis and puts an end to the endless acts of violence. An accidental killing, and what is also typical, a collective killing, because it was committed in the hustle and bustle of the commonplace violence. The shock caused by this event is so profound that it cuts through the knot of conflicts. All the hatred of the group concentrates on that accidental victim, and it is in that victim that the group sees the cause of the evil. A collective killing of that accidental victim reconciles a community in itself. The act of killing turns out to be a necessary event. As for the victim themselves, initially it seems that they are only the hated source of evil, but then another thought appears that it was them who became the source of reconciliation. Ultimately, a belief is born that the victim manipulated with their own death. The victim felt guilty of unleashing a spiral of rape and let themselves be killed. Therefore, the victim evokes ambivalent feelings.

Jarostaw Kolczyński, „Kozioł ofiarny” a etnologia. O teorii Rene Girarda [Scapegoat and ethnology. On Rene Girard’s theory], „Etnografia polska” [Polish Ethnography], vol. XXXIX: 1995, b.1-2.

Appendix No. 6

Group 1 – analyses posts on the stormfront.org forum

Group 2 – photo: Ullischnulli (Ulrich Stelzner), from Wikimedia Commons, Public Domain



Group 3 –

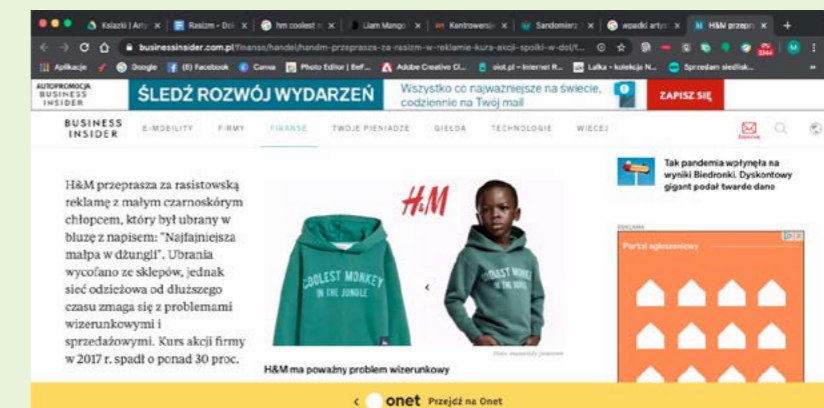


K. de Prevot, a picture in the Sandomierz cathedral. from Wikimedia Commons, Public Domain. The central part of the picture – Jews let the blood of an infant placed in a barrel filled with nails, below it there is a chopped-up child, whose body parts are being fed to the dog, at the top on the left, a figure with a knife is leaning over the naked infant, at the bottom on the right, a Jew tempts a child [after: wikipedia.org].

Group 4 –



Group 5 –



Group 6 – Mountain Dew 'Racist' Commercial – bit.ly/2Z6874u



Appendix No. 7

The truth about hate and prejudice

Sex and romance are hardly the only topics cloaked in shame and, therefore, not the only topics about which people keep secrets. Many people are, for good reason, inclined to keep their prejudices to themselves. I suppose you could call it progress that many people today feel they will be judged if they admit they judge other people based on their ethnicity, sexual orientation, or religion. But many Americans still do. (This is another section, I warn readers, that includes disturbing material.)

You can see this on Google, where users sometimes ask questions such as “Why are black people rude?” or “Why are Jews evil?” Below, in order, are the top five negative words used in searches about various groups.

	1	2	3	4	5
African Americans	rude	racist	stupid	ugly	lazy
Jews	evil	racist	ugly	cheap	greedy
Muslims	evil	terrorists	bad	violent	dangerous
Mexicans	racist	stupid	ugly	lazy	dumb
Asians	ugly	racist	annoying	stupid	cheap
Gays	evil	wrong	stupid	annoying	selfish
Christians	stupid	crazy	dumb	delusional	wrong

A few patterns among these stereotypes stand out. For example, African Americans are the only group that faces a “rude” stereotype. Nearly every group is a victim of a “stupid” stereotype; the only two that are not: Jews and Muslims. The “evil” stereotype is applied to Jews, Muslims, and gays but not black people, Mexicans, Asians, and Christians.

Muslims are the only group stereotyped as terrorists. When a Muslim American plays into this stereotype, the response can be instantaneous and vicious. Google search data can give us a minute-by-minute peek into such eruptions of hate-fueled rage. [...]

Either singular or in its plural form, the word “nigger” is included in seven million American searches every year. (Again, the word used in rap songs is almost always “nigga,” not “nigger,” so there’s no significant impact from hip-hop lyrics to account for.) Searches for “nigger jokes” are seventeen times more common than searches for “kike jokes,” “gook jokes,” “spic jokes,” “chink jokes,” and “fag jokes” combined.

When are searches for “nigger(s)”–or “nigger jokes”–most common? Whenever African-Americans are in the news. Among the periods when such searches were highest was the immediate aftermath of Hurricane Katrina, when television and newspapers showed images of desperate black people in New Orleans struggling for their survival. They also shot up during Obama’s first election. And searches for “nigger jokes” rise on average about 30 percent on Martin Luther King Jr. Day.

The frightening ubiquity of this racial slur throws into doubt some current understandings of racism.

Any theory of racism has to explain a big puzzle in America. On the one hand, the overwhelming majority of black Americans think they suffer from prejudice—and they have ample evidence of discrimination in police stops, job interviews, and jury decisions. On the other hand, very few white Americans will admit to being racist.

The dominant explanation among political scientists recently has been that this is due, in large part, to widespread implicit prejudice. White Americans may mean well, this theory goes, but they have a subconscious bias, which influences their treatment of black Americans. [...]

There is, though, an alternative explanation for the discrimination that African-Americans feel and whites deny: hidden explicit racism. Suppose there is a reasonably widespread conscious racism of which people are very much aware but to which they won’t confess—certainly not in a survey. That’s what the search data seems to be saying. There is nothing implicit about searching for “nigger jokes.” And it’s hard to imagine that Americans are Googling the word “nigger” with the same frequency as “migraine” and “economist” without explicit racism having a major impact on African-Americans. Prior to the Google data, we didn’t have a convincing measure of this virulent animus. Now we do. We are, therefore, in a position to see what it explains.

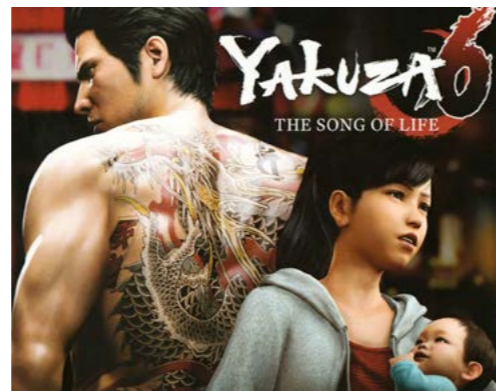
Seth Stephens-Davidowitz, *Everybody Lies. Big Data, New Data, and what the Internet can tell us about who we really are*, Dey Street Books, 2017.



Copyright Epic Games



Copyright Ubisoft



Copyright Sega



Copyright Rockstar Games

Itinerary #8

Let's "play" video games!
Interpreting stereotypes
in video games



Competences



2.2 Sharing through digital technologies

2.3 Engaging in citizenship through digital technologies

Tags

- Stereotypes
- Representations
- Iconography
- Theatre
- Physicalness

Time frame

6 hours

Audience

Age 11-18

Overview

This activity aims to address the topic of stereotypes. The word "stereotype" is a term borrowed from typographical terminology. Initially it referred to an invention by Monsieur Didot, who devised a system for duplicating typographic plates: thanks to this invention it became possible to print the same page many times. The term was then used in psychology and sociology to indicate a preconceived and rigid idea, in particular with respect to a group of people. It is easy to imagine how a stereotype referring to certain categories of people can form the basis of hate speech.

Very often, we are not even really aware of the stereotypes to which we are exposed, and which we unknowingly "absorb" during the course of our daily lives.

The activity we propose intends to increase awareness and a critical capacity in the participants, via an analysis of the stereotypes present in the imagery of video games. Our intent is not to "censor" video games, or to accuse them of promoting the development of stereotypes or prejudices, but rather to encourage more conscious and critical use of such games among the younger generations.

The characters chosen by the players (their avatars) take on a central role in the activity. Yee and Bailenson (2007) coined the term "the Proteus effect", to refer to the phenomenon via which an avatar's characteristics influence our way of acting in the virtual world, according to a stereotyped behaviour model. The use of theatrical techniques focusing on the characterisation of characters taken from video games helps to bring out

stereotypes and prejudices, extrapolating them at the same time from the playful environment of the game.

The theatrical techniques lend themselves to bringing out a greater complexity in the creation of the characters. At the same time, through the theatrical game, physicality plays a significant role and leads the participants to "feel through the body".

Via an activity that requires physical participation, the participants are called to question the stereotypes present in the graphic representations linked to the context of the video game.

Context

This activity can be used in formal and informal educational contexts.

It requires the use of a space in which participants are free to move around.

Objective

To encourage participants to question the stereotypes present in our daily lives, and in particular, those present in video games. To stimulate a creative process that, taking physical participation as its starting point, questions and deconstructs stereotypes.

Required media

- Images of avatars from participants' favourite video games.
- Images of the front covers of some video games chosen by the activity leader (see links).

Working Methods

This activity aims to move from online to theatrical play in order to deconstruct the stereotyped imagery of the characters of the video games. The theatrical training is aimed at deconstructing the patterns of movement that each of us tends to reproduce. At the same time, the participants are invited to reflect on and question the stereotyped imagery of some video games. The performative dimension creates a context in which you know that your actions are being observed. This facilitates the development of a "meta vision" that allows us to observe and question our actions and behaviours.

Theatre games promote an atmosphere of mutual trust, which makes it easier to get involved and experiment, thus promoting the development of creative solutions.

SEGMENT 1

Overview

The first part of the workshop consists of examining more deeply the concept of "Stereotype". Participants investigate the meaning of this word and the existence of stereotypes in their daily lives. This is followed by reflecting on the stereotypes present in video games.

Time: 2-3 hours

Media

- video games known by the participants
- ability to send images to the activity leader's pc / tablet / mobile phone

Equipment

- room in which it is possible for the group to stand in a circle and move freely
- Flipcharts, markers
- Mobile phones with Internet connection
- Computer connected to the Internet and projector

Introductory game

The participants are arranged in a circle. In turn, each participant says their name and mimics a characteristic that represents them (for example, if I am studious, I may mime the gesture of reading, if I practise a sport, I mime the movement, if I am short-sighted, I may make 'glasses' by cupping my hands to my eyes, if I play an instrument, I mime it and so on...). The others imitate the gesture.

The groupings

Working Methods

Participants are asked to walk freely around the space, without speaking. The activity leader asks the participants to observe each other carefully while walking and names an element; the participants create homogeneous groups based on that element. For example: the leader says "hair", and participants who think they have similar hair gather together, without speaking. The leader moves around the groups and asks for the criteria according to which they are divided: it can be length, but also colour, style... The activity is repeated 4-5 times. The leader proposes subdividing again on the basis of new categories by choosing a level of greater or lesser depth, depending on the group (on the basis of clothes or footwear for example...)

Outline for debriefing: were the groups homogeneous? Did they always remain the same? Can one person be similar to another in one aspect and different in another? Were the criteria according to which groups were formed always the same?

The concept of stereotype is introduced: what is it? How would you define it? Have you ever experienced stereotyping? If so, what kind? How did you feel? Have you ever become aware, on the other hand, that you hold a stereotyped image with respect to a group of people? When?

The activity leader transcribes the participants' answers onto a flipchart.

Icebreaker game: One two three "monster statues"

Variant of the classic "Statues" game in which the participants approach the goal, assuming "monstrous" positions

when freezing.

I am my avatar: The activity leader asks the participants which video games they usually play and what kind of avatars they use. The participants send an image of their avatar – or, alternatively, that of a video game character they particularly like – to the activity leader, by mobile phone, without sharing the image with the rest of the group. The activity leader puts the images together in a folder on the PC.

Participants walk around the space, stretching their muscles and making whatever movements they like.

The leader asks the participants to gradually start walking and moving like their avatar. When everyone has adopted their avatar's posture and attitudes, the group is divided into two: actors and spectators. The spectators sit, while the actors continue to move in what is identified as a stage space. Meanwhile, the leader projects the avatar images on the wall. When participants believe they have identified which actor corresponds to which avatar, they say so. If the pairing is correct, the actor stops. Once all avatars have been identified, the groups change over.

A small debrief follows: possible questions to guide the debriefing:

Were the avatars easily recognisable from your walks? How did you manage to enhance their recognisability? Did acting in a stereotyped way, "like a character is expected to move", facilitate identification by the group? What do stereotypes have to do with this?

Working Methods

SEGMENT 2

Overview

In this second part the participants work on iconography.

Time: 2-3 hours

Media

Video games covers.

Equipment

- large space providing the possibility to move freely
- mats for lying on the ground
- video game cover images

A short time for opening with greetings. The participants, arranged in a circle, take turns saying their name and miming something that represents them. The others imitate this by way of response.

The leader asks if participants mimed the same or different as in the previous meeting, and points out that nobody can be represented through a single characteristic.

Drama warm-up

The participants lie down on the mats arranged on the ground and the leader guides the relaxation. Participants relax their bodies by focusing on one area at a time, starting from the tips of the feet and working their way up to the head.

The leader then asks the participants to start moving one part of the body at a time, trying to make movements that are not habitual for them. The movements

become larger and larger, until the participants are standing, continuing to move their bodies around the space as if surprised at themselves. As the participants move around the space, the animator says "freeze" out loud and the participants freeze. The leader invites the participants to observe each other in the positions in which they find themselves and then to start again. The sequence repeats a few times. Slowly, the participants make their movements smaller and smaller, until they begin to walk normally around the room.

The leader asks the participants to form couples. Mirror game: within each couple, the participants stand facing each other and decide who will lead and who will follow. The leader of the pair performs movements, their partner imitates them as if in a mirror. After a few minutes, the participants exchange roles. The couples separate and go off to form others.

This time the game is that of the clay statue. The sculptor "models" the other's body as if it were made of clay. After a few minutes, roles are reversed.

Short debriefing: what happened? Was it easier to lead or be led?

The leader provides participants with some video game cover images.

Divided into groups, the participants choose an image and recreate it. In turn, a "sculptor" models the bodies of the other members of the group, in order to

reproduce the chosen cover.

Once the result is satisfactory, the sculptor photographs the image obtained.

Debriefing: what types of characters are represented? What positions do the characters take? Are different types represented in different ways? Do you identify the presence of stereotypes in these representations?

The leader requests that the living sculptures be altered in such a way as to overturn the stereotypes. The outcome is very free, leaving plenty of room for the participants to give free reign to their creativity.

In a plenary session, each group shows the passage from the original sculpture to the one in which stereotypes are overturned. The other participants suggest changes and intervene until everyone is satisfied with the final image. A photo of this sculpture is also taken.

Debriefing: How did you feel? How did your body feel in the different positions? Are there any power relationships in video game cover graphics?

And while we play video games? What stereotypes do we encounter?

Conclusion: projection in the plenary session of the original cover images, of the "faithful" reproduction by the participants, and of the "overturned" stereotype

In a nutshell

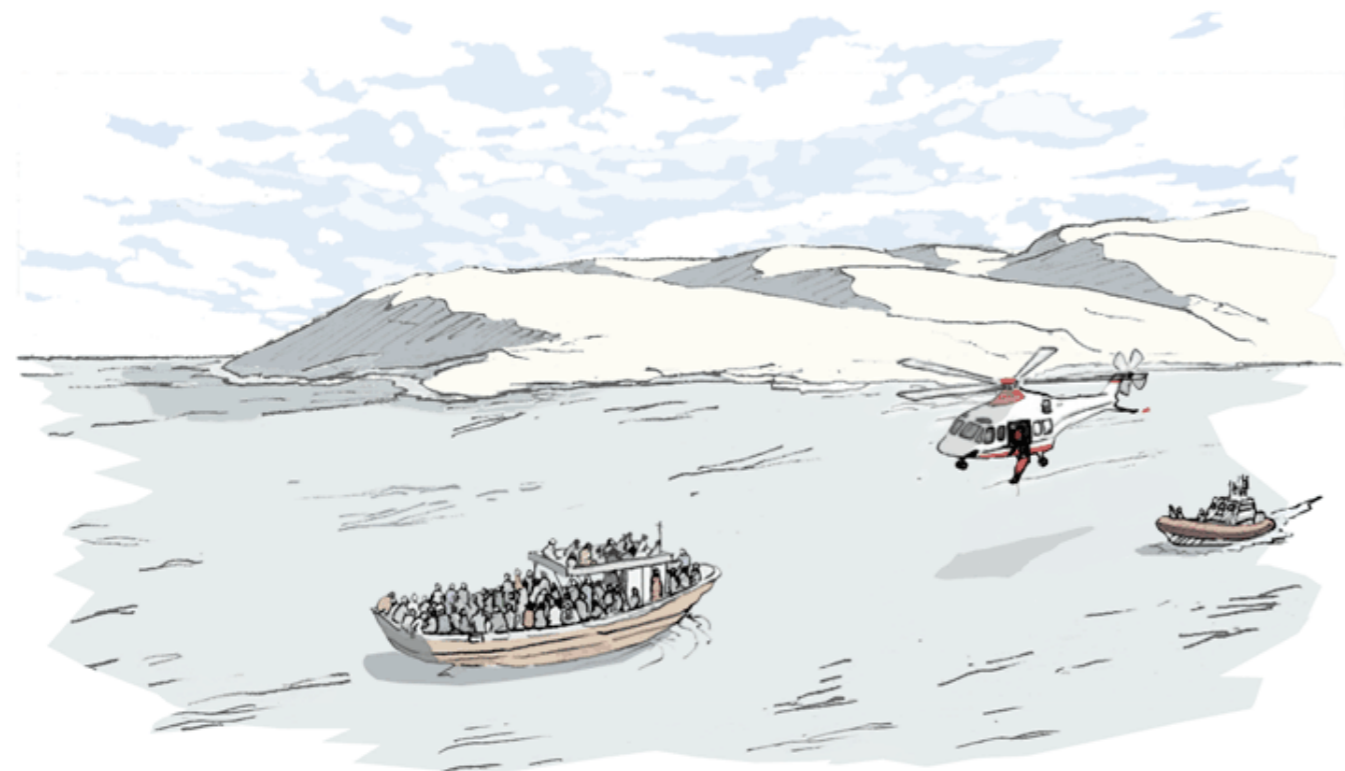
Via dramatised exercises, the participants "play" and deconstruct the stereotypes present in the video game images, acquiring greater awareness and critical capabilities.

Additional options / Variations

Based on the proposal presented here, participants could act out real game sequences that can be filmed and reviewed.

Sources / Links

- Some video game cover images:
- Far Cry 4
- Yakuza 6
- Fortnite
- League of Legends
- GTA VI
- SuperMario
- Nick Yee & Jeremy Bailenson "The Proteus Effect: The Effect of Transformed Self-Representation on Behaviour", Department of Communication, Stanford University, Stanford, CA 94305, 2007 web.stanford.edu/~bailenso/papers/proteus%20effect.pdf
- Youtube videos on representation of black people in videogames (English language): www.youtube.com/watch?v=1-xEABBlk_8
- Colour Coded: Race, Gender, and Representation in Video Games www.youtube.com/watch?v=yG14kWJWdl0
- Are Games Racist? | Game/Show | PBS Digital Studios www.youtube.com/watch?v=brnpRhjJl8w



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Itinerary #9 Write your Syrian Journey



Competences



1.1 Browsing, searching and filtering data, information and digital content

1.2 Evaluating data, information and digital content



2.4 Collaborating through digital technologies



3.1 Identifying needs and technological responses



5.2 Identifying needs and technological responses

Tags

- Cooperation
- Stereotypes
- Empathy
- Creative writing

Time frame

6-8 hours

Audience

16 and over

Overview

The pedagogical itinerary that we propose is based on the assumption that in order to counteract hate speech among teenagers, it is necessary to work both on the cognitive front, educating about the importance of the search for information, the verification of sources and fact checking, and on the front of emotions, through an approach based on the recognition of one's own and others' feelings.

The BBC video game, *Syrian Journey*, plays a central role in this itinerary and constitutes the starting point for a collective writing task.

Syrian journey is a BBC digital project that explores the exodus of the Syrian people. It consists of three parts: a "newsgame", stories from survivors, and a proposal for a discussion based on the presentation of a series of evocative objects, addressing the question "what would you bring if you had to leave your country of origin?".

The narrative basis of the game is very pared back, and lends itself to being enriched with details.

Using the game as a starting point to build a credible story, the participants are stimulated on the one hand to read up on the Syrian situation and the events related to the war, and on the other to humanise the characters, identifying and thus deconstructing the stereotypes related to refugees and their journeys.

Within this itinerary, the video game is not the only media used. Indeed, the video "Rentrez chez-vous" by the rap duo BigFlo & Oli is put forward, in which a reversal of perspective is proposed, and the two protagonists must leave a Europe devastated by war to reach the other side of the Mediterranean.

Context

This activity can be proposed in formal and non-formal educational contexts.

Given the sensitivity of the issue, and the emotional impact that the media used may have, we suggest being very cautious about proposing this itinerary to children under the age of 16 and who have experienced migrant experiences similar to those narrated.

The participants' level of knowledge of the languages in which the project materials are furnished (mainly English and French) should be verified. It may be helpful to provide translations.

Objective

This set of activities uses the video game in order to stimulate a creative writing task, in the pursuit of several objectives:

- to stimulate a process of decentralisation of the gaze;
- to stimulate identification and empathy;
- to learn how to research and acquire accurate information;
- to activate a meta-reflection on how the narrative techniques used change the way we perceive a story.

Required Media

Syrian Journey is a BBC project which consists of three parts:

- an interactive "butterfly effect" newsgame, in which the protagonist, who is leaving Syria with his/her family to reach Europe, makes choices that will determine his/her destiny;
- a photographic section, showing images of objects brought by some Syrian refugees with them during the trip, aimed at stimulating a process of identification;
- videos that tell the true stories of some of those who survived the journey that brought them to Europe from Syria.

Video of the rap *Rentrez chez vous* by the Toulouse duo, Bigflo & Oli. The video, in animated form, sees the rappers themselves as protagonists of the story. In an inverted reality, which sees France hit by the destruction of war, the two undertake different itineraries in order to reach the other side of the Mediterranean. One will perish during the journey, while the other, once he reaches his destination, will be rejected on arrival by a hostile crowd with signs bearing the words "rentrez chez vous!", or "go home".

Working Methods

The itinerary we propose intends to connect the rational and cognitive sphere with the irrational and emotional one, in the belief that these two planes are closely interconnected, and that both play an important role in counteracting hate speech.

Access to accurate information is not in itself sufficient to deconstruct online hate speech. Emotions play a central role in online exchanges and in the construction of hate speech. Indeed, neuro-scientific research shows how emotional and rational thought overlap and influence each other. This is the reason why fact checking is often not sufficient on its own to deconstruct faith in fake news with a high emotional impact. The task of creating a story and enriching the events illustrated in the game with details forces the participants to activate both of these aspects.

Indeed, they are asked to create a story that is plausible. They therefore need to carry out documentation and fact checking work in as much detail as possible. At the same time, what makes a story interesting is its personalisation, bringing about a sense of identification in the reader. Getting the participants to imagine the protagonists' emotions pushes them to go beyond the neutrality of the story, and to ask themselves: how would I feel if I found myself in the same situation?

The creative act of building a story which will be read and enjoyed by someone else compels the participants to adopt the reader's point of view, thus decentralising the perspective.

The techniques used here range from storytelling, to cooperative learning techniques (in particular Windows is used), brainstorming and group discussion.

Given the sensitivity of the issue, participant care takes on a central role. The teamwork element favours the collective assumption of responsibility, whereas where participants are required to make a more personal contribution, an anonymity agreement is honoured, whereby the whole group of participants undertakes to preserve the anonymity of the others, for example by not investigating who made a particular contribution.

Working Methods

SEGMENT 1

Overview

The first segment aims to introduce the subject matter being studied (the war and the exodus of the people fleeing it) through the adoption of a decentralised gaze. The decentralisation of the gaze will then be the guiding thread of the whole educational itinerary.

Time: 2 hours (times may vary based on level of awareness and number of participants)

Media

Video of the rap *Rentrez chez vous* by BigFlo and Oli

Syrian Journey game, in the section "What would you bring if you had to leave your country of origin"

Methods

This activity serves to get into the topic. Watching the video allows you to activate a decentralised gaze in the participants. The horrors of war brought into a "familiar" European context and the need to leave the country of origin lead to a reflection: "... what if it happened to me"?

In this phase, the work is initially individual and is carried out anonymously. Collective restitution takes place through the exchange of materials by the participants and reading aloud. Symbolically, therefore, each participant conveys the experiences of others through his own voice.

Equipment

- interactive multimedia whiteboard or large screen for collective viewing of the video and the game's Internet page. If an Internet connection is not available, we suggest recording the video separately and saving the photographic materials on a USB stick for example;
- blackboard or flipcharts, markers;
- photocopies with the text and possibly also translation of the rap piece "Rentrez chez vous" by Bigflo et Oli;
- sheets of different colours with the questions for participants, pens / markers;
- container to collect participants' responses.

The leader of the activity presents him or herself, introduces the activity and asks each of the participants to say their name and the name of an object that they would not be able to leave behind should they have to leave their home. Once the activity is over, participants are shown the section of the *Syrian Journey* game "What would you bring with you?"

The activity leader shows the participants the video "Rentrez-chez vous" and asks what are the first words that come to mind immediately after viewing. At this stage it is not necessary to provide a translation of the text. The words that emerge are written up on a board. The leader distributes the lyrics and, if necessary, the translation of the song. Participants watch the video again (given how tough this material is, this step

Working Methods

can be skipped if the participants are too emotionally shaken up). A few questions are asked in a plenary, asking the participants not to answer for the moment:

- What would happen if a war broke out in the place where you live?
- What would you do if the place where you live all of a sudden became unsafe for you and your family?
- What would you feel if you lived an experience similar to the one told in the song?
- The experience of lockdown following the advent of the Covid-19 pandemic has changed our existence for a certain time. In your opinion, did this give us the tools to understand what happens when our daily lives are turned upside down?

4 sheets of different colours are distributed to the participants (each question has a corresponding colour) and participants are asked to respond individually and anonymously. The anonymity agreement set out, binding all those present not to try and identify the authors of the answers.

The leader collects the participants' answers in a container and redistributes them randomly.

Each participant will read another person's answers aloud.

A discussion of the activity follows.

The first segment ends with a group greeting. The participants arrange themselves in a circle and everyone finds a word or a short phrase to greet the person on his/her left.

SEGMENT 2

Overview

Based on the experience of the game, the participants begin the collective writing process. Divided into groups, they elaborate the identikits of the characters in their story.

Time: 2-3 hours

Media

Syrian Journey video game

Methods

Story telling; cooperative learning

Equipment

- Frames on which to build the stories (depending on the age and level of involvement of the participants, you can decide whether to provide them with more detailed frames, or whether to leave them more freedom)
- An interactive multimedia whiteboard or a large screen connected to the Internet. The room where the activity takes place must be prepared in advance, with tables large enough to allow groups of four to sit around them. Each group should have at their disposal a computer or tablet connected to the Internet from which they can play *Syrian Journey*. If it is impossible to have these tools, participants can use personal mobile phones.
- Updated materials on the current situation in Syria.
- Blank sheets on which to note the progress of the story.

Working Methods

- Identikit sheets on the protagonist of the game.

Collective greeting: the participants, in a circle, say a word about the previous meeting.

Subsequently, they are divided into groups of 4 and arranged around the tables.

They are asked if they have any information about the Syrian context.

Up to date materials are distributed about Syria before and after the outbreak of the conflict (materials from the BBC website, newspaper clippings, other materials...).

Participants see the videos in the "testimonials" section of the *Syrian Journey* site.

To stimulate the discussion, the activity leader asks some questions:

- Did the stories you saw move you? Have they somehow changed your perception of reality?
- What role do emotions play in the perception of a given situation?
- Can an "interesting" story help to spread accurate information? Why?

The video game *Syrian Journey* is introduced.

In groups, the participants play the video game.

Each participant is assigned a role:

- The time manager
- The moderator, who makes sure that everyone is able to express their opinion
- The manager of the choices (which must be taken after everybody has been consulted), who is also the one who clicks on the button of the option chosen by the participants.
- The group memory manager (who keeps track of the route taken).

The activity leader distributes the identikit sheet of the characters with the following questions:

Who is the protagonist? What is their name? How old are they?

What activities do they or did they do before the outbreak of the conflict?

The game is about a family. How many people is it composed of? What are the other members of the family called? Are there children? How old are they?

In the plenary, each group hands around to the others the identikit of the characters of its story.

The materials produced are collected by the activity leader to be redistributed in the next session.

Working Methods

SEGMENT 2

Overview We enter the heart of the collective writing. Each group of participants elaborates their own story.	Initial greeting in plenary. Each participant says his name and a word about his/her mood. Participants recreate the same groups from the previous segment.
Time: 2-3 hours	Each group has a very short narrative outline of their protagonist's journey and an identikit of the characters. Starting from these elements and carrying out investigative work, the participants will enrich the story with details in order to make it compelling. What do the characters feel in a given situation? What reasoning leads the protagonist to make one decision rather than another? And even what colours does the protagonist see, what flavours do they taste? Which narrative style is most effective for telling the story of the protagonists?
Media Videogame <i>Syrian Journey</i>	Participants will use the electronic devices available to find background information, comparing the sources and checking their reliability .
Methods Collective writing; cooperative learning; story telling	At the end of the study programme, each group tells their own <i>Syrian Journey</i> in plenary.
Equipment Same setting as the previous segment.	

In a nutshell

To counteract hate speech, often based on fake news and misleading narratives, it is not sufficient to merely get informed. It is necessary to go to the origins. Why is the narrative of hatred so gripping? What role do emotions play in the credibility of a story? A path of creative writing, which brings together the search for accurate information and an empathic approach, seems to us a possible way to build a new awareness.

Additional options / Variations

This itinerary can be carried out in multiple sessions of 2-3 hours, or over a single longer session. In this case, the greeting and "goodbye" activities can be replaced with movement games, which reduce the tension.

The proposed activities are in English or French. In the event that participants do not know these languages, it is possible to provide them with translations, or, in the case of the group game, to designate a person in charge of language who will be able to help with online translating tools.

Sources / Links

Below, by way of example, we list some links to websites in English that can be useful for finding news and information on the situation in Syria:

- www.unhcr.org/syria-emergency.html
- www.bbc.com/news/topics/cg4t1wvvgant/syrian-civil-war
- syriancivilwarmap.com

Links in Italian

- www.internazionale.it/tag/paesi/siria
- www.limesonline.com/tag/siria
- www.atlanteguerre.it/conflict/siria
- *Syrian Journey* project: www.bbc.com/news/world-middle-east-32057601
- *Rentrez chez-vous* video: www.youtube.com/watch?v=gM328Z0JKjA

Rentrez chez vous

Bigflo & Oli

Album: *La vie de rêve*, 2018

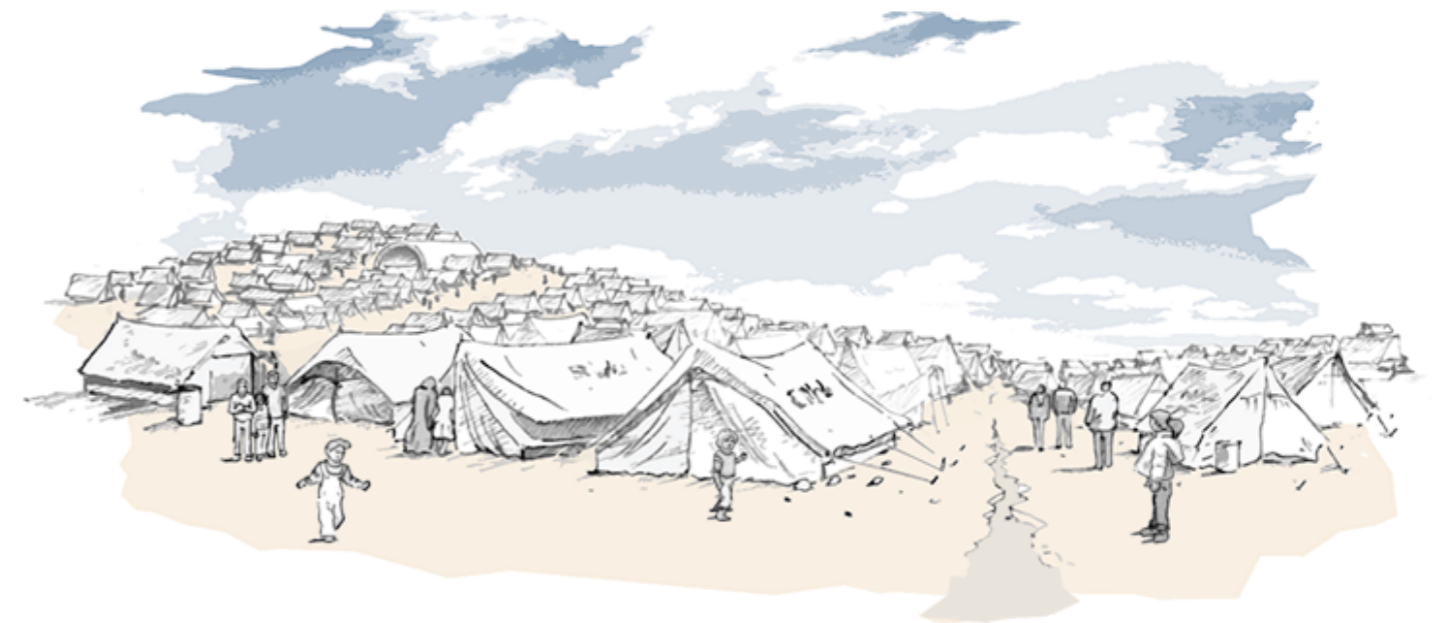
Ça y est, ils ont fait sauter la tour Eiffel
 Ça y est, ils ont fait sauter la tour Eiffel
 On pensait pas qu'ils oseraient mais le mal est fait
 Comment on a pu en arriver là? Difficile à croire
 La nuit a été calme, ils ont bombardé que trois fois
 Je suis monté à Paris retrouver ma copine
 La guerre nous a pris par le col, nous a sorti de la routine
 Remplacé les fleurs par les pleurs, les murmurs par les cris
 Son immeuble a été touché, j'ai pas trouvé sous les débris
 Je vais rentrer bredouille, rejoindre ma famille dans le premier train
 Le départ est prévu pour demain matin
 Les hommes sont capables de merveilles et des pires folies
 Ça fait quatre jours que j'ai pas d'ouvelles d'Oli
 Putain c'est la guerre!
 On a cassé nos tours d'ivoire
 Moi qui l'ai connue qu'au travers des livres d'histoires
 J'veille sur la famille, c'est vrai, nos parents s'font vieux
 On entasse des bus, on bloque les routes, on s'protège comme on peut
 Et la foule fuit ces fous sans camisole
 Paraît qu'ils exécutent des gens place du capitol
 Quatre billets pour un ferry, une chance de s'évader
 Une nouvelle vie de l'autre côté de la Méditerranée
 Les balles nous narguent, on a peur d'être au mauvais endroit
 Mon frère m'a dit "si j'reviens pas, partez sans moi"
 Difficile d'être au courant, ils ont coupé le réseau
 Ça fait bientôt quatre jours que j'ai pas d'ouvelles de Flo
 Bien sûr les bruits des wagons bondés me rendent insomniaque
 Certains ont mis toute leur maison au fond d'un petit sac
 Le train s'arrête et redémarre, me donne des hauts-le-cœur
 On a fait en deux jours ce qu'on faisait en six heures
 J'dois rejoindre la famille au port de Marseille mais j'ai pris du retard
 J'crois bien qu'ils vont partir sans moi, quel cauchemar!
 Pas grave, j'les rejoindrais en barque
 Pas de réseau, impossible de choper une barre
 J'vois une enfant au sol, lui demande si elle est seule
 Elle dit qu'elle a vu ses parents couchés sous des linceuls
 Les hommes sont capables de merveilles et des pires folies

Ça fait bientôt six jours que j'ai pas d'ouvelles d'Oli
 Direction Marseille! Un tas d'tout dans la soute
 On fait semblant d'pas voir tous les corps qui longent la route
 Les villes ont changé, la vie et l'horreur aussi tôt
 Les métros sont des dortoirs, les cinémas des hôpitaux
 Sous le port, on s'bouscule, on s'entasse devant
 D'un coup l'ferry apparaît, certains tueraient pour une place dedans
 À bord, je pleure l'état de ce monde
 On a attendu mon frère jusqu'à la dernière seconde
 On veut pas être là-bas, on veut juste être autre part
 Enfin respirer comme le lendemain d'un cauchemar
 Le bateau démarre, je fixe son sillage sur l'eau
 Ça fait bientôt sept jours que j'ai pas d'ouvelles de Flo
 Arrivé sur le port de Marseille avec la petite fille dans mes bras
 Presque un jour de retard, ils sont tous partis sans moi
 Mais j'ai les contacts d'un passeur, une plage et une heure
 Plus de trente, entassés, bien sûre, on ne voyage pas seul
 Il me dit "choisis la fille ou ton sac pour jeter du lest"
 Puis je vide mes poches et lui donne tout ce qu'il me reste
 Et me voilà parti, acteur d'une drôle de fable
 À la conquête du paradis sur un bateau gonflable, on navigue loin d'ici
 Et plus les vagues s'agrandissent, plus notre espoir rétrécit
 Et ça tangué, et ça tangué, certains tombent dans le ventre de la bête
 Nous voilà en pleine tempête
 En une seconde, la fille m'échappe et plonge
 J'entends ses cris emportés par la mer qui gronde
 La pluie, le sel et les larmes se mélangent
 Une femme s'agrippe à mes hanches et m'entraîne dans la danse
 Le bateau se retourne, on se colle et on coule
 Nos appels à l'aide sont perdu dans la houle
 Dire qu'il n'y a pas longtemps j'étais avec mes amis
 On allait de bar en bar pendant toute la nuit
 Mes poumons se remplissent d'eau et mes yeux se ferment
 Mon âme éteint sa lanterne
 Les hommes sont capables de merveilles et des pires folies
 Je n'aurais plus jamais de nouvelles d'Oli
 Le bateau accoste, première vision, des barbelés
 Ça, mon frère ne m'en avait pas parlé
 Encore des armes et des pare-balles

ESSENTIAL MATERIALS

On nous fait signer des papiers dans une langue qu'on ne parle pas
On nous fouille, nous désinfecte comme des animaux
On nous sépare de mon père, pas le temps de lui dire un dernier mot
Dans des camps provisoires, des couvertures, un matelas
Un niçois me raconte qu'il est là depuis des mois
Toulouse me manque déjà, ma mère s'endort dans mes bras
Elle me répète tout bas que Flo nous rejoindra
La chaleur étouffe, on a vidé toutes les bouteilles
Dans le journal, j'apprends qu'ils ont fait sauter la Tour Eiffel
Le lendemain on nous entasse dans des bus
Les autres sur les uns, qui peut le moins peut le plus
Des centaines de fous accompagnent notre départ
Des poings brandis en l'air, des cris, des sales regards
Je croise celui d'un type qui scande avec ferveur
C'est la première fois du périple que j'ai vraiment peur
Je ne vois que lui au milieu de la foule
Sur sa pancarte il est écrit "rentrez chez vous"
Mais j'suis désolé, on ne peut pas accueillir tous les Français
On ne peut pas accueillir tous les Français
Ils arrivent par milliers
Si ils avaient un minimum d'honneur
Ils retourneraient dans leur pays et ils combattraient pour la France
Ils combattraient pour défendre leur famille et puis leur honneur
C'est comme ça, je suis désolé
On vient, on vient de Nantes là, et ils ont tout détruit
Tout détruit à Nantes, il reste plus rien
On avait, on avait tout, là-bas, on a perdu tout ce qu'on avait
Euh, je sais pas quoi faire, je sais même pas où aller
J'ai perdu des gens de ma famille
Aujourd'hui, la plupart des problèmes que notre pays connaît
C'est de la faute des Français
Je suis désolé, avant qu'ils arrivent chez nous tout allait bien
Donc, on ne peut pas non plus accueillir des gens
Qui viennent chez nous foutre le bordel

- Translation into Italian (by Lorenzo Masetti):
www.antiwarsons.org/canzone.php?id=59064&lang=it
- Translation into English:
lyricstranslate.com/en/rentrez-chez-vous-go-back-home.html



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Itinerary #10 Screen Friends



Competences



- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.4 Collaborating through digital technologies
- 2.5 Netiquette



- 3.1 Developing digital content
- 3.2 Integrating and re-elaborating digital content



- 5.3 Creatively using digital technologies

Tags

- Friendship
- Adolescence
- Social network Choices
- Hate speech

Time frame

6-8 hours

Audience

Age 11 - 17

Overview

This itinerary begins inspired by a very delicate and poetic video game, a small masterpiece that comes from the world of independent video games: *Florence*. This video game (downloadable as a normal App on mobile devices) looks more like an interactive story, with some small puzzles to solve. Regardless of the use of the App in the itinerary, it is still interesting to show students an example of an “arty” video game to show them alternatives, positive examples. Taking inspiration from a minigame inside *Florence*, the itinerary proposes to make students work on some handmade “posts”, quite similar to those of social networks. The sharing of these posts and the comments that will be requested from the students will provide cause for reflection on the use of words, on the importance of weighing words.

Subsequently, students will be involved in an activity where they will have to deal with some dialogues, which take place in different situations. Starting from some existing balloons, the students (alone, in pairs or in groups) will have to continue the dialogues, choosing the words to say and, at the same time, choosing where to bring the dialogue and the story. They will thus be able to devise scenarios and situations in which two characters dialogue, choosing words to say, and also proposing crossroads and choices.

The crossroads and the choices are at the center of the third activity: through an online platform to create stories with crossroads, students will be able to compose a shared story where their characters will find themselves in front of important choices.

Context

The first activity, after playing *Florence*, involves the composition of some posts and a subsequent comment phase. Students are asked to respond to posts with realistic comments, also reporting phrases read or heard on the web. This possibility could offer the bank for incorrect attitudes, especially if we know that episodes related to hate speech have already occurred in the class, or if we know that there are students inclined to provoke. But be careful: the request is to provide also unpleasant (invented, plausible or reported equal) comments; what is asked of the students, however, is to do it seriously, and not to comment in an unpleasant way just to make sensation in the classroom. The teacher who knows his students well will know how to balance these aspects well.

Cautions: One proposal would be to ask students to sign their comments: without the protection of anonymity, perhaps unpleasant comments written only to impress are avoided.

Objective

The activity aims:

- Make students think about the impact that a negative comment can have
- The importance of sharing different points of view and sensitivity
- Knowing how to conduct a constructive dialogue without disrespecting the other
- Build a collective story on the themes of adolescence and hate speech, sharing choices and paths

Required Media

Florence and *Ehi, Tonino!* are two apps available on Google Play and App Store: the first is paid, the second is free. They work on smartphones and tablets. *The iNCIPIT* is instead a platform reachable on

the web at theincipit.com.

Ehi, Tonino! and *The iNCIPIT* are in Italian, while *Florence* is available in many languages.

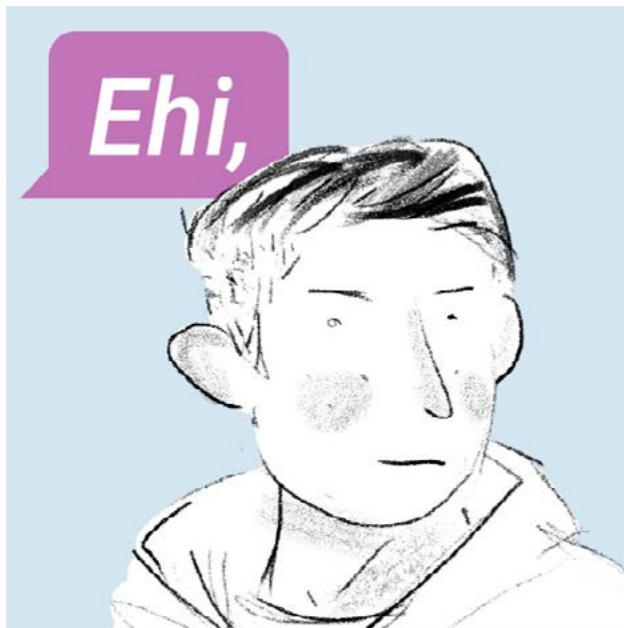


Florence

Florence is an interactive story about the sentimental ups and downs of a young woman's first true love. Florence Yeoh feels a little trapped: her life is a routine made up of work, sleep and too much time spent on social media. Then one day she meets a cello player, Krish, who will change her way of looking at the world. It has simple and intuitive mechanics, very accurate soundtrack and graphics. Puzzles are used to reinforce pieces of *Florence's* life as players progress through her story. Lead designer Ken Wong wanted to create games that eschewed violence and was inspired by his work on *Monument Valley* to have a more narrative-focused experience that included puzzles.

The game received favorable reviews that praised the game's art-style, music, and narrative structure. During the game we follow the story between ups and downs through a series of mini-games. The mini-games reflects various aspects of daily life: the difficulty in communicating, in recognizing and recognizing oneself, in accepting the other in every aspect.

One mini-game is about the awkwardness of a first date through a puzzle, and this part is what inspired one of the activities of this itinerary. The game is divided into 20 chapters, divided into 6 acts. A single play-through takes approximately 30 minutes. The app, available on Google Play and App Store, is paid.



Ehi, Tonino!

The App *Ehi, Tonino!*, available for free on the App Store and Google Play, is developed by the Centro Zaffiria and is one of the main outputs of the *#NoDrugsToBeCool* project. It is a narrative App where the player follows the events of a school year, interacting with some characters, through an instant messaging view. The App is available only in Italian.

Inspired by gamebooks, the App mentions its structure and transports it to digital: texts and animations guide the boys and girls into the stories of a small group of teenagers who come to terms (sometimes well, sometimes badly) with the complexity of managing the small and big things in life, of making sense of themselves and what they do. The ending remains open so that anyone who downloads the App can write the conclusion they prefer.

The App has the appearance of an instant messaging chat, inspired by the most used ones currently. The characters are contacts of the player, who

impersonates a boy or girl and who starts a new school year in a new school. As the story progresses, the player will make new friends and receive messages to which he can respond by making choices. Each choice will have various consequences, the characters will react differently and the story will take alternative paths. The player will become the "center" of a group of friends and classmates who, for a school year, will rely on his advice to solve and overcome some situations, sometimes light, sometimes complex. With the App *Ehi, Tonino!* each player can live a different story, discover new dialogues and change the relationships between the characters. As you continue, all the videos created by students during the course of the project will be "unlocked" and will be available in a gallery inside the App. A "diary" section will also allow you to freely write your thoughts, writing down useful information about the characters, your reflections, the ideas that emerged during the game. The App is therefore customizable and has an open ending, which invites to be explored and replayed to experiment with the different possibilities offered

THE iNCIPIT



1 Entra nella storia



2 Cambia la trama



3 Di' la tua

THE iNCIPIT

The iNCIPIT is an interactive online storytelling platform, a site where you can write or participate in crossroads story development. Unlike other platforms of collective writing – where users can contribute by writing each one of the parts of the story – in *The iNCIPIT* the writer is always the same, but users can decide how keep the story going.

The iNCIPIT is a site where you can register for free, to start and interact as a writer or reader. After a short presentation, we have the opportunity to immediately start writing our story or participate in surveys of other stories. In the first case, we have 5000 characters to write the beginning of our story, a sort of "first chapter". After having accompanied it with various information (title, genre, short synopsis) we can publish it, but not before having also offered three possible answers. Each of the nine available chapters (there are ten in total, but the last one does not foresee any choices) must

in fact end with three different possible developments in the story. It is sufficient to indicate, for example, the three different places where the protagonist can go, or three different ways of responding to a character; it is the writer's power to decide how significant the choices are for the plot and how much to write or not to write in advance about possible developments. Readers will be able to vote on the preferred choice and, as in a survey, the one that receives the most votes will be chosen. At this point the writer can continue with the next chapter, starting from the choice expressed by the majority of readers. The readers, in addition to voting, can leave comments and opinions on written texts. We have also the opportunity to be readers: we can search for the stories that are active at the time, read, and participate in the polls by expressing our vote, as well as interact with the writer.

Working Methods

This working methods allow you to design experiences in which students and adults can reflect on online hate speech starting from life, from experiences, but also by imagining the necessary antibodies to face it in the future. Working in groups, collective discussion, artistic and digital practice become concrete tools to raise awareness and give students tools to react. In this itinerary, floor is left to them, who can express themselves through the creation of content that is very familiar to them such as social network posts. The possibility to work through storytelling also allows students to express themselves and explore situations, solutions and strategies to deal with various situations and contexts where it is possible to face hate speech. This itinerary leaves them many creative and storytelling possibilities, both invented and personal.

SEGMENT 1

Overview

In this segment, students create handmade posts, share them and comment on them

Time: 2 hours

Media

- The App *Florence*

Methods

In this part, students will be invited to observe an App / video game together and then take inspiration and carry out the first practical activity. During the observation of the game it is good to stimulate questions and comments to know the interpretation they give to the media we offer. During the post and commenting phase, the teacher should be a facilitator who stimulates and accompany the students to express themselves and confront each other.

Equipment

A smartphone/tablet with the *Florence* app; a projector; the cropped images (attached); white sheets of paper; scissor and glue; pens, markers and pencils.

We can start the activity by showing *Florence*. If possible, we connect the tablet or smartphone to the projector, so that all students can follow the progress of the game. We can ask in turn if they want to play it for everyone. Observing students can take notes while their classmates play. It is always very interesting to ask students what they think of a media that

Working Methods

we are proposing to them, and it helps us to understand if the message that that media - in our opinion - conveys is the same that is received by them. It also allows them to develop a critical look at what the world of video games, apps, films and books offers, helping them to discern the poor material (with the sole purpose of selling) to the quality one. We can give them post-its and ask them to write every thought, and hang them on the wall, in a place that is clearly visible and accessible to everyone.

Florence has a very simple structure, and the whole game can be completed in just over half an hour. What is interesting, however, is to dwell on individual scenes, on individual mini-games, to reason with the students. *Florence*, as described in the Required media section, tells the story of a girl, immersed in the daily routine, who lives an intense love story. In the first part of the game, this boring routine is well expressed on an aesthetic level (the choice of colors, for example) and with the repetitiveness of the actions to be performed: brushing your teeth, having a look at social networks, working. For example, when *Florence* uses the smartphone, we don't see the whole image; let's try to ask the students why, according to them. What did the designers want to tell us in this case? Why did they choose these colors? How do you think these actions should be done?

During the third chapter, at some point, *Florence's* smartphone is discharged, which "forces" her to pay attention to the world around her. Only then does the encounter with Krish take place; how is it told by designers? What changes

now, compared to the representation of *Florence's* life until recently? We can play until the fifth chapter, where there will be a short minigame concerning the composition of some balloons, an action that will serve as an inspiration for subsequent activities.

The first activity inspired by *Florence* refers to the scenes in which the protagonist uses the smartphone. As seen in the game, the designers decided to show us only a part of the images, concentrating our action only on the repetitiveness of two simple gestures: putting a heart or changing image. Starting from the reflections made together with the students regarding the choices of the designers, we propose them to reason precisely on the importance of the images and the reactions to them. We know it is very important to decide what to post and how, especially for their age. The game highlights the little importance given to the image, we want to make students reflect on this.

Attached to this itinerary are six images from *Florence* representing "cut" posts, which lack the upper part of the image. We divide the class into groups of up to six people and give the six images to each group. We ask students to paste the images on a sheet and complete them: starting from the clue, from the lines, they can continue and compose the image, thus deciding the appearance of the characters, their expressions, the context. Who are these people? What are they doing? Why did they photograph themselves? What did they want to communicate? In support of the photo,

Working Methods

we ask students to write a few lines and hashtags, just like a post on Instagram. What could the author write? Is it a good time for him/her? Is it a bad memory? Below (or alongside) the image they can write what they want, just like in a post. We suggest them to imagine posts that are as realistic as possible, similar to those they see on a daily basis.

We now ask students to show their posts: we hang them on a free, easily accessible wall, as a page of a social network that contains all their posts. We can read them together and possibly ask for clarifications or comments about it. We give students post-its and ask now to comment the posts. For each post, they will have to write at least one comment on a post-it note and stick it below. Again we ask them both to comment like they would comment in reality, but to also report comments similar to those they see on the social networks they frequent on a daily basis (therefore also including unpleasant comments, if they happen to see them). They can also, if they wish, report true comments.

After the comments phase, we can start reading them together. Let's read some examples, asking - if necessary - the author to deepen the comment, or asking students if they have impressions they want to share. After some free observations, we ask the authors of the posts to collect the post-its under their post and bring them to their table. We now ask them to divide the comments into two "categories": 1. non-offensive comments; 2. offensive comments.

We allow them time to make the selection and then open a comparison.

We ask if anyone wants to start by telling how they divided the comments, and if they want to read some significant ones. Let's make the comparison constructive, asking classmates if they agree or not.

First of all we can ask to identify clearly offensive comments, those with hate, racist, violent contents that immediately catch the eye, and label them as such. So let's make sure to convey to students the idea that some comments are objectively hateful, regardless of subjective interpretations and observations.

Among the comments read probably the most interesting and debated will be those that could be offensive, but it is not evident. These are the comments that apparently do not contain an obvious aggression or mockery, but which, perhaps, read in a certain way, or by a person with a certain sensitivity, could be offensive. They are the kind of comments, of interventions, on which more attention should be paid, to avoid using certain terms and better measuring words. Probably they will be offensive to some, not to others: it is important to reason with the students on this aspect to compare the various points of view and to reflect on the fact that we must never take the person who reads our comments for granted. If we want, every time a student reads us a comment, we can ask to stick it on the wall, and then create two groups of comments.

After listening to the individual interventions, it is important to establish some fixed points. It is essential to make students understand that certain things should not be said: even hateful comments which, depending on the

Working Methods

context, may not cause damage, are however an expression of a pattern of thought used to act, say, change relationships. Even in cases where we know that the person targeted by the insults is resistant to them (a friend we know is not offended) the risk is to legitimize someone's violence and pre-eminence over someone else. Certain interventions must be avoided and, indeed, reported if necessary.

SEGMENT 2

Overview

Students build dialogues by responding to characters and choosing the path to take

Time: 2 hours

Methods

In this part the students have a discreet freedom of expression: they can make unexpected dialogues take hold, deviating from the initial situation and - above all - risking deviating from the intent of the activity. The teacher must therefore clarify well what are the topics to be addressed and keep the stories on the right tracks. Regardless of the mode chosen (see below) it is important to share a final return moment to develop alternatives and proposals.

Equipment

Starting images; white sheets of paper; scissors and glue; pens or markers.

At this point we can propose to the students to play with crossroads and choices, just like in the proposed apps, but in an analogical way. Attached to the itinerary are images created from the apps *Ehi*, *Tonino!* and *Florence*, combined together, which constitute starting situations. The characters are in a context that can suggest a certain type of dialogue or speech. Above the characters there are also balloons, which indicate the beginning of a hypothetical dialogue. We print these images, in the largest possible format. These activity is inspired

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by one of the minigame in *Florence*, the one in which the player has to compose a dialogue by dragging balloons. What that minigame represents is the difficulty, sometimes, of finding the right words. It happens, often and especially on social networks, that little weight is given to the chosen words. And the risk is to offend the other, to pass the limit, to exaggerate. This activity somehow wants to slow down this process, through manual practice, to allow you to reflect on the words we say and the choices we make, and how much this affects others.

For this activity we can work in different ways: in pairs, in groups, free, with scripts.

Pairs mode

We create pairs, and assign each couple a printed starting situation. The two members of the couple interpret the two characters and, in turn, respond to the other, adding balloons over their heads, just like the starting ones. The starting balloons serve as an incentive and stimulus to continue the dialogue, but the students can decide the topic to be addressed, or this can emerge as the activity continues – they could therefore simply follow the other and build together the scene. We can leave them free to experiment or indicate a topic or theme to discuss and see how they develop it.

Groups mode

The group work involves the comparison between the students, in order to build a dialogue, through the balloons, that is coherent and that leads to talk about a topic – chosen by them or that we can indicate. Instead of carrying

on the dialogue in two, as in the “pairs mode”, in this case the group acts as a team of creatives, as if they were to write the scenes of a film, a comic, a series. In this case, therefore, it is more a work of creation, shared in a group, to structure a hypothetical dialogue between two people.

Free mode

The various situations (with perhaps additional situations created by us) are hung on the walls of the classroom, with enough space to be able to freely move from one sheet to another. Students, with pens or markers, can continue the dialogues, adding balloons above the characters, freely. They can add a balloon to a dialogue, then move on to work on another and so on. In this way everyone can work on all situations and the class, together, carries on all the dialogues.

Variant with scripts

During the experimentation carried out in Italy with educators and teachers, large prints of the situations were hung on the walls. Participants were invited to take part in the activity via “free” mode, but with a variation. Instead of being able to freely write the dialogues in the balloons with the pen, they had to choose from a predetermined series of sentences. These sentences were practically the transcription of the dialogues of the App Hey, Tonino!, the script. In this way the participants had to cut out parts of sentences and paste them into the balloons to create a coherent dialogue. In this way the participants were “forced” to find and choose the right words to say, an exercise that can be very interesting. To

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replicate it – if we do not have the scripts of a film, or already written dialogues – we can use magazines, a newspaper, photocopies from a book that interests us or something else.

In all modes, we can also integrate a system of choices: a student could respond with a double balloon, bifurcating the path. Those who intervene after him will have to choose between the two options and respond to that, thus making a choice and changing the course of the dialogue. We can also leave open the possibility of being able to respond to both options, and therefore see how the dialogue would proceed by following the two different paths, a sort of game of “what if ...”. In this way students could experiment with different ways of reacting and responding, and also imagine the consequences.

SEGMENT 3

Overview

In this activity the students compose a collective story divided into ten chapters

Time: It depends (see below)

Media

- The online platform *THE iNCIPIT*

Methods

This activity does not end in a single session, but is more of a proposal that can last over time. Students will create a collective story, with crossroads; the choice of which crossroads to follow will be made by users of an online platform, which takes some time. This is why the segment is suitable as a long-term activity to be treated together with the whole class.

Equipment

A computer and a projector.

The third activity deepens the issue of choices through the use of an online platform called *THE iNCIPIT*. In this activity, students will be responsible for making important and meaningful choices, which could change the course of a story. This workshop can provide students with food for thought on their personal experience, on adolescence, on the difficulty of making personal choices. The structure is different from other activities: it is expanded over time and continues on several occasions. It therefore presents itself as an activity that can become a fixed, weekly appointment perhaps, to which dedicate the necessary time (for example an hour) to resume the thread,

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discuss it with the students, and create the new content.

The iNCIPIT allows you to create stories with the collaboration of users. The writer writes one chapter at a time, proposes three possible short developments, users vote and, just like in a survey, the most voted proposal will be developed by the writer. See the Required Media section for more information on this tool. First of all we must register (for free) to the platform; we can make a "class" registration using a school email or the personal one. At this point we can divide the class into groups or in pairs – the narration in *The iNCIPIT* has ten chapters, we could create ten groups, or five that will act twice as writers. We just have to think up the first chapter of our story: we can write it and propose it to the students, or create this first part with them. To facilitate the narration, it is always important to provide material and avoid leaving students in front of the "blank sheet", a situation where their intervention cannot anchor to something concrete: having a detail of a character, anecdotes, an incipit are all useful elements to start the story and at the same time support their creation. We can start from characters that students already know, we can conceive them together, we can connect to themes and topics that we are dealing with in the classroom. At this point the first group can write the first chapter; we can ask the group to prepare it in advance, or while the other students are busy on something else. Students must take care to finish the chapter with three possibilities, three possible choices; they could be three ways of responding to a character, three different ways to choose, three attitudes to adopt or other. It is important that they are significantly different choices, as far as

possible, to really offer users the possibility to choose. We can help the group to devise the three paths to propose to the community. Once the three possibilities have also been created, we can publish the first chapter: we just have to wait for the votes of the users. The survey will automatically close when the next chapter is published; the suggestion is to publish one chapter per week, in order to give users time to read the story and vote.

After collecting all the votes, it's the turn of the second group. Based on the most voted choice, students will have to write the second chapter of the story, following the preference expressed by the majority of users. This continues until we reach the end of the story.

At the end of the activity, we will have a story created collectively, where each group, from time to time, took care of a part of the story and carried it forward. As already said, the starting point is fundamental: we can propose to students to start from a case of hate speech they have heard, or to invent one specifically. It could be the story of a bullied, or a bully. For example, the first chapter could end with a situation like this: a boy has been the victim of serious verbal attacks on a chat, how should he react? 1 - Ignore the hater completely and act as if nothing has happened. 2 - Talk about it with parents and / or teachers. 3 - Respond, in an even more aggressive way. This way of working allows the students to identify themselves in the shoes of all potential characters, allows them to imagine the various points of view, and take into consideration the possible actions and behaviors of everyone involved. At the end of the story, a comparison on the whole experience is recommended.

In a nutshell

Students interact daily with posts, on social networks. Often the weight and attention they give to the images and words posted, however, is not enough. And this happens above all in the comments, sometimes full of evident hatred, sometimes of more subtle and difficult offenses to be identified as such. The practice of sharing stories, posts, dialogues can be a way of thinking together about what to post and how, in what way, and how to comment. Students must always have in mind that often they do not fully know the person who will read their words, and who therefore could misunderstand them, could take offense and be hurt.

It is also important to clarify how hate comments should be identified and also reported. Students must understand that together they can defend themselves, help each other – for example by denouncing the comment together, remaining close to the victim. Addressing the issue in a group could be the key to overcoming difficult moments caused by online hatred together.

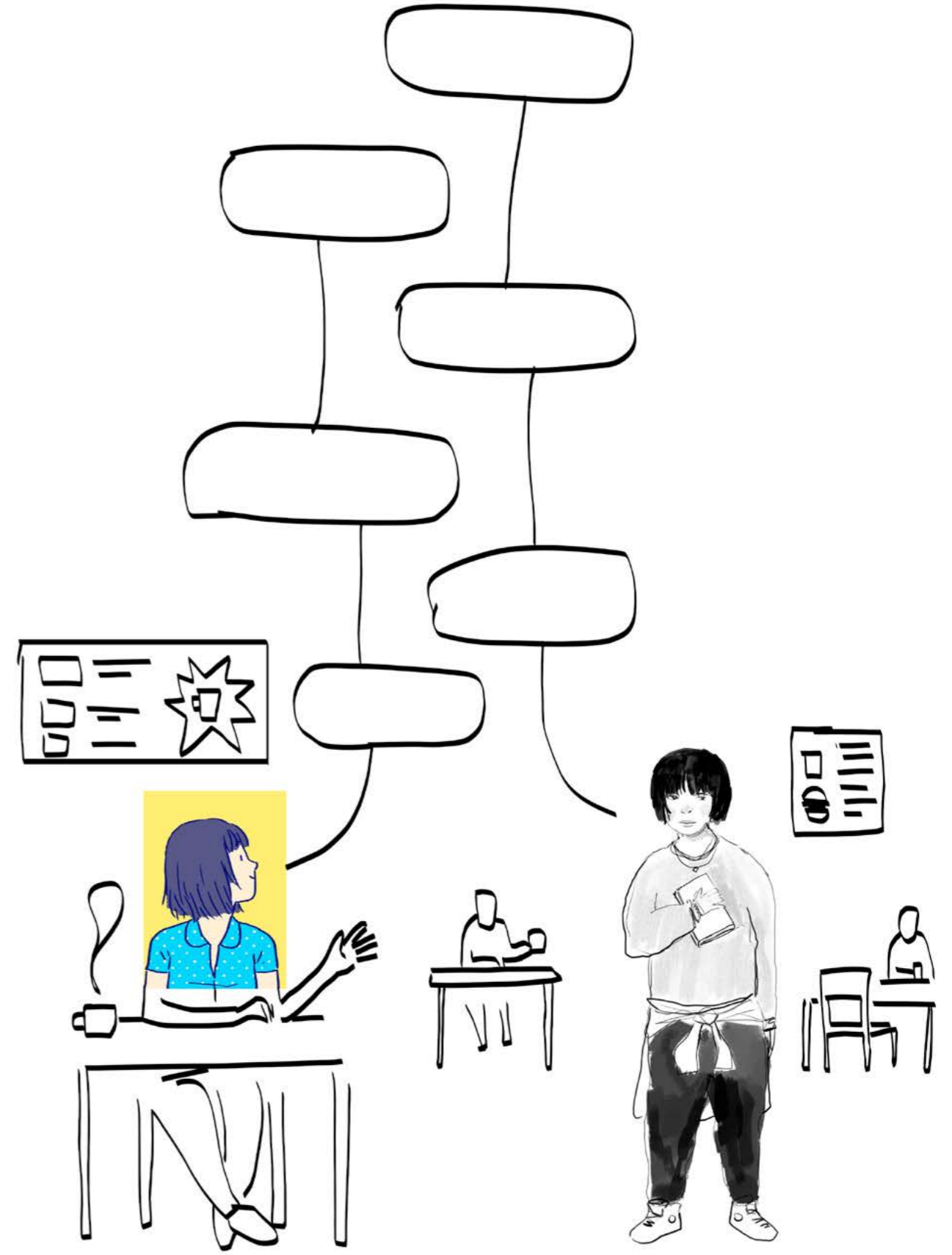
This itinerary provides some ideas for reasoning on these aspects and it sensitizes students to play an active role in supporting the victim by stimulating their ability to feel empathy. The aim is to reinforce the positive role of each person within their communities (more than one...).

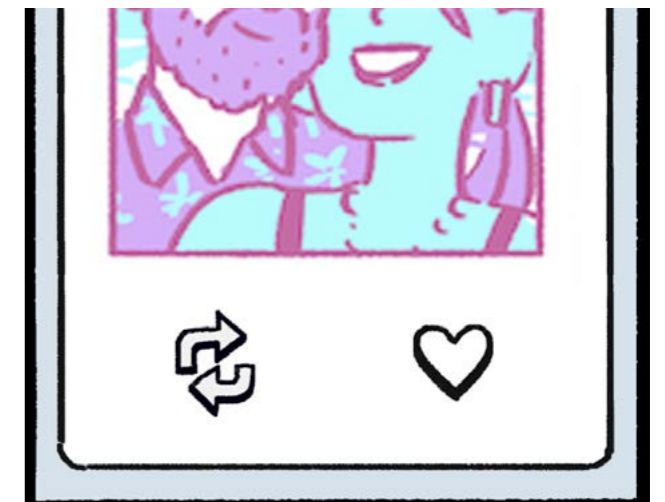
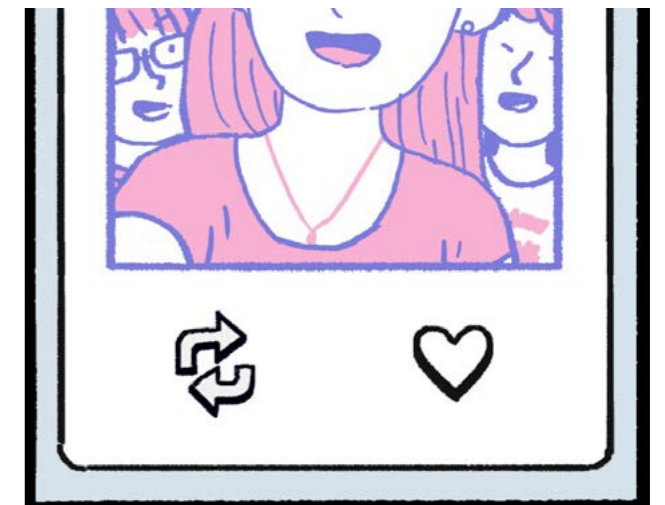
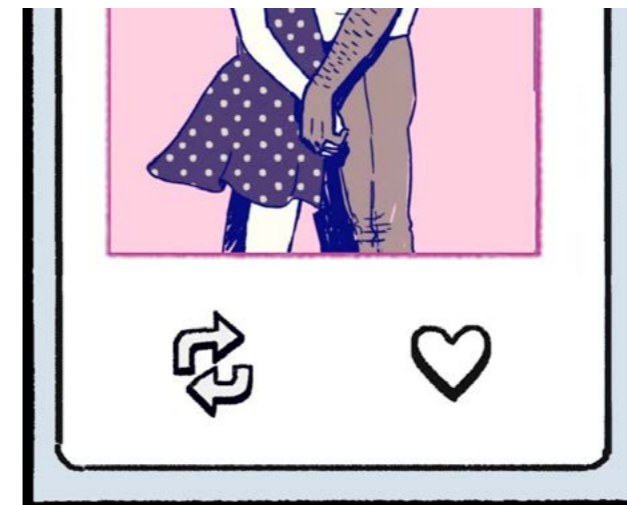
Additional options / Variations

A possible variant for the activity of segment 2 is to build the starting situations for the dialogues with the students. In this toolkit there are already built situations, with characters extracted from two apps. We can, with the students, select other media (films, books, TV series, video games, apps) and ask them to choose their favorite characters. We look for images of these characters and print them, cut them out and on a sheet we compose the starting scenes. In this way, in addition to using characters that students like, we can build starting situations and contexts closer to our needs.

Sources / Links

- *The iNCIPIT* web site: theincipit.com







Itinerary #11 Kind Words



Competences



- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.4 Collaborating through digital technologies
- 2.5 Netiquette



- 3.1 Developing digital content
- 3.2 Integrating and re-elaborating digital content



- 5.3 Creatively using digital technologies

Tags

- Hate speech online
- Bullying
- Social networks

Time frame

6-7 hours

Audience

Age 11 - 17

Overview

This itinerary takes place through three main activities, linked by a main theme: language. Through the proposed activities, students will be empowered to speak, write, respond, tell, taking care to carefully choose the words and the way to tell. During the first activity, through a card game, strategies will be tested to deal with insults and negative comments that can be encountered on the web. These strategies are all aimed at "extinguishing" verbal fires, lowering tones and responding in a kind and composed way, sometimes fun and poetic. The second activity foresees that, in the light of the first experience, the students reason about similar situations (insults and hate speech) occurred to them or seen on the web. Through a simple video technique – through the use of their smartphones – they will build a very personal narrative of these situations, proposing potential solutions. The last activity will allow them to verbalize and condense their experiences through the writing of a letter. A very particular video game, *Kind Words*, will allow them to respond to letters from strangers, scattered around the world. This method, the comparison with other users and the responsibility to respond to their letters (often very dense with emotions) will lead students to reason about the importance of the words they choose to write every day.

Context

This itinerary addresses the issues of hate speech, negative comments found on chats and social networks, also asking students to tell about some cases they have seen or experienced. This allows you to deal with the topic by comparing, but it could be problematic, for example if there were unpleasant episodes related to the topic within the class.

Cautions: if we know that within the group there have been unpleasant episodes related to hate speech we can, in the first phase, make up the groups accordingly, perhaps to avoid feeding certain group attitudes that could be counterproductive. In the same way, we can avoid comparing game situations to the real world, remaining in the context of fantasy. In the second activity, if we prefer, we can propose situations or comments to the students, if we want to prevent them from bringing real stories to class.

Objective

The activity aims:

- Experiment and discuss strategies to respond to hateful comments
- Knowing how to narrate unpleasant situations and tell of possible solutions
- Knowing how to use smartphones to make videos collectively
- Think about the words to use in a comment, in a speech
- Compose a letter using "kind words"

Required Media



Kind Words

Kind Words is a very particular video game, available for Microsoft Windows, Linux, macOS; the game is paid. The whole mechanism is based on the reception of letters, to which it is possible to reply. The video game leads us to carefully read the words of thousands of strangers, decide whether to answer or not, and how. It is an interactive experience, more than a video game. Practically, *Kind Words* is a game where you send confessional letters to strangers. You play as an avatar in a small, cozy room who writes letters, and you can click through dozens of letters sent by real people, some of which touched on frustrations around joblessness, love, solitude, family, personal issues. You can choose to respond to letters however you

want, and if the sender likes your response, they can send you a sticker. The game has a more or less extensive form of moderation, so basically it is not possible to write some terms, concepts, sentences. The space is quite contained, designed more for emotional and empathic responses. It is important to note that the conduct of the community has an immense impact on the game, and offers valuable feedback to the developers. Playing *Kind Words* could be a very strong experience. We don't know what the next letter will contain, and it could move us a lot. The kindness of the exchanges does not prevent you from writing or receiving deep and touching contents. An important advice: *Kind Words* links players to mental health resources in its "Help" section.

Working Methods

This working methods allow you to design experiences in which students and adults can reflect on online hate speech starting from life, from experiences, but also by imagining the necessary antibodies to face it in the future. Working in groups, collective discussion, artistic

and digital practice become concrete tools to raise awareness and give students tools to react. The Strategic Reactions card game propose useful operational strategies to contrast hate speech in an easily replicable way in real life.

SEGMENT 1

Overview

In this segment the card game Strategic Reactions is used to reason about strategies for responding to negative comments

Time: 2 hours

Methods

Initially, students will probably be inclined to answer "in tone", both to impress and because it is simpler and more immediate. As the game progresses, we need to make them understand that the goal of the game is another: to prevent the other from arguing, being poetic, kind, not fueling other discussions. The scoring mechanism usually helps, as does being responsible for mediating.

Equipment

Card game *Strategic Reactions* (attached); paper and coloured pens, markers or pencils (see Additional options / Variations at the end)

At the beginning of the itinerary we introduce the Strategic Reactions card game to the students. Attached to this itinerary are, in addition to the cards, instructions and rules for playing in groups

in the classroom. All you have to do is print all the material and cut out the cards to prepare for the game session. Reading the rules in class with students is a good way to make sure everyone understands them, and it is advisable to have a "test game" before starting.

It is also important to create well-balanced groups, based on the specificities of the students and the class.

The rules are listed in the annex, but we summarize them here for convenience. In short Strategic Reaction is a card game which consists in finding the "best" reaction to an offense, a negative comment, a mockery. After forming the groups, each of them is given a deck of Strategies Cards, the cards that are used to "respond" to the offenses. At each turn a Situations Card is drawn (the offenses) and the groups must propose a strategy - according to them convincing and effective - through a Strategies Card. At each turn one of the groups does not play the cards, but acts as a "moderator": draws the offense, reads it, observes the proposals of the other groups and decides which one is best suited to the situation. At each turn the moderator role changes, until everyone has been able to play it.

Working Methods

Whenever the moderator group chooses the group that has reacted best, it assigns a point to that group. Whoever has collected the most points wins.

One thing is fundamental: it is important to make students understand that the ultimate goal is to put out the "verbal fires", to lower the tones, not to feed the hatred with other hatred. They could be led, especially initially, to counteract "on tone"; this is understandable, but we must make them understand that the aim of the game is to displace, aggrilate, leave the hater speechless. Their role is that of people who react with maturity to offenses and who try to break the loop of hatred.

Of course this is the mechanical structure of the game, simple and constructed so that there is a lot of interaction between the members of the groups and between the groups themselves. But what matters is that the game has been designed in this way to bring out reasoning, discussions and comparisons on the topic of hate speech. It is important, in fact, at each turn, to allow students to compare themselves, internally to their groups, and when evaluating strategies. The moderator group should explain their choice, and the participants should explain why they proposed that strategy, and say whether or not they agree with the moderator's choice. The game has already been widely tested in various schools. Often students had the desire to bring examples, or to deepen some attitudes or behaviors, bringing them back to everyday life. If the game excites and is understood, the

students appreciate it very much and dedicate themselves to it. For this reason it is important to dedicate the right time to the game session: both to allow everyone to perform the role of moderator, and to suspend the game at any time to deepen interesting discussions and comparisons.

Strategic Reactions can be a great way to open up to many discussions, starting from a group discussion, and deepening some aspects that may seem more relevant and important to the students. It is also very important to reason with them about the game itself, if they find it effective, functional, and if they have proposals.

See the end of this itinerary for an optional proposal regarding Strategic Reactions.

Working Methods

SEGMENT 2

Overview

In this segment, students will make videos with their smartphones using a fun and creative technique

Time: 3-4 hours

Methods

In this segment, after giving indications on technique and content, students are left very free to create. It is important to create well-balanced groups, and to foresee moments in which the state of the works is taken into account (for example after the storyboard phase, but before starting shooting) to verify that everything has been understood and that the projects remain feasible. The teacher should constantly follow the work of the various groups to verify that the proposed themes and topics remain central to their narratives.

Equipment

Smartphones; pen and paper; pencils, pens, markers, coloured paper and other creative material

This segment, considering the presentation of the comments, the creation, the writing of the storyboard, the creation of the necessary contents and filming will probably take 3 or 4 hours. It is advisable to divide it into two different moments, in order to allow students, between one session and another, to take the photos and shoot the necessary videos.

In this phase the students will make short videos with the technique called "Puzzle Smartphone", created by Vinz Beschi. The themes and contents of these videos will be inspired by the reflections that emerged in the first part, so the two parts are closely connected. In the previous days (perhaps at the end of the first activity) we ask students to bring to school (with photos, screenshots, writing them) negative comments that they find particularly significant, or serious, or that have affected them. Remember to ask to bring their smartphones and verify any permits to use them. Also for this phase, we ask students to work in groups. Before starting the practical and creative work, we ask students to present the comments chosen by them and tell why they chose those. Some may have read them in a chat, others found on social network profiles; of course we always respect their sensitivity and the desire to tell about. This initial phase can serve to select the comments on which each group will work, but it can also offer the opportunity for further reflections on the topics addressed.

Once the groups are created and the comment (or comments) to work on is selected, we show the students the technique with which they will create their videos. Essentially it is a matter of bring near various smartphones, on which images (photographs or videos) flow and shooting everything with another smartphone (or a camera) to make a video.

Let's take an example with the students creating a collective portrait; we need six smartphones: two for the eyes, two

Working Methods

for the ears, one for the mouth, one for the nose. We ask students to photograph these parts of the body, very close, so that the subject (for example the eye) fills the frame. Let's not stop at one photo / video per subject, we ask to make several (for example, seven/eight noses). They can take photos or videos, and set them to loop. Now we place the smartphones with these images on a horizontal plane, and we compose a face by moving and placing the smartphones together. We make sure that all screens are turned on and the videos are running. We can now, with the fingers, change the eyes, nose, mouth by scrolling through the gallery of images or videos just made. In this way the face is composed by the details of the students involved.

With this technique we ask students to make short videos focusing on the selected comments. The example of the face is useful for showing the potential of the technique in an immediate and fun way, but it can also be a starting point. For example, their story could be told by a character initially, and then leave room for other ideas. Photographs of places, objects, chat posts, videos with shots of landscapes, people, and everything that can come to their mind could follow on the screens. A narrating voice could tell the facts, or they could make a voiceless video.

But what exactly must they represent? We ask students to think deeply about the selected comments and to invent a short narrative that allows to present the unpleasant situation of the comment, but also a possible solution, just like for the card game. For example, if they wish

to start from an unpleasant comment on social networks, they could tell how the victim reacts, how the bully feels, and perhaps the best way to end this story, how to get out of the trap of constant offenses and propose a happy ending. The possibilities are many and at this juncture students' creativity can find free rein. However, we pay close attention to directing them immediately to a clear and manageable project, otherwise they risk expanding and dispersing ideas and energies. We can propose them to use the storyboard tool. A storyboard is a visual and written representation of a story, a fundamental tool used by all videomakers. They are "visual notes" to keep track of the story and prepare the scenes to be shot, represented by simple drawings. It is recommended to divide a sheet into equal rectangles; students must identify which are the main scenes of their story, and represent them with simple drawings, sequentially, inside the rectangles. They can help themselves with writing (e.g. "the character enters the scene"). This tool will be very useful for shooting the video.

When the students have made all the necessary material for their video on the various smartphones, they will be able to place them on the table and carry out the shooting. It is recommended to use a camera or smartphone placed on a tripod, in order to have a steady shot. A black surface in this case can result in an interesting effect, as the smartphone screens will be very bright and will contrast with the background.

Based on the skills, time and possibilities, we can do some editing on the videos made, or keep them as they are.

Working Methods

After shooting, it is important that all students see the work of the other groups. We can organize a projection in the classroom if the equipment allows. Each group could present their work to others, telling what their starting case was and what resolution they proposed through their video. We can stimulate the discussion by asking audience if they think the comments chosen are offensive, if they can identify where the offense has exceeded the limit, how they would have solved the situation and so on. It is important that the effort of each group is best valued.



Working Methods

SEGMENT 3

Overview

In the last segment students use the video game *Kind Words*, very different from the canonical ones.

Time: 1 hour

Media

The video game *Kind Words*

Methods

This is an opportunity to condense the work done so far, discuss it together and shape it through the writing of a letter. All the arguments, experiences and reflections that emerged can find their rightful place in the latter activity, where students are asked to write one or more letters. The game is called "kind words", therefore students will have to think about what strategies and words to put in place in contexts such as those of communication on the web.

Equipment

Computer with the video game; projector.

For the last segment of the itinerary the plan is to use the video game *Kind Words*. The video game is paid, so it is suggested to buy it especially if, in addition to this phase, there is the intention to use it on other occasions as well. It may be very interesting for example, once a week, to read a letter and reply, or compose one and send it, waiting for a reply.

When we start playing in *Kind Words*, we can decide whether to send a letter or respond to a letter. The letters we receive are all real letters written by other users, and the ones we send will be received by users, who will be able to reply. We can scroll through the letters received and decide whether to reply or not. As anticipated in the Required Media section of this itinerary, some contents can be very serious and delicate, sometimes heavy. If we know the students, we will know how to manage the contents accordingly.

To continue the itinerary, we start from the videos made by the students. Taking advantage of the "send a letter" functionality of *Kind Words*, we ask students to compose one. We can create a collective letter, or ask each group to create one. The space available is limited, but it is sufficient to write something meaningful. We ask students to think about what was discussed together, about the reactions adopted with the Strategic Reactions game, about the reflections that emerged from their videos. What could we write? Is there a thought, a reasoning, a new awareness that you would like to share with someone, unknown, perhaps on the other side of the world? A way of reacting, of facing difficulties, which could be useful to someone who, although we do not know, could have the same problems raised by us? What are your "kind words" for them?

Let the groups - or the class - discuss each other and compose the letter, writing it first by hand. Reread it together

Working Methods

and verify that it can be shared by everyone. Now let's compose it within the game, perhaps projecting the whole procedure to the whole class. Once we are sure of the letter (or letters), send it and wait for a reply. This could happen immediately, after hours or days; we can't know, it depends if someone wants to answer our letter. If the mechanism of receiving and sending letters should be particularly pleasing to the class, it could be interesting to dedicate an hour a week to *Kind Words*, a moment in which we confront, compose letters, respond to letters, or read the responses.



In a nutshell

Students attend daily hate speech episodes on the web, directly or indirectly. Everywhere, from chats to social networks, it is easy to find unpleasant comments, insults, disrespect, anger and hatred. One of the risks is precisely that, being daily and widespread practice, can become "normal" and accepted, especially by those who - like students - in social networks often look for a way to assert themselves, tell about themselves, form their own image. It is therefore essential to reason with them on the methods of communication, and if they consider it correct that this hatred is now an indispensable part of communication. It is important to show them alternatives, other strategies, polite and respectful ways of communicating, and to understand that these attitudes can help lower the level of hatred they encounter on a daily basis.

Additional options / Variations

If during the first activity there was time, and interest in doing it, it is possible to propose to the students to create new cards, invented by them. We can ask groups or individually to create both types of cards: Strategies Cards and Situations Cards. We ask students what other cards they would like to add to the decks, based on their needs, or based on experiences seen or lived. They can discuss among themselves the strategies and situations to be proposed and then create the card, with the title, the phrase, the drawing and everything they deem necessary to be able to be played. The new cards are then placed in the class deck and can be played just like all the others. It is interesting at this stage to collect their proposals and their points of view, which can also help to relaunch a theme or topic that seems to us to be particularly close to their hearts.

Sources / Links

Here is a video that shows the *Puzzle Smartphone* technique by Vinz Beschi:
www.youtube.com/watch?v=dAglxX2AqYQ



Itinerary #12

Unravel The wires between us



Competences



- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.4 Collaborating through digital technologies



- 3.1 Developing digital content
- 3.2 Integrating and re-elaborating digital content



- 5.3 Creatively using digital technologies

Tags

- Friendship
- Communications
- Bullying

Time frame

6-9 hours

Audience

Age 11 - 17

Overview

This itinerary permits to students to reflect on the necessity of relationships as fundamental in each life: the two balls of wool (protagonists of the *Unravel 2* video game) have to face various obstacles together to get to the end of the story. The greatest risk for players is to remain "alone" and separate from each other: in this way they cannot overcome the various difficulties that the game presents (for a more detailed description of the video game, see the Required media section). The itinerary provides students with insights on the importance of friendship, on the possibility to share thoughts and emotions, on the individual/group relationships: every word or gesture made has an impact on the others.

In this activity, the video game *Unravel 2* is proposed as a starting point. *Unravel 2* is a video game in which two people can play simultaneously. Their avatars are constantly tied by a thread, and the challenges must be overcome by joining forces, waiting for the other, helping each other. The thread metaphor offers cause for reflection for students: to how many and which people do we feel connected by "a thread"? If I start pulling this thread, what happens? Can I consider myself completely alone and free to perform the actions I want? Or what I do always influence others in some way? With this itinerary we can start from some aspects raised by the game to talk about it with the students and stimulate a collective discussion. We can ask them to tell us about their threads-relations, if they are many or few, how they perceive them; we can ask if they agree in saying that each person weaves a dense network of

relationships with others, or if they believe that everyone acts only by following their own decisions and therefore also facing possible consequences on their own. In this workshop, practical-manual activities are alternated to viewing or playing of the video game: it is important to play the video game, just as it is important to watch a movie or read a reference book for an educational path. As a reference work, it is precisely from its use that impressions, readings and subsequent important and fundamental reasoning for the conduct of the activity can arise. It is interesting to see how students react in real time to game stimuli, and what thoughts can arise from their observations. Playing (together) thus becomes a moment of collective reflection, and simultaneously stimulates the critical observation of a work (in this case an interactive work of art). Learning the language of a video game, its mechanisms, narrative potential also allows them to build their own critical sense, very useful in discerning poor quality products from true works of intellect capable of communicating a lot, to excite, to make people think. The world of video games is full, saturated, with low quality products with the sole purpose of selling and creating young consumers; but there are also many high-quality, poetic, artistic video games, capable of offering hours of immersion and excitement. The most important practical part involves making some stop-motion movies, inspired by the things seen in the video game and discussed together.

Context

The itinerary is quite adaptable to the context of the class. The topics can be easily reshaped to meet the specificity of the group: if the issue of hate speech online is problematic to be addressed, it's possible to approach only general themes as friendship and communication; if, on the other hand, the group allows us to tackle hate speech, we can proceed with the structure as described here.

Cautions: it is important to take into account the experience of the class: whether or not there have been cases of hate speech, racism, bullying within the class, this must be a consideration in order to possibly remodel the itinerary; if the class is predisposed to listening, or if this predisposition has not been cultivated; if the class has the ability to set a goal and achieve it (for example, some moments provide a different control over individual students, an element that could enhance them but also deconstruct the group and risk not completing the objectives); the availability of teachers to work on the topic; technological availability: this atelier requires the use of digital tools, and the class may not have it, or the teacher may not feel prepared about it. You could collaborate with a more experienced teacher, or put the students' knowledge and skills in the field, so that they can help organize the atelier from a technological point of view.

Objective

The activity aims:

- Learn to communicate specific aspects of a question/problem like emotions and friendship.
- Knowing how to design and make a short stop motion product.
- Learn to read video games critically.

Required Media

Unravel 2 is a paid video game developed for PlayStation 4, Nintendo Switch, Xbox One, Microsoft Windows. If none of these media is available in the classroom, it may be useful to prepare videos of gameplay in advance, and show them to the students. Also printed pictures of the game could be useful to help students to figure out the graphics, the gameplay and the structure.

Moi, j'attends is an App developed for the Apple smartphone and tablets. As for the video game, if no iPhone or iPad is available in the classroom, a selection of videos could be useful.



Unravel 2

Unravel 2 is a puzzle-platformer video game developed by Swedish studio Coldwood Interactive and published by Electronic Arts. In this game, players play two characters made up of wool. You can play alone or in pairs, controlling one character each. The two characters are constantly tied by a thread of wool, which prevents them from going too far, and which forces them to take some precautions along the way. For example, at some point, they must help each other to overcome precipices, to climb over obstacles, to dangle on their own rope, relying on each other. Level after level (there are 7 chapters to play) the two "Yarnys" reach the end of the game. At the end some words conclude the experience: "Love forms bonds between us, but not to hold us back. They're meant to save us if we fall, or help us all climb higher. Yes, things break beyond repair sometimes, but we can always build anew. If our fire fades, it just takes a single spark to set it

off again. No matter how dark things get, we can all help light the way. We can make this life beautiful, for ourselves and for each other. And we all deserve to be here, whatever shape or color we come in"

Moi, j'attends

Moi, j'attends is an interactive story developed by Serge Bloch and David Cali, digital version of an illustrated book by the same authors, with the same title. In this app, we follow the story of a child who grows up and faces various situations during his life, until he becomes elderly. The interaction is very simple and poetic: in each scene a red woolen thread allows us to interact with the story and move it forward. This red thread accompanies the player until the end of the story. The theme is that of waiting, in various forms: waiting for something reassuring like the good night kiss; wait for the other to apologize; wait for the birth of a child; wait for important news; wait for Christmas to come. *Moi, j'attends* is a beautiful App that can stimulate many different reflections on the meaning of waiting and the relationship with others.

Stop Motion Studio

Stop Motion Studio is an App for making movies with the stop motion technique, for iOS and Android. There are two versions: *Stop Motion Studio* (free) and *Stop Motion Studio Pro* (paid).

After starting a new project, the App shows its basic interface; essentially it is required to take various photographs, one after the other, in order to be able to see them in rapid succession and thus create the effect of movement. To take the photos we press the red button: we first position the elements in the scene and then we shoot. We move (slightly) the elements, to create the effect of the movement, and we shoot again. With the "play" button we can see the sequence of images that scroll and make up the video. The App allows you to change the playback times, to use a timer for photos, to apply filters, music and much more. It is suggested to use a tripod to have a fixed shot, and to pay close attention to the lights and shadows of those who are making the video. Once the video is finished, you can export it, and continue editing it later.

Working Methods

Students are involved through the use of media closer to their daily lives: video games and apps, and their smartphones. The proposed themes are very close to them: friendship, relationships, emotions. The possibility of talking about it freely, through stories and tales, is for them a stimulus to expressiveness. Students are involved in an activity that allows them to create digital content, especially videos with a very fun animation technique. It is important to show them that digital can be an excellent creative and sharing tool, where you can tell stories in a poetic and engaging way. And it is important to understand that not only words can

be used to narrate and express one's thoughts, but also stories, images. During the itinerary we will reason about the fact that all of us are linked by a network of relationships, and that what we do or say in some way always influences others. This is why sometimes very heavy gestures and words – like hate speech – can upset the web of relationships (especially in a classroom). The activities of this path lead students to think about the fact that actions and words towards others must be well thought out and that we cannot underestimate the weight they can have for some.

SEGMENT 1

Overview

In this segment students starts with an ice breaker game, then they play the video game *Unravel 2*.

Time: 2-3 hours

Media

Unravel 2

Methods

The initial activity serves to gain confidence and get into the topic playing an ice breaker game. It is important that everyone participates and that they are stimulated to say something about their companions, trying not to repeat what has already been said, and trying to offer something distinctive and specific (avoiding the simple "it's nice").

Equipment

Red wool yarn, pens, post-it

We begin the itinerary with a short questionnaire, consisting of 5 questions, on the topic of hate speech online, with particular regard to the world of video games. We can prepare these questions printed on photocopies, or ask the students to write them on sheets. If the topic is not well known to students, we can try to understand – together with them – what it means, and then perhaps search together a shared definition. See the Annex "Unravel Interview" for the questionnaire.

We ask students to form couples and give them the questions. They interview each other, submitting the questions, and then take turns: one student asks the questions and notes the answers of the other, and then vice versa. We ask students not to limit themselves to simple "yes" or "no" and to propose elaborate answers instead: let them understand that their opinion is important, and that we are

Working Methods

really interested in knowing what they think about the topic.

After the double interview, we ask students to read some significant answers, which they find particularly interesting. We stimulate the constructive comparison and the expression of the various opinions, we share experiences and impressions. We write down the reflections that seem most important to us, we could talk about them during the itinerary.

After the interview, students are involved in an ice breaker game. In a circle, they must throw a red wool yarn to a classmate, holding the thread in one hand. While they throw the yarn, they say something gentle or positive about that person. The person who receive the yarn must do the same, and so on, until all of them have thrown and received the yarn. At the end of the game, a web of woolen thread will have been created in the center of the students. What is this web? Try to pull a little; what happens? If you pull too much, your classmates must move towards you and vice versa. This is the web of your relations, of your opinions and friendships. You are not alone, and every action you decide to do, have an influence on the others. This happens on a general level, but also specifically; for example if we offend someone, their attitude can change, and others may be involved. Discussion and reflections about the topics emerged.

We can offer students some questions to stimulate discussion and get into the subject:

- when did you pull the rope too much in everyday life? (when you exaggerate

with words or with your way of communicating?)

- what affect you most of the verbal confrontations you read on social networks?
- how could you better choose words to avoid verbal confrontations?

After the game with the thread, students get to know the video game *Unravel 2*. This could be done though a session with a console or a computer, or through a selection of videos. During the gameplay (or the vision) students are asked to write on a post-it what the video game suggest them: what's the main theme? Who are the characters? Why they are connected? Ask the students to observe with attention and think about why the game designers decided to develop a game like this.

At the end collect the post-it and read it, asking if someone wants to explain what he wrote.



Working Methods

SEGMENT 2

Overview

In this segment students make stop motion video

Time: 2-3 hours

Media

Unravel 2, Moi, j'attends

Methods

In this segment it is important to create balanced groups. It is also important to rely on students' skills and knowledge regarding tools and techniques: it is likely that someone will have already experienced stop-motion, that someone is very good at drawing, someone else at directing, etc ...2

Equipment

A tablet with an App for making stop-motion video, an easel, sheets of paper, red wool yarn, pencils, pens

In the second part of the itinerary, students are asked to create stop-motion video. At the beginning could be useful to show them a selection of video in order to understand what the stop-motion technique is. After this, they play (or watch) the App *Moi, j'attends* and try to figure out what the story is about. They can discuss together or write their thoughts. After that, students were asked to divide into groups to start working on their stop-motion.

First of all they must think about a story, or a character, that is related to the themes viewed in *Unravel 2* and *Moi*,

j'attends: friendship, love, relations, etc. It could be the story of a child or an adult, a metaphor or a realistic story. They could be stories related to the hate speech: a friendship ended because of bullying and hate speech, the will to apologize, a difficult childhood because of the offenses. After deciding on the theme, the plot, the characters, the setting, the dialogues, the scenes, the objects, they can draw the storyboard. A storyboard is a visual and written representation of a story, a fundamental tool used by all video makers. They are "visual notes" to keep track of the story and prepare the scenes to be shot, represented by simple drawings. It is recommended to divide a sheet into equal rectangles; students must identify which are the main scenes of their story, and represent them with simple drawings, sequentially, inside the rectangles. They can help themselves with writing (e.g. "the character enters the scene"). This tool will be very useful for shooting the video. After they can move on to the preparation of the necessary drawings and materials, and shoot their video.

To make the videos, it is suggested to use *Stop Motion Studio*, a very intuitive free App that allows you to get excellent results (see the Required media section for more information on the App and how it works). The stop motion technique allows you to create animated videos by combining many images (in this case photos taken by us) one after the other. By scrolling through these images quickly, the illusion

Working Methods

of movement is created and short stories or entire films can be made. These images can be entirely drawn, or you can use cutouts, objects and more. For example, the characters of the stories can be drawn on a sheet and then cut out, so as to have a kind of "puppet" to move. The dialogues can be written inside balloons that will appear and disappear in the scene. One important thing is to take a lot of photos, with each small modification of the scene: the characters who walk, for example, have to move a little, take the photo, move a little more, take the photo, and so on. Each photo represents a frame of the story, so the more photos we make, the smoother the animations.

Once the storyboard is established, we divide the tasks into the group: someone will devote themselves to moving the elements, someone will take the photos, someone else will insert the dialogues, another will direct the group. This work is an excellent opportunity to stimulate students' individual aptitudes and abilities, and at the same time to involve them through teamwork. It is important first of all to prepare a clear and well-lit work surface: on this surface the students will move their characters, objects, dialogues. It is advisable to get a tripod, or at least something that allows you to keep the tablet always in the same position, perpendicular to the plane, at the right distance. Simply holding it in your hand compromises the quality of the final result. Even the lights must be under control, avoiding to change them during shooting. If you have more tablets and more tripods, you can make several groups work in

parallel, so as not to create dead waiting times.

After shooting, you can add some effects, such as music, sound effects, fades. When everything is ready, you can export the videos and save them in a folder or share them. It is important to watch videos from all groups together; students can thus observe how their classmates dealt with the theme, what story they invented, what technical solutions they adopted. A moment of comparison on the videos made is desirable.

Working Methods

SEGMENT 3

Overview

In this segment, students complete a letter and create a collective installation

Time: 2-3 hours

Equipment

Smartphones, pens, smartphones, a large sheet of paper (like wrapping paper), red wool yarn

After completing the video, each group is assigned a letter. It is not a complete letter, but only the beginning, as if time had ruined a letter from a few years ago. It is important to follow the stop-motion creation process, because these letters must be related to the stories created by the students. It could be a letter found by the protagonist of the story, now an adult, that he had received as a boy; or a letter never sent and remained in the drawer. Students read the incipit and complete the letter: how does it go on? How does it end? After writing it, students can also record an audio in which they read it. The possibilities can be many: to deal with the theme of hate speech, it could be a letter written by the protagonists of the stories (the bully, the victim) when they were young, or a reflection made once they became adults.

For the latter activity, students should be asked in advance to prepare images. We ask them (maybe at the end of the second segment) to bring pictures on their smartphones. These images must

be images that are important to them, which perhaps portray a significant place or moment. To these images they can associate a memory, an emotion, a feeling, a thought. They can be images that have already been taken, or students can create them specifically for the activity. A large sheet of wrapping paper is laid on the ground, and the students stand around it. In turn, each of them places their smartphone with an image (maybe a photo taken by them) that they wish to share with others. We can ask some questions to stimulate reflection on the images: what does this image mean to you? Why did you choose it? How do you think it can have interesting content to share with others? The smartphone is "tied" to one end of the yarn and placed on the sheet. Now another student has to place their phone and tie it to the previous one. The students propose their own image so that it "binds" to the previous one: it could express the same feeling, the same emotion, complete or broaden in some way the thought of the classmate. Are there any images that can link with the previous one? How do they have to do? What does it mean to share an image? It continues like this, joining the various smartphones with the thread through a game of thematic links. At the end of the activity, the final result is observed and commented on. What is the sense of sharing these images? What kind of images do you prefer to share, and why? Other questions may emerge from the observation of the installation.

Working Methods

With questions and reflections, we can bring students to reason on hate speech related to image sharing. For example, it is often the images posted on social networks that become the excuse for offenses and unmotivated attacks or with disrespectful tones from the other. Reflecting on images, discussing them together, disambiguating them ("why do you think this image might attract certain comments?") is a fundamental work.



In a nutshell

Often the need for friendship, social approval and the risk of becoming a victim of hatred are not so easy to distinguish and separate in what is right / what is wrong: trying to attract attention can have unexpected consequences but it is also an impetus normal and necessary in adolescence. Working on the collective dimension, cultivating respect, listening and mutual care becomes an indispensable job.

Sources / Links

- *Unravel 2* trailer: www.youtube.com/watch?v=j2TmLrTI6gs
- *Moi, j'attends* trailer: www.youtube.com/watch?v=Ab-ynlLmgLw
- Here is a video showing some laboratory activities: www.youtube.com/watch?v=I-aGezcclU

Here are two examples of letters written by students after making their stop motion videos.

*Dear William,
I thought about what happened to me, I wanted to tell you about it in person but I didn't find the courage. This is why I am writing this letter to you, because I want to be the first to apologize, because I don't think that such a beautiful friendship can end so tragically. I hope you will read this letter and that we will restore what we once were.
With love, Goofy.*

*Hi,
I am looking back on our friendship these days. I'm very sorry for the little bear, I never wanted something like that to happen. There is one thing I would like to talk to you about: I want to make peace because I missed you so much, I remember all the beautiful moments we spent together. True friendship is a very important thing for every person's life. A true friend never gets angry about stupid things, a friend is always there, not only in times of need. I wish we were still friends.*

ESSENTIAL MATERIALS

Unravel – Interview

1.1

Do you think video games can be a way to learn?

Yes No

1.2

If you answered "Yes", could you explain what you learned by playing? (some examples to help you understand the question: learn to manage the tension, to trust that you could do it, you discovered a historical episode or an architecture you didn't expect ...)

2.1

Do you agree with the censorship of hate speech / hate groups on gaming platforms? Censorship occurs in various ways: the ban (expulsion) of a user, the automatic cancellation of some words, the possibility to "silence" or "mute" another user.

Yes No

2.2

Has this ever happened to you? Do you have any other proposals to reduce or eliminate hate speech from gaming platforms?

3.1

Do you believe that hate speech can be totally eliminated?

Yes No

3.2

Why do you think so?

4.1

Do you believe that video games can educate players not to practice hate speech?

Ye No

4.2

If you answered "Yes", do you have any idea for a video game with this goal? How could video games educate people not to practice hate speech online?

5.1

Do you think hate speech should be taken seriously? Do you think it's something that can affect everyday life?

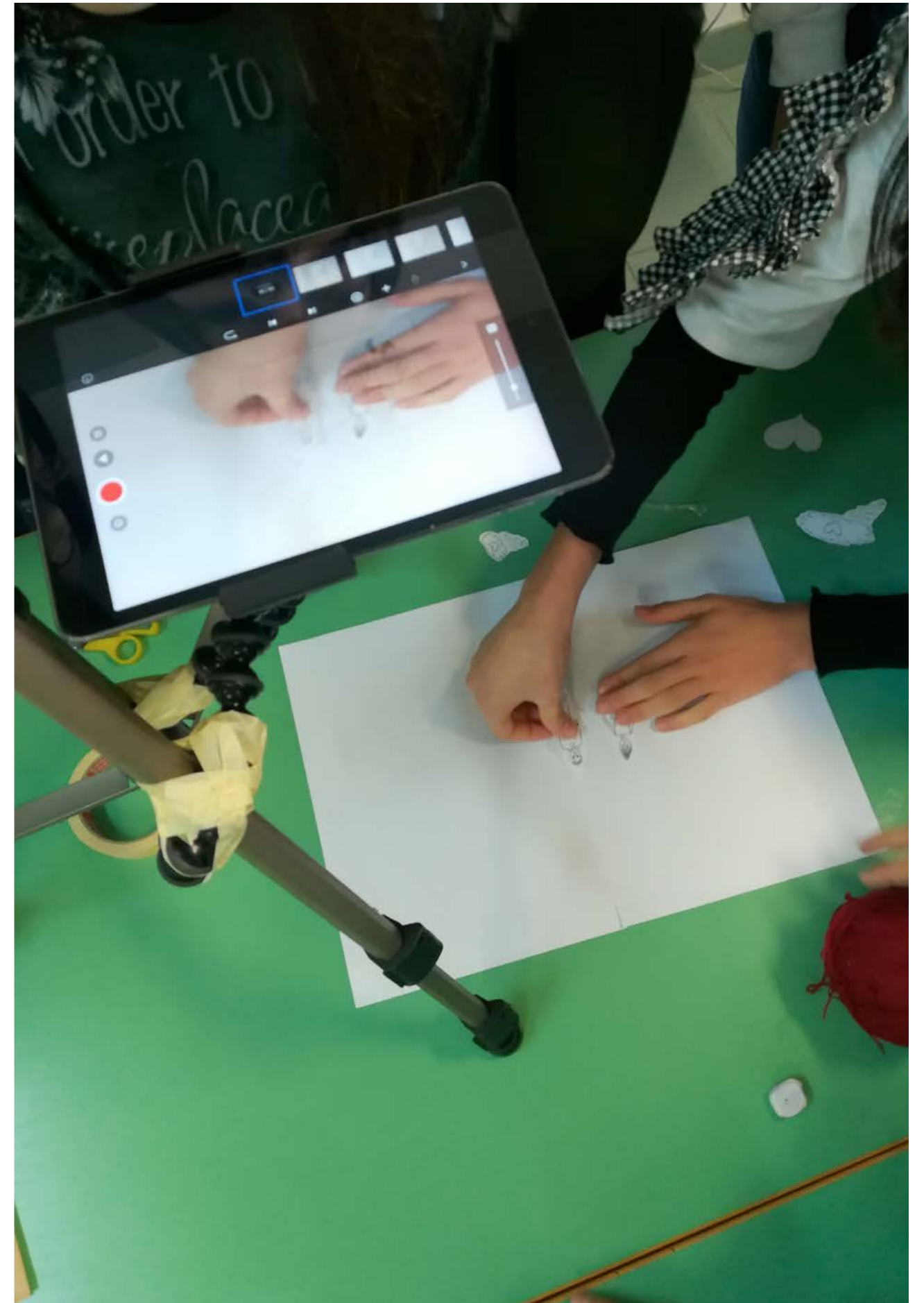
Yes No

5.2

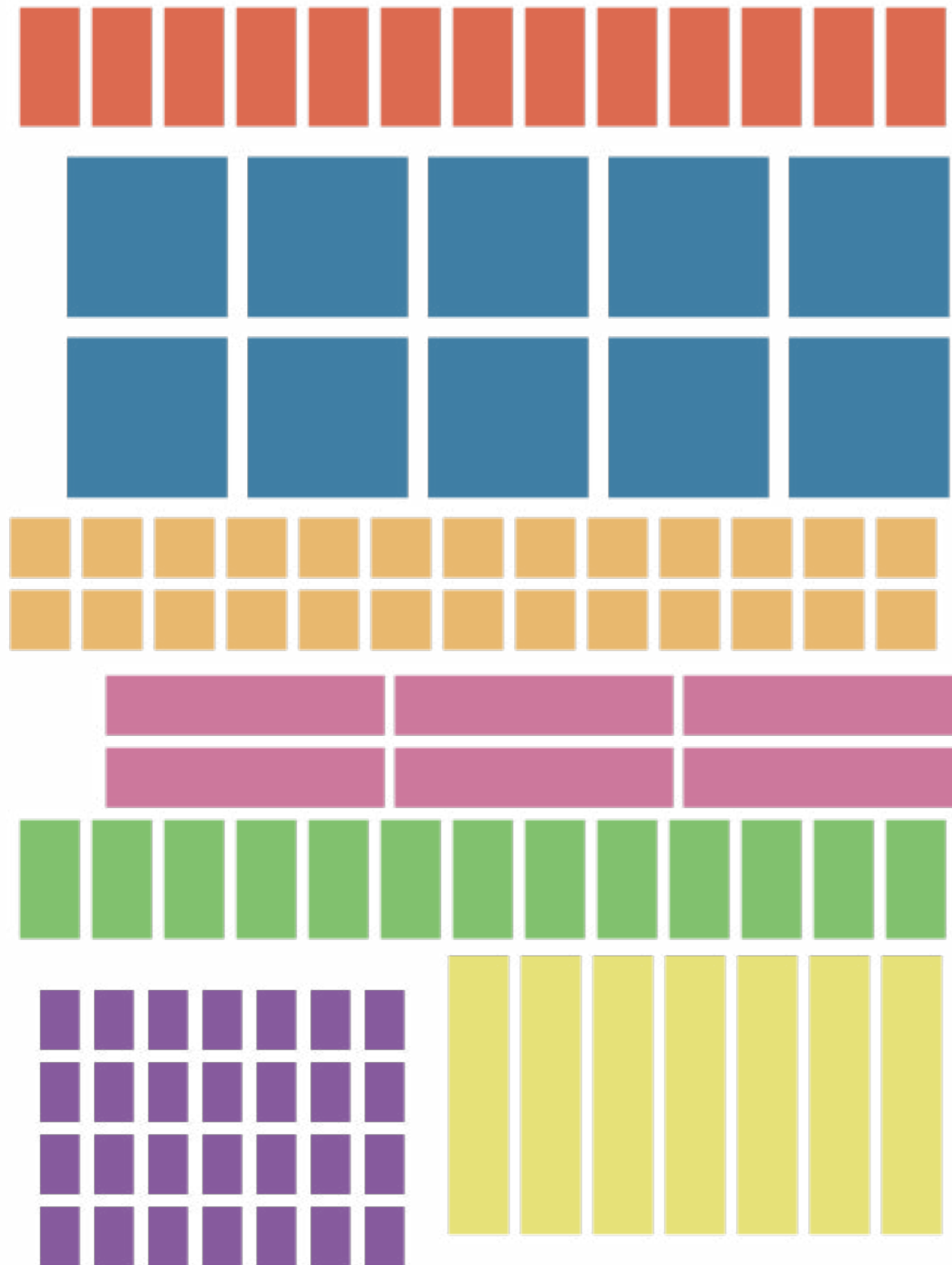
If you answered "Yes", could you explain how, in your opinion, hate speech can influence everyday life?

5.3

If you answered "No", can you give any motivation to support your point of view?



THOMAS WAS ALONE - THE CHARACTERS



Itinerary #13 We are not alone



Competences



- 2.1 Interacting through digital technologies
- 2.2 Sharing through digital technologies
- 2.4 Collaborating through digital technologies
- 2.5 Netiquette



- 3.1 Developing digital content
- 3.2 Integrating and re-elaborating digital content



- 5.3 Creatively using digital technologies

Tags

- Friendship
- Self-expression
- Hate speech in video games

Time frame

6 hours

Audience

Age 11 - 17

Overview

This itinerary begins by observing the *Thomas Was Alone* video game. It is apparently a very simple, minimal video game, but very profound and which allows you to think about a very important aspect: how we perceive our personality and that of others. Each person is complex, it is not attributable to a single characteristic or peculiarity, and this should sensitize us towards a greater understanding and empathy towards others. At the beginning, therefore, the students try to describe the complexity of their character through a self portrait. Subsequently the students are invited to reason on the themes of video games and the hate speech faced during game. A social campaign is proposed in which to spread news and data, or the use of Instagram as a vehicle for thoughts and reflections related to the theme. In the end, students are asked to create their own avatar through an online platform, which conveys a message, a thought that they consider important and that they have understood throughout the itinerary.

Context

In the first part of the itinerary students are asked to make a self-portrait. Often this activity is not experienced very willingly, but in this case it is a very "abstract" portrait, made of geometric shapes, so it should not find too much resistance. Students still have to talk about themselves, telling their personality. In the second part, the use of Instagram is proposed: a medium that students will probably appreciate and will be able to use. Even the final part, the creation of an avatar, could be a fun moment but also of restitution and understanding of the itinerary experienced together.

Objective

The activity aims:

- Raise empathy for others by understanding the complexity of personalities
- Understand how a social network can be a useful tool for conveying positive and constructive messages
- Be able to communicate clearly and effectively important content relating to video games and hate speech

Required Media



Thomas Was Alone

Thomas Was Alone is a video game in which puzzles have to be solved to overcome the various levels. To help the player, there are the unique abilities of the various characters, funny artificial intelligences with colored geometric shapes with different personalities, who work together to face the various challenges and reveal the meaning of their existence. It is a simple game visually and mechanically, but with contents that lead to empathy towards the characters, also thanks to a very brilliant narration and dubbing. The video game is paid and it is available for many platforms: Microsoft Windows, OS X, PlayStation 3, PlayStation Vita, Linux, iOS, Android, Xbox One, PlayStation 4, Wii U.

Thomas Was Alone is an independent video game born from a Game Jam in 2010, developed by Mike Bithell, distributed for the major game systems starting from 2012, with subsequent publications for other platforms and consoles. It is a puzzle / platformer game with a hundred levels to overcome; the player controls characters represented by simple geometric shapes,

each characterized by a color and some peculiarities: Thomas is a red rectangle that questions the meaning of life, Chris is short and wide and manages to slip into tunnels inaccessible to others, Claire it is very large and can float on water, and so on. The player can control the various characters to overcome the different challenges facing him: high places to reach, ponds to cross, elements to push and much more. To deal with all this, you need to put your own strength on the different characteristics of the characters and make the most of them by combining them. This is the only way to reach the exit point of each level.

Although apparently it may not seem so, *Thomas Was Alone* is a game about friendship, collaboration, self-acceptance, diversity and respect. The game can be finished in a few hours, but it offers interesting and profound moments, despite the fact that everything is represented by geometric shapes and few colors: narration and dubbing humanize the characters to the point of being able to become attached to them.



Voki

Voki is an online software (www.voki.com) that permit to create custom avatars and give them voice. The use is very simple: once connected to the site, click on "try it" and you will arrive in the editor. On the left there are various useful elements to create the avatar: the background, the general appearance, the clothing and other details. You can also click on the dice to randomly generate the avatar. There are also ready-made celebrities, animals, fantastic creatures and much more. The last button on the bottom left allows you to add audio.

You can make written text read by an automatic voice, record it directly or upload an audio file. The free version allows you to record or insert tracks no longer than one minute. In this way it is therefore possible to create avatars that speak and that carry a message; at the end of the creation you can share the avatar - by clicking on "save" - via Facebook, Twitter, email or by sharing a link.

On the site you can also find tips and applications for using *Voki* in teaching.

Working Methods

In this itinerary students are asked to tell their personalities, at least in the initial part. Probably, in the part of the restitution, there could be moments when someone decides to open up more. The suggestion is to listen, and invite everyone to do it, without judging, but only by guiding and mediating. For some it may be a delicate moment and therefore we must build a protected and safe environment in which we can feel at ease. In the second

and third parts, it is important to assist students in the research of the topics and themes to be treated and communicated. It is important to "slow down" their "method of working with Instagram" for a moment, and to spend a lot of time on what you are about to post, share. It is important to make them understand that a post can be something light, but also something very heavy and important, and therefore should not always be taken aback.

SEGMENT 1

Overview

In this segment we introduce the video game *Thomas Was Alone* and propose students a self-portrait activity

Time: 2 hours

Media

The video game *Thomas Was Alone*

Equipment

A platform (console or computer) to run *Thomas Was Alone* - or a computer to show videos; white sheet of paper, scissors and glue; pen and post-it

We can begin this activity with a short presentation of the students that brings us immediately to one of the themes of the workshop. In addition to the name (in case we didn't know them) we ask them to introduce themselves using only an adjective, which describes their personality. We try to stimulate choices and alternatives that go beyond the usual "nice" and that are more distinctive. At the

end of the short presentation we can ask if according to them it is possible to present oneself through a single peculiarity of one's character. Of course it will emerge how each person is made up of various traits and characteristics, which constitute its uniqueness. At this point we can tell them that we will see a video game together, and we will try to understand what it is about.

This itinerary proposes to start from the video game *Thomas Was Alone*. It is important to start right from the game because it allows to observe some reactions of the students. For example, it is interesting to observe what kind of interpretation they give to the game, to the characters and to the situations; this interpretation could correspond to ours or it could be different, and surprise us. Let them observe what is happening on the screen, with their times, trying not to impose a vision but to stimulate their observation. Secondly, we can naturally offer them our interpretation, specifying


Working Methods


that in this case the author himself has constructed the narrative precisely to suggest this particular reading.


Depending on the platform we have available to play, we organize short game sessions in which students can take turns, so that more people can play. While one student is playing, the rest are asked to observe carefully. We can ask them to write on post-it notes what comes to their mind while watching the game, what feelings they feel, if what happens on the screen in their opinion has a meaning that goes beyond solving puzzles and passing levels. We let the students play enough to get the protagonist to meet some of the other characters in order to start outlining their personality.


After the session, we can read what the students wrote and comment. We can read one post-it at a time and ask for opinions and comments about it. If the theme of the different personalities does not emerge, we can try to guide the students in that direction with questions: what do you think about Thomas, the protagonist? And Claire, is she the same as him? What are their fears, their desires?


If there is not enough time available to advance a lot in the game and discover various characters, the various profiles with the main features are shown below.

 **Thomas** thinks that all the challenges he faces are one training, as if the world was testing it. And he wants to prove he is up to it. He is a confused character, it also keeps track of anything (it appears to be obsessive compulsive).

 **Claire** wants to become a superhero, she needs a suitable name and a supervillain to deal with. She always needs to show that she has superpowers and that she is honest. Initially she is sad because she feels useless: she is slower than the others and does not jump high like the others. Then she discovers that she is the only one who can float, helping others and transporting them. From that moment she takes care of her companions and feels responsible for protecting them.


 **Chris**, a small square, is cynical and proud: he believes he can do anything, without the help of squares or rectangles higher or greater than him. Initially he hates Thomas then, as history advances, he understands that without Thomas he is not complete.


 **Laura** has a low self-esteem: she believes that everyone, after knowing her, want to abandon her. Chris falls in love with her, and Laura proves to be fundamental to the group, because they can use her as "impetus" to overcome obstacles.

 **James** looks like Thomas but is "inverted" compared to him: he is green and gravity works in reverse for him. He says many other AI (artificial intelligence - the squares) make fun of him

Working Methods

because of his strange color and behavior. When he knows Thomas and the others begins to understand that he is not that bad and starts to accept himself, even if he remain a bit "weird" in the eyes of others.

 **John** is a little arrogant and detached, but he cares a lot about showing his skills (especially jumping) to others and being observed. Despite this, he takes great care of his friends, becoming the most loyal and attentive companion.

 **Sarah** is the smallest of the group, even smaller than Chris. She has however a great determination and strength that allows her to jump high, most of all (even more than John). She can also go where others fail.

After presenting the characters, we ask students to work on their self-portrait. This is an individual work, which will be done on a white sheet of paper, with glue and scissors. We distribute to students the photocopies of the form with the various colored rectangles and squares, attached to this itinerary.

Now we ask students to make self-portraits using the shapes (squares and rectangles) cut out from photocopies. Of course it will be a simplified, symbolic self-portrait, since it will be done with geometric shapes, cut out and glued on the sheet. But what matters in this case is the choice, which geometric shapes the students will choose to describe themselves. In fact, we will have to ask them to use at least ten shapes to retract, but the choice of which is up to them. We tell them that they will have to choose the shapes according to which personality of those available represents them. For example, do they feel very insecure like Laura, a little misunderstood like James but also slightly eager to show their skills like John? They could use five long pink rectangles (Laura), three short green rectangles (James) and two long yellow rectangles (John). With these shapes they will be able to compose their own portrait (the rectangles can be the nose, the mouth, the eyebrows, etc ...). There may be someone eager to describe themselves with only two personalities (or maybe even one) and someone who will feel the need to use them all. The important thing is that the students take the time to read the descriptions well and think about what could best represent them.

Working Methods

Once the self-portraits are finish, we involve the students in a moment of feedback. We observe the students' works and ask who wish to show their self-portrait and explain which personalities they have chosen and why. Of course not everyone will be eager to tell and someone may not feel comfortable; we respect their sensitivity and thank them anyway for the work done.

In this first part, the theme of different personalities and identities was introduced: how people can be complex, have composed characters, and how it can be interesting and engaging to discover it. This is a theme to always keep in mind when relating with others on the web: the identity of the person on the other side of the screen is not often known, who can be sensitive to various issues, and who can be easily hurt if wrong words are used. What happens in video games is like this: beyond the avatar personified at that moment, there is a person we do not know, with his weaknesses, who must be respected. The next activity will allow students to intervene precisely on this theme, the insults and hatred that can be encountered while playing and, above all, how to communicate these themes to adults and possible solutions.

Working Methods

SEGMENT 2

Overview

In this part, students create content regarding the world of video games, to be shared on social networks

Time: 2 hours and half

Media

Instagram, Facebook, others social networks

Equipment

smartphones (or computers)

During the meetings held with students in Italy, as part of this project, it emerged that there is a strong idea about adults and video games. Students believe that adults know little or nothing about the world of video games, and that they do not have the adequate tools to understand the complexity of the theme. Often the only sources of information are media that deal with the topic in a superficial, scandalistic way (only when there is a news somehow "tied" to the world of video games), if not downright demonizing. The students also expressed their interest and willingness to make adults (parents and teachers) more aware of this world, which has many interesting points, creative and educational potential to offer.

If you wish, you could start this second phase by opening the debate on this topic and gathering students' opinions and thoughts. It may be useful to write their thoughts on the blackboard, for example, they could be useful later.

The class is divided into groups. Each group will have to imagine a post for social networks that tells something about the world of video games and adults. They can be directly lived experiences, stories found on the web, heard by friends, research or newspaper articles. The aim is to make adults more aware of the world of teenager and video games, with episodes regarding hate speech, but also solutions, good news regarding the communities of players and more. Groups can do their research through smartphones (or in a computer room if available) and collect news and data.

This activity can vary a lot and could even expand further, to continue beyond the duration of the itinerary. Here are some ideas and suggestions.

Students could create posts that will be published on the school's social pages. The kids will have the role of looking for facts, news, data and information on the topic and making short posts to share. They will therefore have to elaborate a synthetic text which, however, clearly explains the content, and choose whether to attach an image, a link to an article or other content. They could decide on a hashtag (for example #gamesfact or #stophatespeechinvideogames) in order to combine all the posts in a single search, and therefore create a kind of thematic articles collection. It is not necessary to publish all the posts at the same time, but they can be scheduled. If they wish, students can also relaunch the posts from their personal channels.

Working Methods

Another idea could be to work exclusively on data concerning the world of video games. What would adults want to know about video games and hate speech? What data do they consider important? In this case, a specific research must be done for each question (each group may ask a different question) and data will be collected. Subsequently, these data will be communicated as clearly as possible - with diagrams, infographics, drawings.

Another possibility is to use some content created previously for another national project called #nodrugstobecool, for which the Centro Zaffiria created useful tools. Some of these tools are Instagram profiles generated specifically for the project: they are profiles of imaginary characters (inspired by protagonists of Italian literature for teenagers) created to do workshops and activities in the classroom using the popular social network as a vehicle. In particular, Tonino's profile (@tonino.the.boss on Instagram) is the one most used, because Tonino was a bit the "protagonist" of the project (and of a free App related to the project, in Italian, called *Ehi, Tonino!* created by Centro Zaffiria). Interested teachers can write to info@zaffiria.it to request the access credentials to the profile and use it.

The activity could be set up as follows: Tonino has learned that a friend of his offends a classmate while playing Fortnite, and would like to do something useful, using Instagram; how could he do it? In his posts he would like to explain the hate speech phenomenon in video games, he would like to sensitize his followers,

make adults understand something more about video games, share fun and non-violent video games, etc ... In this case, impersonating Tonino, the groups could create posts to be shared on his profile (which is public) and which they could relaunch on their personal channels.

All these activities could become recurring appointments, dedicating a couple of hours a week in carrying out research and creating new posts together. Making students creators of content, and doing it together, comparing before posting, can help them reflect on the potential of tools that they use every day, and which unfortunately often are a vehicle of hatred and intolerance.

Working Methods

SEGMENT 3

Overview

In this segment, students will create avatars that will be vehicles of important messages for them

Time: 1 hour and half

Media

The online software *Voki*

Equipment

A computer to show *Voki*; white sheet of paper; smartphones or other devices to run *Voki*

The last activity could serve as a moment of recapitulation of the themes and arguments that have emerged so far. In this part we will use *Voki* webware (an online software), a tool that can be used directly online that allows you to create animated avatars. The use is free but, compared to the paid version, there is a limit of length of the audio tracks of one minute (how to insert the audio is explained later). Essentially *Voki* allows you to create an animated character that can be customized in every aspect: from the home page, by clicking on "try hit", you get directly into the editor. Here you can choose various elements of the avatar's appearance, thanks to the tools on the left: the type of character, the facial features, the clothing, the background and much more. The last button allows you to add audio, and we can do it in various ways: thanks to a text-to-speech system that allows you to write a text and make it read by a voice; through direct audio recording;

or by uploading a previously recorded audio file directly from the computer. Once the avatar is ready (after making all the changes and inserting the desired audio) press "save"; at this point it is possible to share the animation via Facebook, Twitter, send an email or simply share with a link. Those who receive the animation can press play to hear the message.

With the students we explore *Voki* together from the class computer, possibly connected to a projector so that everyone sees well. Together experiment with various solutions, characters, backgrounds, try the various voices and illustrate the procedure for saving and sharing the animation. At this point the class is divided into groups (or even couples) and everyone is assigned the task of creating an avatar and, above all, an important message that they would like to share with their friends. In the first phase it was seen how it is possible to create an avatar that talks about us but is obviously not recognizable. Students can be asked first of all what "avatar" means, how it is chosen, what it represents and if any of them want to tell one (of a video game, for example). Then it is important to stimulate them to create an important message (no longer than a minute) concerning something that has attracted them particularly during the itinerary, or that they believe is important to convey: a thought, a reflection, an invitation. The information found during the previous phase - regarding hate speech in video games, or adults and their knowledge

Working Methods

of video games - could be an excellent starting point for finding important messages to be launched. According to the group, it is possible to leave more freedom or give more "tight" deliveries in case there is a need to target the students more. At this point, via smartphones or other available devices, the groups create their avatars. About the message, it is advisable to ask them to write it first on paper, so that they can calmly reason about content, and then read it easily during the recording.

At the end of the registrations, the groups send the links to the teacher, who can thus show all the creations through the projector to the whole class. In addition, students can now also share their messages with other people.

The various messages are listened to and commented on, asking the authors to explain their choices, both as regards the appearance of the avatar and the content of the message. This activity could be a great way to end the itinerary and think together about the themes that emerged throughout the whole activity.



In a nutshell

Empathy and understanding of others are a good starting point for educating in careful, kind, correct communication. Understanding a person's complexity helps one to be more careful in choosing words, and to understand that we could hurt him with little. It is also interesting to show how even a seemingly simple video game can offer interesting food for thought, and therefore understand that they can be very useful and interesting tools. Other daily tools, such as Instagram, can turn into effective communication vehicles: we see it daily. It is therefore important to show how these means can not only be a vehicle of hatred and discrimination, but also bearers of good practices and positive messages.

Sources / Links

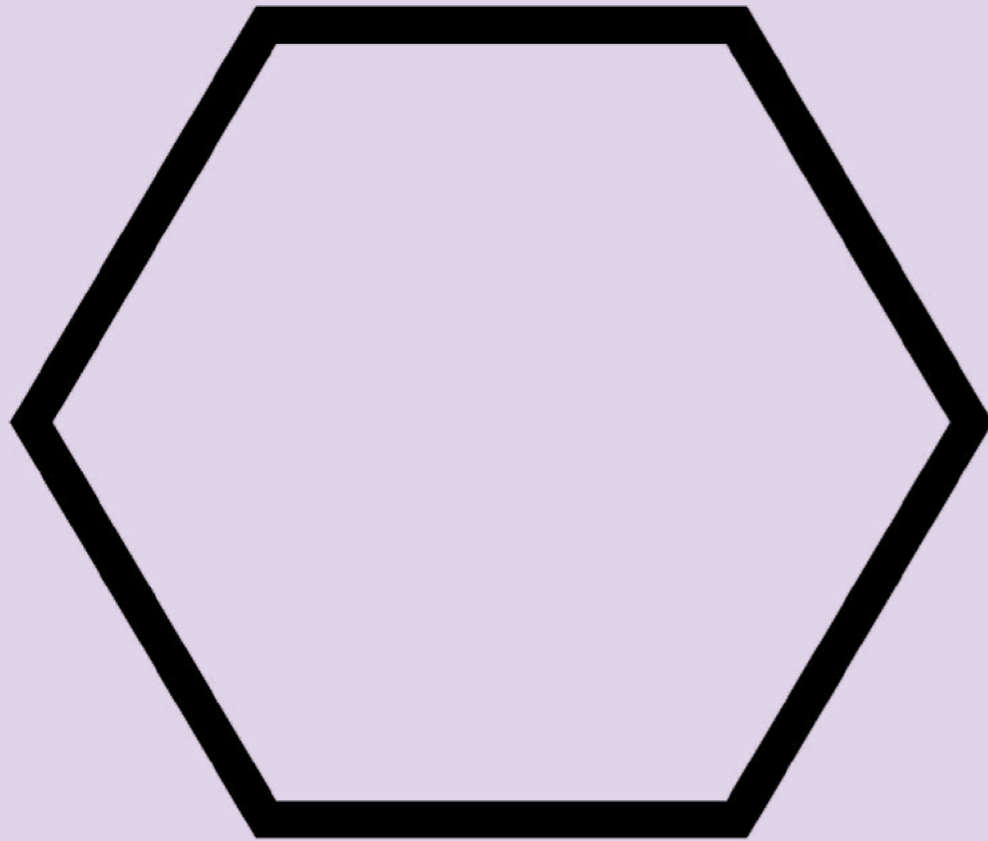
If it is not possible to play the *Thomas Was Alone* video game, at these links you can see trailers and gameplay:

- www.youtube.com/watch?v=5K4zjNtQ3y8
- www.youtube.com/watch?v=YDaa3Cq6c7M

Also at this link you can play the first version of *Thomas Was Alone*. It is a preliminary version, however, where all the in-depth part of the characters, the narration and the dubbing are missing. However, it can be interesting for puzzle / platform mechanics, if you really didn't have the opportunity to play in the classroom: www.gameshot.org/?id=5334

At this link you can find the free demo to download: www.mikebithellgames.com/thomaswasalone/

Appendix No. 2



Created by Hea Poh Lin from *Noun Project*

Itinerary #14 Hate



Competences



- 1.2 Evaluating Information
- 1.3 Storing and retrieving information



- 2.2 Sharing information and content
- 2.4 Collaborating through digital channels
- 2.5 Netiquette



- 3.1 Developing content
- 4.2 Protecting personal data
- 4.3 Protecting health



- 5.2 Identifying needs and technological responses



Tags

- Hate
- Hater
- Eristic
- Hate speech
- Empathisation
- Cockpit effect

Time frame

6 hours

Audience

Teenagers aged 15-18.

Overview

The workshop focuses on hate, causes and circumstances in which hate takes place, understanding the motivation of haters' actions and realising how common hate is in today's world. The participants will learn the definition of a hater, how to tell apart hate, hate speech and criticism, they will read excerpts from the criminal code and they will understand the legal consequences of engaging in hate speech. They will also find out what circumstances are conducive to hate and they will learn how to respond to it. In the end, they will design a political campaign of an imaginary political party, whose main goal is to fight hate.

Cautions

Words commonly regarded as offensive may appear in the quotes selected for analysis.

Objective

The main objective of the workshop is to offer an in-depth understanding of the phenomenon of hate, its causes and ways of dealing with it.

Required media

- Mentimeter app

Work methods

- Brainstorming
- Discussion
- Presentation
- Film
- Designing
- Mind map
- Working with text – analysis

Working Methods

SEGMENT 1

- Welcome. Organisational activities. Workshop agenda. Describing the purpose of the programme.
- 30 minutes
- A multi-media presentation entitled *Gamification against Hate Speech*
- Conversation
- Projector, screen/board.

SEGMENT 2

- Warm-up. Working with the Mentimeter app; an attempt to answer the question: How popular is hate?
- 15 minutes
- Mentimeter
- Working with the app, conversation
- Projector, screen/board, computer with access to the Internet, participants' mobile phones.

The workshop begins with an activity that involves using an app that enables the participants to interact (for example, Mentimeter, but any app that the instructor feels is convenient may be used). The instructor prepares the questions in advance: Have you ever encountered violence online? Were you a witness? Were you a victim? Were you an aggressor? The survey should be completely anonymous and the instructor should select an app that ensures anonymity. After displaying the result, the instructor should try to comment on them, pay attention to the scale of the phenomenon (e.g. the instructor says: one in four persons sitting in this room fell victim to violence online, then asks the participants to count to four, and every person that says 'four' steps up. The goal is to illustrate the scale of the problem, to show that this is not something that "does not concern us").

Working Methods

SEGMENT 3

- Working with the text by Arthur Schopenhauer entitled *The Art Of Controversy*
- 15 minutes
- Working with the text, conversation
- Appendix No. 1.

The main part begins with the instructor providing the participants with an excerpt from *The Art Of Controversy* by Arthur Schopenhauer (Appendix No. 1) and asking them to read it. After a few minutes, the instructor asks: What arguments does Schopenhauer describe? What is the purpose of using arguments *ad personam* (to the person)? How effective are they? What does the “attacker” wish to achieve? Next, the instructor directs the conversation in such a way so that the participants notice that the strategy of verbal attacking of the opponent is nothing new, that it was commonplace, and that it is simply more easily accessible due to the fact that access to the Internet is common

SEGMENT 4

- Workshop work using the hexagon method – difference between hate and hate speech.
- 25 minutes
- A multi-media presentation showing articles from the Code
- Working with hexes, conversation, multi-media presentation
- Pre-prepared hexagons (see examples in Appendix No. 2), multi-media presentation, computer with Internet access, screen, projector

Hexagon method – defining the differences between hate and hate speech. The instructor puts the first hexagon in the middle, reading: Hate. The instructor asks the participants to write anything they can think of that is associated with hate on other hexagons. After a few minutes, the instructor comments on what was written down. The instructor selects those hexagons, which contain words describing hate speech. The instructor tells the participants what is hate speech and what is hate. The instructor displays the slides that contain articles from the codes (in each country, the instructor prepares them based on the law in force there) that refer to the penalties laid down in the code for spreading hate speech. The instructor mentions a high-profile case that involved punishing a person that engaged in hate speech.

Working Methods

SEGMENT 5

- The activity consists in showing the difference between hate and criticism.
- 10 minutes.
- Working with examples of statements found online, conversation
- Pieces of paper with different statements of Internet users that contain both hate and criticism.

The instructor provides a specific definition what hate is what it is not. The activity aims at showing the difference between criticism and hate. The instructor spreads out pieces of paper with examples of various statements (these may be both statements found online or statements invented by the instructor) and asks the participants to divide the statements into two groups: Hate and Criticism. After the allotted time is over, the instructor points out that the word ‘hate’ is overused today, as every critical comment is called ‘hate’.

SEGMENT 6

- Building an image of a hater.
- 45 minutes
- Conversation, workshop work – creating a collage
- Stationery

The instructor asks what a typical hater looks like and what do they do. How do participants imagine a hater? What kind of a man they are? Next, the instructor divides the team into groups of a few persons and asks them to create a collage. After the allotted time lapses, the instructor asks the groups to present their work and discuss it. Most probably, the image that is created is very stereotypical. In the public, social view, a hater is a frustrated, lonely person that wants to take “revenge” on the world. The next activity is aimed at showing a completely different image.

Working Methods

SEGMENT 7

- Showing the ubiquitous presence of hate online, the universality of hate, deconstruction of the stereotypical image of a hater.
- 10 minutes.
- Possibly multi-media presentation
- Case studies
- Multi-media presentation or pieces of paper with examples of hater's statements

Case studies. The instructor shows pre-prepared examples of hate (either by showing slides or handing out cut out pieces of paper). The examples should be selected in such a way so as to make the participants aware that hate is present not only in groups composed of young people, but also in groups of teachers, lawyers, car lovers, etc. That hate happens both to men and women, young and old. It is commonplace, so it is wrong to think that only young or poorly educated people engage in it. In order to understand the phenomenon, it is necessary to abandon stereotypes.

SEGMENT 8

- Creating a mind map that illustrates the reasons why hate is so common
- 20 minutes
- An app for creating mind maps, e.g. Mindly.
- Mind map, conversation
- Computer with Internet access, screen, projector

Creating a mind map (on paper or using a convenient app that the instructor knows, e.g. Mindly. In the latter case, the instructor shows it on the screen while creating it). The mind map focuses on the reasons of popularity of hate online. The instructor asks the participants to speak freely about the topic and writes down their thoughts into the map. At the same time, lead the conversation in such a way that the following elements appear: anonymity, cockpit effect, constant access to victims, the feeling of being a star, no contact with the victim offline.

Working Methods

SEGMENT 9

- Empathy training that shows how the cockpit effect works.
- 25 minutes
- A communicator app (e.g. Hangouts, Messenger group)
- Empathy exercise, conversation
- Participants' mobile phones

Empathy training. The instructor asks the participants to divide themselves into two groups. The groups sit in two rows, with the chairs placed back to back, at a certain distance. The participants work using a communicator app, e.g. a Messenger group (or any other app; the choice is left to the discretion of the instructor). At the beginning, the first group is to play the role of haters, the task of the other group is to try and defend themselves. During that time, the participants may not turn around, look at each other, etc. The instructor might hand a sheet of fabric to divide the two groups. The instructor starts the dialogue in the app (on any topic), and asks the participants to continue. Then the instructor withdraws, playing the role of an observer of the situation. After the allotted time lapses, the groups switch roles. A new topic begins, where the haters become victims, and the victims become haters. After the participants complete this part of the activity, the instructor asks the participants to comment on how easy or how difficult it was to play these roles. How did they feel? What were they thinking? Talk to them freely about the feelings and impressions. The instructor then asks the participants to turn the chairs around and to sit facing each other. If a piece of

fabric was used, remove it. Again, the first group is to play the haters, and the other group – the victims, and they switch roles after a few minutes. The haters' task is to attack, the victims' – to try and defend themselves. After the exercise is over, the instructor asks the participants what was the difference between the two parts of the exercise. It will most probably turn out that the second part was more difficult, because if we see the victim, if we know their responses, facial expressions, etc., it is not as easy to say hurtful words.

Working Methods

SEGMENT 10

- Creating a handbook with advice on how to deal with hate.
- 15 minutes
- Conversation, brainstorming
- Board, writing utensils

Conversation. The instructor talks to the participants on how to deal with hate, how to respond to it. The instructor might first collect all responses (brainstorming) and write them down on the board. Then, the instructor talks to the participants about each of them, emphasizing several issues:

- responding to an attack with an attack is not a good idea, because it fosters a spiral of aggression that never ends;
- the simplest response to hate is not to respond to taunts; it is also the most effective method because the hater will simply get bored, sooner or later;
- another way is to block the attacker; you can do this on the majority of websites;
- it is a good idea to report the statement to the administrator/moderator, who will remove the hater from the group and/or block them;
- it is also important to document the actions that are contrary to the law, which is why before removing a hater or blocking them, it is important to take screen shots;
- ask specialists for help, e.g. parents, teachers, school psychologist, other persons that you trust.

SEGMENT 11

- A film showing psychological approach to responding to hate
- 20 minutes
- Film
- Film, conversation, training
- Computer with Internet access, screen, projector

Film. The instructor shows the film: www.youtube.com/watch?v=7oKjWIOljuw and talks to the participants about it. The instructor asks whether it is possible and easy to use the method that the psychologist mentions. The instructor then asks the participants to pair up and to try out the tension-reducing rules. They should also switch roles in their pairs. After they complete the tasks, the instructor asks which pair managed to “beat” the hater and whether the method was successful.

Working Methods

SEGMENT 12

- A film showing a high-profile and effective campaign against hate.
- 15 minutes
- Film
- Film, conversation
- Computer with Internet access, screen, projector

Film. The instructor shows a film presenting a social campaign run in your country against hate. The campaign must be distinctive in nature and should be commonly known, if possible. The instructor talks to the participants about the campaign’s efficiency. Collect opinions on its strengths and weaknesses.

SEGMENT 13

- Workshop work on creating a campaign for an imaginary political party, which opposes hate.
- 60 minutes
- Computers for groups or participants’ mobile phones
- Workshop work, conversation
- Stationery, computers with Internet access for groups (or mobile phones)

Preparing a social campaign against hate. The instructor divides the participants into groups of a few people. Each group gets one task:

- to prepare elements of a social-political campaign of a party that they are just establishing and which joins the election process with the slogan: STOP VIOLENCE ONLINE (the participants must invent the name of the party and its main goals themselves).
- Elements of the campaign include: a poster design and leaflet design (done e.g. in Canva), texts for posts in social media, design of the party’s website, logo, and a short promotional film.
- They are to use their knowledge about hate that they have just gained during the workshop.
- Another way of doing this exercise is to invent the name of one party and its slogan and logo, and then to divide the participants into groups that will work on individual elements of the party’s promotion.

After they complete the task, the groups present their work results. The instructor acts as an advisor, providing hints and advice, etc.

SEGMENT 14

- Summary, feedback
- 20 minutes
- Mentimeter
- Conversation, possibly Mentimeter
- Computer with Internet access, screen, projector

Appendix No. 1

The Ultimate Stratagem. A last trick is to become personal, insulting, rude, as soon as you perceive that your opponent has the upper hand, and that you are going to come off worst.

It consists in passing from the subject of dispute, as from a lost game, to the disputant himself, and in some way attacking his person. It may be called *argumentum ad personam*, to distinguish it from the *argumentum ad hominem*, which passes from the objective discussion of the subject pure and simple to the statements or admissions which your opponent has made in regard to it. But in becoming personal you leave the subject altogether, and turn your attack to his person, by remarks of an offensive and spiteful character. It is an appeal from the virtues of the intellect to the virtues of the body, or to mere animalism. This is a very popular trick, because every one is able to carry it into effect; and so it is of frequent application. Now the question is, what counter-trick avails for the other party. For if he has recourse to the same rule, there will be blows, or a duel, or an action for slander.

It would be a great mistake to suppose that it is sufficient not to become personal yourself. For by showing a man quite quietly that he is wrong, and that what he says and thinks is incorrect – a process which occurs in every dialectical victory – you embitter him more than if you used some rude or insulting expression. Why is this? Because, as Hobbes observes, (De cive, c. 1): “*Omnis animi voluptas omnisque alacritas in eo sita est, quod quis habeat, quibuscumque conferens se, possit magnifice sentire de se ipso*” (all mental pleasure consists in being able to compare oneself with others to one's own advantage). Nothing is of greater moment to a man than the gratification of his vanity, and no wound is more painful than that which is inflicted on it. (Hence such phrases as “Death before dishonour,” and so on.) The gratification of vanity arises mainly by comparison of oneself with others, in every respect, but chiefly in respect of one's intellectual powers; and so the most effective and the strongest gratification of it is to be found in controversy.

Arthur Schopenhauer, *The Art Of Controversy*, translated by T. Bailey Saunders, M.A., 1896, coolhaus.de/art-of-controversy/erist-i.html

Appendix No. 2



Female gamers, women in games. The role of a gamer in digital and real lives.



Competences



2.3 Engaging in online citizenship



3.1 Developing content



4.2 Protecting personal data

4.3 Protecting health

Tags

- Violence
- Hate
- Women
- Humiliation
- Gender
- Social roles
- Roles in games

Audience

Teenagers aged 15-18.

Overview

The workshop is about women in a widely-understood perspective of on-line gaming. During the workshops, the students will learn about and consider various aspects of violence [or – more broadly – injustice] against women in the online gaming community and in the games themselves. The last stage of the workshop comprises an Oxford debate on whether women are treated in the same way as men in the online gaming community. Arguments for the final debate will be collected throughout the entire workshop.

Cautions

- Some segments of this workshop scenario refer to the sexual fantasies of the gamers that might be considered shocking or perverse.
- Before holding the workshop, the instructor should learn about the rules governing Oxford debates and to enlist assistance with setting up the room so that the debate can be held efficiently.

Objective

- Making students aware of inequalities, injustices, discrimination against women and girls in the gaming community.
- Finding a way to publicise the problem and to undertake real (though long-term) work on reducing it.
- Indicating cultural patterns of women that are sometimes overlooked in the gaming community.
- Designing a campaign against violent behaviours towards female gamers.
- Debate on equality of women in the online gaming community.

Required media

- Canva

Work methods

- Debate
- Brainstorming
- Text analysis
- Designing actions
- Presentation

Working Methods

SEGMENT 1

- Welcome. Organisational activities. Workshop agenda. Describing the purpose of the programme. Announcing the debate.
- 30 minutes
- A multi-media presentation entitled *Gamification against Hate Speech*
- Conversation
- Projector, screen/board.

SEGMENT 2

- Who are women in the lives of every human being and what associations are related to this?
- 15 minutes
- Conversation, work cards (association cards).
- Appendix No. 1, Appendix No. 2.

The actual work during the workshop begins by dividing the class into two groups. The first one receives Appendix No. 1, the other – Appendix No. 2. The instructor asks students to write down any associations they might have. After the allotted time ends, collect the answers. During the conversation, the instructor directs the group towards the common conclusions: Women often play many roles. It is not possible to know who the female gamers are. Perhaps the female gamers are mothers, wives. So why do we see brutality, violence, and discrimination against women in games, while the majority of people in their lives offline would never refer to their own mother like that (e.g. using swear words)?

Working Methods

SEGMENT 3

- A gamer in the theatre of everyday life
- 20 minutes
- Text analysis, conversation
- Appendix No. 3.

The instructor hands out Appendix No. 3 to everyone and asks them to read it. Next, the instructor talks to the participants on how people assume roles in different life situations, what kind of relationships exist between men and women in different situations. Then, the instructor comments that a game is just a situation like this. You never know how a fairy would behave, or a warrior. A certain convention is usually adopted, but it cannot be assumed that everyone knows it and can play it. It is impossible to know who plays what character. Sometimes a woman is a boy of a few years of age, and a teenager girl plays a murderous warrior. Conclusion: In games, people sometimes behave in such a way that they would never do offline in their real lives. Sometimes such behaviour is contrary to law, ethics, and morality.

SEGMENT 4

- Conversation about rape in games. Designing a media campaign using the E-A-S-T method.
- 90 minutes
- Designing a campaign using the E-A-S-T method.
- Computers with Internet access or phones/tablets. Appendix No. 4, Appendix No. 5.

The instructor hands out Appendix No. 5 to all participants and asks them to read the text. Please note that the quote concerns real-life games, but it also works for online games. After the allotted time is over, the instructor comments that the text refers to playing the role discussed in the previous segment. Persons that use violence often play a role, they do not stop to consider the consequences of their own behaviour offline. Next, the instructor asks what other types of violence are used in games towards female gamers and female characters. The instructor asks the students to state the titles of games in which violent situations might take place (in the meantime the instructor writes them down on the board).

After the first part of this segment is completed, the instructor asks the students to design a "sister" campaign online, to be published in social media, about violence against women in computer games. The campaign may be like the #metoo movement, but it might also take other forms. The campaign is to consist of 5 posts that are informative and persuasive in nature (they need to convince as many people as possible

Working Methods

not to use violence or to initiate social discussion on the topic). The campaign should be designed using the EAST method by teams, so the instructor is to divide the class into smaller groups and hand out Appendix No. 5. The instructor gives an example of a good, effective campaign (the topic is irrelevant) that resonated with the public in your country. After the students complete the task, the groups present their work results. The instructor discusses these projects with the class, focusing on creativity and diversity of the ideas.

SEGMENT 5

- "Glass ceiling" and "sticky floor" in professional life and in the gaming community
- 30 minutes
- Multi-media presentation
- Working with text, conversation
- Appendix No. 6 , Appendix No. 7.

The instructor discusses the terms "sticky floor" and "glass ceilings" (Appendix No. 6). The instructor asks whether the students heard of such phenomena and whether someone in their circles experienced it, and whether they are aware that these terms came to exist as a result of research. The instructor then asks them to think how "sticky floor" and "glass ceiling" translates into the gaming community and the way women are treated. After a brief exchange, the instructor hands out Appendix No. 7 to each participant and asks them to individually name the steps that every gamer must overcome to get into the lead or to a good team. After a moment, the instructor asks the students to mark / add the elements that take place in women (the goal is to present the differences between the obstacles that women and men face in games).

The instructor notes that modern women are more aware and feel better and better in the gaming community. They do not expect any special treatment or concessions, but they play just as well as men do, or even better. They also talk a lot about it on online forums, in interviews, etc.

Working Methods

SEGMENT 6

- “Woman behind the wheel” and jokes about blondes. Workshop led using the hexagon method makes participants aware what kinds of gender-based stereotypes concern women.
- 40 minutes
- Working with hexagons, conversation
- Pre-prepared hexagons, Appendix No. 8

The instructor tells the group that they will work with the hexagons. The instructor hands out several hexagons to each person. The instructor writes one word on one of the hexagons: Woman, and places it in the centre of the floor. Then the instructor asks the participants to write down on their hexagons any stereotypes that they associate with women and join them to the central hexagon, creating a honeycomb (see: Appendix No. 8.). After this part of the exercise has been completed, the group talks some time about the sources of stereotypes about women, in which social groups one can most often hear negative (or perhaps positive?) comments, how women respond to jokes about blondes, etc. Together with the group, the instructor thinks on which of the stereotypes listed can be found in the digital worlds and how can we eliminate it, and whether we have the tools to do that.

SEGMENT 7

- Building female characters in games and an anti-discrimination system
- 40 minutes
- computer with Internet access
- working on female characters in the game
- stationery: large sheets of paper, crayons, markers, newspapers, scissors, coloured paper, etc.

The instructor shows the participants a website popular in their country, which contains information about female characters in computer games. We quote a Polish site, but these characters are famous in many countries:

naekranie.pl/artykuly/top-20-najciekawsze-postacie-kobiece-w-grach

The instructor asks whether the students know these characters. The instructor draws attention to the different goals of their tasks, different advantages, and in the end, different silhouettes and clothes. The instructor divides the group into teams of several persons and hands out stationery to each of them. The task of each team is to design their own character (clothing, powers, skills, objectives) and also to develop an anti-discrimination system in the game (both from the level of gamers and the level of game designers), which will consist of five elements. Each group uses such materials that they think are right – they may prepare a drawing with comments, they might create a collage, etc.

After they complete the task,

Working Methods

the groups present their ideas. The instructor writes them all down on the board and discusses it with the group – think which of them can be implemented and which of them are dreams.

SEGMENT 8

- Oxford debate: Women in the online gaming community are treated in the same way as men.
- 80 minutes
- Oxford debate
- Appendix No. 9.

The instructor discusses the rules of the Oxford debate. They are all presented in Appendix No. 9. The column on the left shows the order of actions, the column on the right – the duties of individual persons. Prepare the place in the classroom together with the students and hold the Oxford debate on this topic: Women in the online gaming community are treated in the same way as men. After the debate is over, the instructor talks to the participants about the results of the debate and the arguments used by both sides.

Working Methods

SEGMENT9

- Summary, feedback
- 15 minutes
- conversation, possibly Mentimeter

The instructor thanks the students for participating in the workshop. The instructor praises the projects they have created. The instructor encourages them to continue working. The instructor reminds the students that fighting discrimination and hate is an important factor that promotes a more healthy functioning in the digital environment. Unfortunately, no good technical solutions exists at this time that would effectively reduce this negative phenomenon.

The instructor should allow the students to exchange post-workshop thoughts. For example, the instructor may run an evaluation survey using: Mentimeter.

In brief

The workshop is devoted to making participants and participants aware of how gender-based stereotypes function and its aim is also to prevent hate in the online gaming community. During the workshop, the students perform various exercises, read texts on the topic, design an online campaign and hold an Oxford debate.

Sources

- Erving Goffman, *The Presentation of Self in Everyday Life*, 1956, University of Edinburgh.
- *Gwałt w grze* [Rape in the game], Małgorzata Łojkowska, 26 March 2014, „Duży Format” wyborcza.pl/duzyformat/1,127290,15691884,Gwalt_w_grze.html

ESSENTIAL MATERIALS

Appendix No. 1



Appendix No. 3

I have said that when an individual appears before others his actions will influence the definition of the situation which they come to have. Sometimes the individual will act in a thoroughly calculating manner, expressing himself in a given way solely in order to give the kind of impression to others that is likely to evoke from them a specific response he is concerned to obtain. Sometimes the individual will be calculating in his activity but be relatively unaware that this is the case. Sometimes he will intentionally and consciously express himself in a particular way, but chiefly because the tradition of his group or social status require this kind of expression and not because of any particular response (other than vague acceptance or approval) that is likely to be evoked from those impressed by the expression. Sometimes the traditions of an individual's role will lead him to give a well-designed impression of a particular kind and yet he may be neither consciously nor unconsciously disposed to create such an impression. The others, in their turn, may be suitably impressed by the individual's efforts to convey something, or may misunderstand the situation and come to conclusions that are warranted neither by the individual's intent nor by the facts. In any case, in so far as the others act as if the individual had conveyed a particular impression, we may take a functional or pragmatic view and say that the individual has 'effectively' projected a given definition of the situation and 'effectively' fostered the understanding that a given state of affairs obtains. [...]

Thus, when the individual presents himself before others, his performance will tend to incorporate and exemplify the officially accredited values at the society. To the degree that a performance highlights the common official values of the society in which it occurs, we may look upon it, in the manner of Durkheim and Radcliffe-Brown, as a ceremony - as an expressive rejuvenation and reaffirmation of the moral values of the community. Furthermore, in so far as the expressive bias of performances comes to be accepted as reality, then that which is accepted at the moment as reality will have some of the characteristics of a celebration.

American college girls hide their intelligence, skills, and courage from attractive boys, thus demonstrating the qualities that undermine their international reputation as capricious people. These girls allow their boys to explain to them in a boring way the things that the girls have known for a long time, they hide their proficiency in mathematics

from their less able boyfriends, they lose table tennis matches long before it ends.

One of my favourite techniques is to misspell long words. My boyfriend takes great pleasure in it and writes: "Honey, you really don't know how to spell properly".

In this way, the natural superiority of men and just as natural inferiority of women is confirmed.

Erving Goffman, *The Presentation of Self in Everyday Life*, Helena Danter-Śpiewak, Paweł Śpiewak, Warszawa, Wydawnictwo KR, 2000, p. 36, 64, 68-69.

Appendix No. 4

It's not you, it's your character

I was 16 and I was the only girl in the group. My friend lived on the outskirts of our town, his parents went out somewhere. We played an RPG game.

RPGs are the games of imagination. Every game takes place in an imaginary world, in the future or in the past.

In an RPG game, you can be anyone you want – a human, a dwarf, an elf, or an orc. Everyone plays their roles – in this way, great stories are created live. The game master sets the scenes, asks the gamers what they are doing in individual scenes, and so the story develops. The game master must be neutral, but they may also add extra characters to the mix.

In our game, the one I'm talking about, I created a character of a sorceress. We were sitting at a large table, there were four of us. Our characters performed various missions, the story unfolded in the gloomy Middle Ages.

At one point, the game master asked me to leave the room with him. He took me to the walk-in closet and closed the door. He didn't turn on the lights. He presented a scene for me, in which my character was kidnapped and raped. The kidnapper was some handsome prince or king. What I remember most is the word "gently" – now he's gently raping you.

I ran away, and raced to the bathroom to vomit. I asked my boyfriend to step out with me, I whispered to his ear what has just happened, without using the word "rape". I was embarrassed, I was crying. My boyfriend yelled at the guy that did this to me – he didn't use that word either.

Then we went back to the table. The game master said that now I can take revenge. A scene was introduced, where we would fight the rapist. I declared that my character gets killed in that fight. I didn't want to play with a character that had been raped.

This feeling came up very quickly, though not at once. I felt that something wrong has happened and that it was irreversible. I tried to keep it together, but I wasn't doing well. I wanted to leave, to get to the bus stop I would need to walk an empty road. My boyfriend asked me to stay. He was worried about me, but he wanted to keep playing.

I couldn't talk to anyone about it. I would hear that I'm over-sensitive and that I'm exaggerating: "It's not that strong. It's not you, it's your

character". My boyfriend didn't want me to tell anyone about it either.

I was wondering to what extent was I the one who "asked for it". I went to a friend's house, I didn't ask the parents, I created the wrong character.

Remember, that in RPGs things are happening among the gamers in real life and also between the characters in the game. The game master took me out of the room, and in the game – he kidnapped my character. Some people play like this – if you are not in the given scene, leave for a moment. Players cannot hear something, where they are not present in the scene – that would be the easy explanation. But I think that boy simply knew that he was doing something that wasn't right.

I stopped playing with that group, and started looking for a new one. And then, the question appeared: should I say in advance that I don't want any rapes? Now I do that and people think that I'm crazy.

At the beginning, I thought it was a slip-up, but it later turned out that it wasn't. During one of my first games with my new team, I was imprisoned together with other characters. Several players declared that they were raping my character. I stopped this and I wanted to leave. I remember the outrage that I was interrupting the session. The tally for the first year of my playing is five rapes, without counting the situations where my characters have been harassed or threatened with rape. I

began to feel threatened that during one of the sessions someone would rape not my character, but me.

I started to create rape-resilient characters. For example, such a character is a harpy, or is very ugly. But it didn't always help.

I'm still in touch with that boy – we meet at different RPG meetings. He raped my character. I'm sad when I meet him. I don't know what to tell him.

Gwałt w grze [Rape in the game], Małgorzata Łojkowska, 26 March 2014, „Duży Format” wyborcza.pl/duzyformat/1,127290,15691884,Gwalt_w_grze.html

Appendix No. 5

Planning online campaigns using the E-A-S- T method

E for EASY! First of all, your posts should be short. Social media is not the place for lengthy essays. Anyway, we are used to quick and simple messages today. It is important that you adjust your language to your audience. Few people browse the Internet with a dictionary of foreign words at hand. Remember to always consider your goal. Tell the audience of your campaign what you expect of them in a simple way. Don't be afraid to refer directly to your audience. At least they'll know that you are talking directly to them.

A for ATTRACTIVE! Remember, we live in such times that access to information is not a problem. It is the excess of information that is the problem. Since we are attacked by various messages everywhere we go, we only pay attention to those that are most attractive to us. Remember that attractiveness means different things for different people. While creating content for social media, provide your audience with what they may think attractive. To find out what it is, you may do research or use your intuition. It is also worth adding interesting and eye-catching graphics and illustrations to your materials. Emotions are also important. Your posts should evoke them. They'd better be positive. Something that is moving is easier to remember. In the end, add an important distinction – either entertainment or content that encourages reflection. Mixing the two might turn out to be disastrous.

S for SOCIAL! Action – reaction. In social media, the most important thing is interaction. The audience wants to act: to share, to like, to recommend, to announce, to invite, to respond, to write opinions, to boast and to actively build their image in the media. So make sure that the content from your campaign is easy to share. Remember! Engaged users are the best allies of your campaign. Answer questions efficiently – nobody likes if their questions are left unanswered. Finally, leave some space for your potential audience. They are also creative and sometimes have something interesting to communicate!

T for TIMELY! Doing things on time is always a good idea. If you take on something important, the DEADLINE is, paradoxically, both your greatest enemy and your best friend. Plan your social media activity well. Nobody likes long silences. In the meantime, the audience can forget about your campaign. So, don't post 3 posts on one day only to keep quiet for three weeks. Please note that the majority of social media makes it possible to plan posts. Try to make sure that your posts are relevant to current issues, events or trends for your campaign audience. Nobody will be interested in out-of-date content.

Appendix No. 6

Occupational segregation

Women workers have traditionally been concentrated in poorly paid, routine occupations. Many of these jobs are highly gendered – that is, they are commonly seen as 'women's work'. Secretarial and caring jobs (such as nursing, social work and child care) are overwhelmingly held by women and are generally regarded as 'feminine' occupations. Occupational gender segregation refers to the fact that men and women are concentrated in different types of jobs, based on prevailing understandings of what is appropriate 'male' and 'female' work.

Occupational segregation has been seen to possess vertical and horizontal components. Vertical segregation refers to the tendency for women to be concentrated in jobs with little authority and room for advancement, while men occupy more powerful and influential positions. Horizontal segregation refers to the tendency for men and women to occupy different categories of job. For example, women largely dominate in domestic and routine clerical positions, while men are clustered in semi-skilled and skilled manual positions.

Anthony Giddens, *Sociology*, transl. Alina Sulżycka, Warszawa, Wydawnictwo PWN, 2005, p. 413. [Anthony Giddens, *Sociology*, p. 756-757].

Sticky floor – a term describing the phenomenon that belongs to the wider problem of gender-based discrimination on the labour market, which mostly applies to the status of female workers. It is used to describe a situation where it is impossible or it is rarely possible to be promoted to a higher position. Female workers are “stuck” to their current function and are unable to get promoted and to develop their careers [source: pl.wikipedia.org/wiki/Lepka_pod%C5%82oga].

Glass ceiling – an invisible barrier which makes it difficult for women, as well as for national, ethnic, sexual or religious minorities, but also ability-based minorities, etc. to reach high-ranking positions in business or politics.

The phenomenon is “invisible” because usually, in each specific case of experiencing promotion difficulties, organisations find other explanations for them, but at the same time, at the level of the whole population, using statistical analysis, it can be observed that women (and the above- mentioned minorities) with the same qualifications are less likely to be promoted and receive lower salaries.

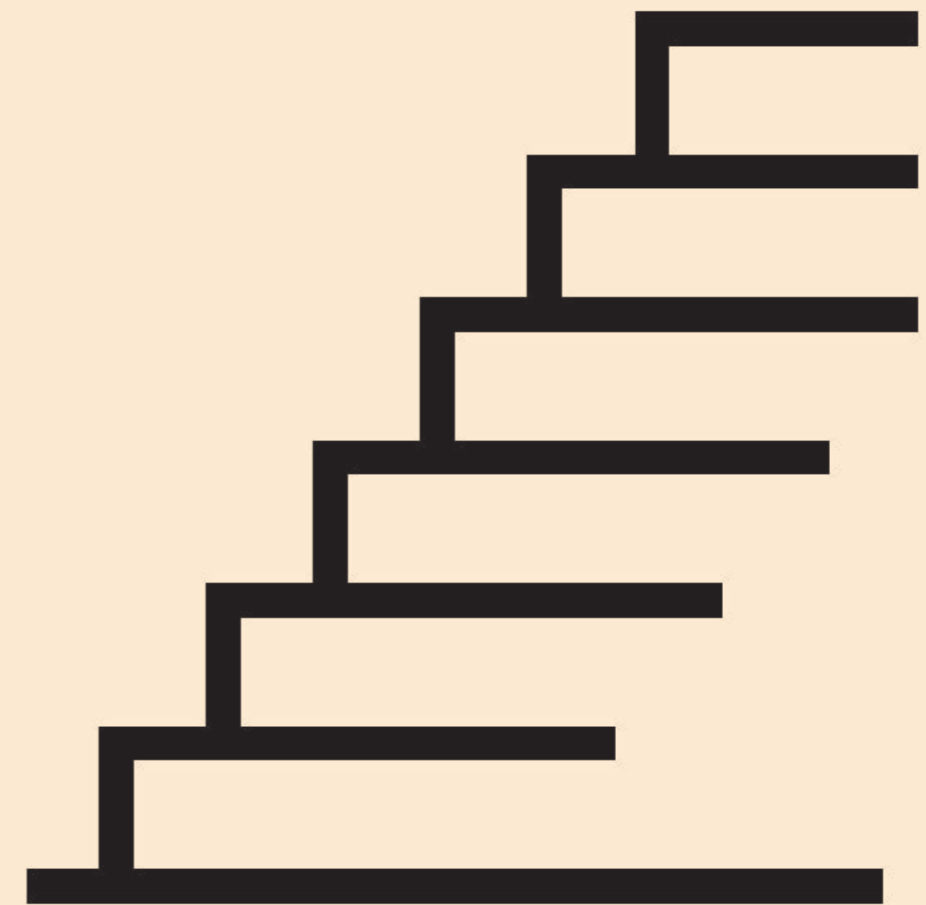
“The glass ceiling is not simply a barrier related to an individual's inability to cope on a higher position. The glass ceiling is more about

women as a community who are prevented from having a career because of being women". It exists even in the countries that are commonly believed to be at the forefront of promoting gender equality.

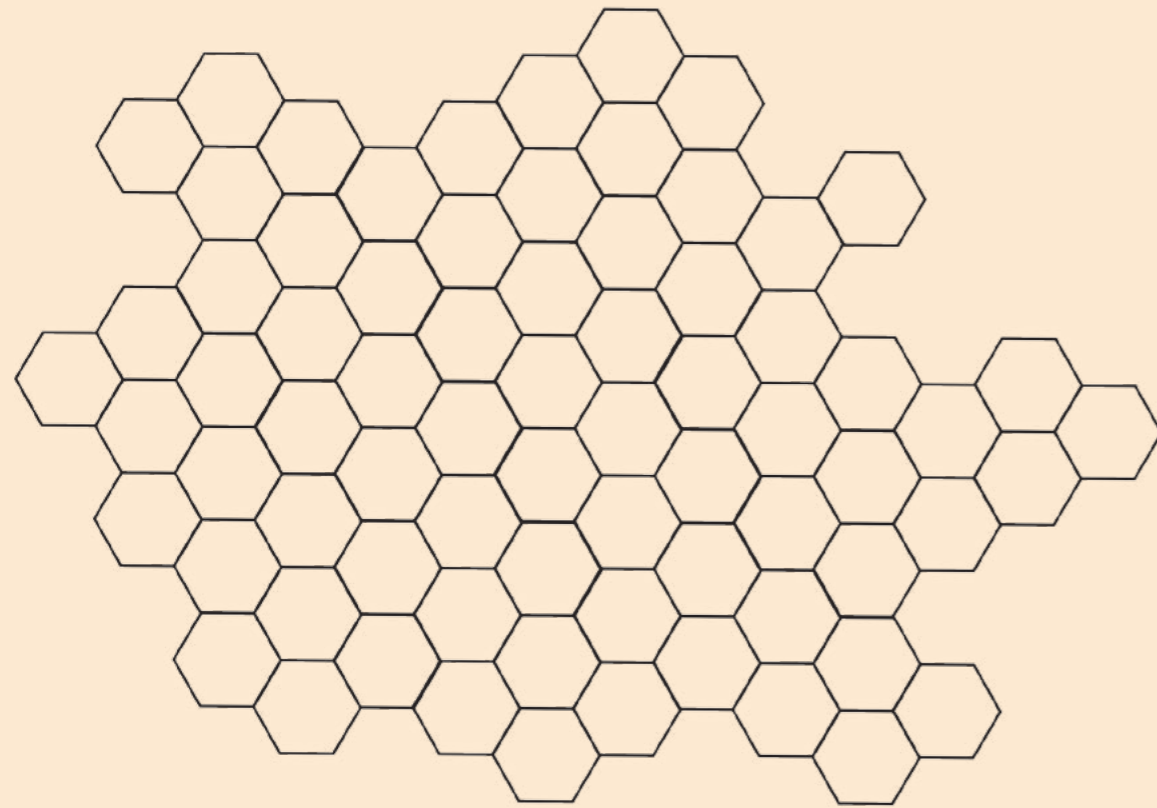
The reasons for the existence of the glass ceiling can be found, for example, in the established social roles that assign managerial roles to men, in the traditional division of responsibilities within the family (according to which women are more often involved in housework and child care), as well as in the creation of so-called "occupational ghettos" (offering women jobs in which promotion is difficult)

source: pl.wikipedia.org/wiki/Szklany_sufit

Appendix No. 7



Appendix No. 8



Appendix No. 9

DRAWING ROLES

DRAWING SIDES ANNOUNCING THE TOPIC OF THE DEBATE

TIME FOR THE TEAMS TO PREPARE

OPENING THE DEBATE SPEAKER

1 – PROPOSITION SPEAKER

1 – OPPOSITION SPEAKER

2 – PROPOSITION SPEAKER

2 – OPPOSITION SPEAKER

3 – PROPOSITION SPEAKER

3 – OPPOSITION SPEAKER

4 – PROPOSITION SPEAKER

4 – OPPOSITION QUESTIONS FROM THE AUDIENCE

ANSWERS TO QUESTIONS FROM THE AUDIENCE

JURY DELIBERATIONS ANNOUNCING THE RESULTS OF THE DEBATE

OXFORD DEBATE RULES CHAIRMAN

- Manages the debate
- Introduces the speakers
- Announces the topic of the debate
- Announces the result of the debate
- Makes sure that the speakers stay civil and behave themselves

SECRETARY

- Keeps the time for speeches
- 4 minutes per speech o Warns about the approaching end of the speech about 30 seconds before it ends
- 1 minute for questions from the audience 1 minute for the answers to the questions from the audience

JURY

- Assesses the speakers' speeches

SPEAKERS

- Speakers 1 – defining the discussion, quoting most important arguments
- Speakers 2 – elaborating on the arguments and referring to the arguments raised by opponents
- Speakers 3 – undermining the arguments raised by the other side and possibly expanding on their own arguments
- Speakers 4 – summarizing arguments raised by the given side.