
Our Space: Being a Responsible Citizen of the Digital World

A collaboration of The GoodPlay Project
and Project New Media Literacies



Our Space: Being a Responsible Citizen of the Digital World
2011 The GoodPlay Project, Harvard Graduate School of Education
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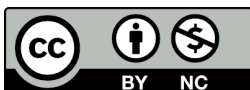
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Introduction to Our Space

For most young people today, engagement with new digital media is a routine aspect of life. Through computers, mobile phones, and other handheld devices, many youth use social networks (e.g., Facebook), play games (e.g., RuneScape, World of Warcraft) and use online information sources (e.g., Wikipedia). Some youth also use Twitter, keep blogs (e.g., LiveJournal), and share videos, stories, and art they've created (e.g., YouTube, Fiction Alley).

Important skills and knowledge can be gained from these activities, but there are also risks. However, young people may only rarely consider the learning opportunities, risks, and the related question of what it means to be an ethical, socially responsible "citizen" on the Internet. The materials in this casebook are designed to encourage youth to reflect on these important issues. Through role-playing activities and reflective exercises, students are asked to consider the ethical responsibilities of other people, and whether and how they behave ethically themselves.

Our Space was co-developed by The GoodPlay Project (Harvard Graduate School of Education) and Project New Media Literacies (Established at MIT and now housed at University of Southern California Annenberg School for Communications and Journalism). The GoodPlay Project is a study of how young people think about ethical issues in online spaces. Project New Media Literacies is an educational initiative focused on promoting the social skills and cultural competencies required to meaningfully engage with participatory culture. The *Our Space* collaboration grew out of a shared interest in fostering ethical thinking, and conduct, among young people when they exercise their new media skills. For more background about the collaboration that resulted in this casebook, see "How We Got Here," by Howard Gardner and Henry Jenkins (See Appendix).

In this Introduction, we first describe the Ethical Thinking and New Media Literacies emphasized throughout *Our Space*. We then describe the Core Themes explored in the units.

Ethical Thinking in New Media Environments

Our Space is inspired by the belief that young people need to think habitually about online life in ethical terms.

In this casebook, we define *ethical thinking* as the capacity to think about one's roles and responsibilities in the communities in which one participates, offline and online. Such thinking requires the capacity to think abstractly about one's roles; to do so in a nonpartisan, disinterested way; and to consider the impact of one's actions *beyond the self* and on a larger collective—such as one's school, community, state, nation, and world. Research conducted by the GoodPlay Project suggests that young people rarely think in ethical ways about their online activities.

Our Space is aimed at cultivating the following *ethical thinking skills*:

- **Perspective-taking**, or striving to understand the motives and goals of multiple stakeholders in online communities. Stakeholders might include one's friends, peers, parents, and teachers; other individuals with whom one interacts online; and the creators, owners, or subjects of content downloaded or accessed online.
- Reflecting on one's **roles and responsibilities** when online—for example, when presenting oneself in an online community; when sharing information about the self and others; when taking action in an online, multiplayer game; when deciding how to respond to something troubling, such as hate speech; and when deciding whether and how to make use of information, music, video, and text accessed online.
- Considering the **potential benefits and harms to communities** of various choices online—including those related to conduct and speech, self-presentations, privacy, establishing one's credibility, assessing the credibility of others, and using online content.

If youth engage these skills, we believe they will be more likely to behave as, and conceive of themselves as, responsible *citizens*—as opposed to simply bystanders or (at worst) abusers—of online communities.

Ethical thinking is especially important in new media environments because of the great powers they afford young people—to shape their own and others' identities, credibility, and privacy; to create and share their own content, and remix or mash-up others' creations; and to join and participate in a new set of communities, the size and scope of which may be unknowable.

Full participants of online communities exercise critical new media literacies, including:

- **Performance**—the ability to adopt alternative identities for the purpose of improvisation and discovery.

- **Simulation**—the ability to interpret and construct dynamic models of real world processes.
- **Judgment**—the ability to evaluate the reliability and credibility of different information sources (including friends and peers).
- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.
- **Networking**—the ability to search for, synthesize, and disseminate information; in other words, networking creates opportunities to share with others.
- **Collective intelligence**—when participants pool knowledge and compare notes with others toward a common goal.
- **Appropriation**—the ability to meaningfully sample and remix media content.

The materials in this casebook highlight these skills that are often exercised by youth—consciously or not—in their various activities online. Our hope is that youth will come to acknowledge that exercising these skills, or powers, carries a civic responsibility—an obligation to think, and ideally act, in ethical ways.

Core Themes

The casebook is divided into five units, each of which focuses on a core theme—namely, participation, identity, privacy, authorship and ownership, and credibility. This quintet of themes was derived from research conducted by the GoodPlay Project. The research suggested that each theme is “high stakes” online and thus carries both promises and risks, particularly for young people. Importantly, the choices young people make online with respect to privacy and the other themes have implications not just for themselves, but for others. To us, this means that these themes have *ethical* dimensions. Here, we briefly describe each unit’s core theme and the ethical dimensions addressed in the unit lessons.

- **Participation**—We define participation broadly, as the ways in which people conduct themselves online. Participation online can include signing an online petition, commenting on a friend’s status update on Facebook, uploading an original video to YouTube, contributing to an ongoing blog, etc. Online spaces provide young people with positive opportunities to assume new roles, learn new skills, and collaborate with others to address urgent social problems. At the same time, opportunities to participate in harmful or counterproductive ways abound, such as through hate speech, grieving, trolling, cyberbullying, and other forms of misconduct that can harm both individuals and whole communities. The Participation unit raises the following key questions: *In online contexts, where communities can rapidly form, and just as rapidly*

disintegrate, how should norms of behavior be established, maintained, and respected? What are your roles and responsibilities in the online communities in which you participate? How can a person's conduct in an online community affect other participants and the community as a whole?

- **Identity**—The Internet provides new contexts for young people to express, explore, and develop their identities. They can use photos, interests and “favorites” lists, and other content to play up—or hide—different aspects of their identities. Online self-expressions and forms of “identity play” can also affect others in various ways. Youth who celebrate gay, lesbian, or other kinds of identities through blogs and/or profiles may uplift others who feel marginalized and unable to express themselves. On the other hand, some forms of online identity exploration can be deceptive and can undermine relationships. Key questions raised in the Identity unit include: *How do different forms of self-expression online affect others? What are the potential benefits and harms to others? When does “identity play” cross the line and become identity deception?*
- **Privacy**—Traditional notions of privacy are being challenged by new media that offer rich opportunities to network, communicate, and share information with vast audiences. By creating social network profiles and sharing at least some personal information online, young people can reach out to others, share their ideas and experiences, and form support networks around various struggles. At the same time, disclosing too much online can be harmful, given that information can persist indefinitely and can be shared with unintended audiences. Deception intended to protect one’s privacy can also have unintended negative effects on relationships with others. Key questions addressed in the Privacy unit include: *What are the boundaries of sharing information about yourself and others online? What are the potential benefits of being able to share information online? What are the potential harms—to yourself and to others? In what circumstances can concealment of personal information—and anonymity—be beneficial vs. harmful?*
- **Credibility**—Credibility refers to the trustworthiness of people—especially their credentials, skills, and motivations—and of information. The volume of information available online creates both opportunities and risks—for learning, for making informed choices, and for connecting with other people. On the opportunities side, anyone can contribute information to knowledge communities like Wikipedia. On the risks side, it is relatively easy to post misinformation or to misrepresent one’s credentials and expertise in online forums, and risk doing harm to people

who turn to such forums for advice. Certain properties of the Internet make it difficult to assess whether information can be trusted—including the potential for anonymity in many online spaces; the asynchronous nature of communication; and the absence of cues (such as tone and facial expression) that help us assess what people say offline. The Credibility unit addresses the following key questions: *What are the benefits and risks associated with the volume of information available online? How do you know when you can trust online information sources? How do you present a credible self online? What are your responsibilities when posting information about yourself, about other people, or information in different online spaces? How can you assess the credibility of other people based on their online profiles, blogs, and other content about them? What are your ethical responsibilities when you are an information seeker?*

- **Authorship and Ownership**—Traditional notions of authorship and ownership are being rethought in response to collective authorship on sites like Wikipedia, by the capacity to distribute amateur and professional videos to mass audiences through sites like YouTube, and by the technologies that allow remixing of content. Both promises and risks are apparent. New media afford unprecedented access to information, which may inspire new forms of learning; they also afford budding authors and other creators new avenues to participate in creative life. On the other hand, the Internet offers opportunities to abuse the free flow of information and content through illegal downloading, plagiarism, and failure to cite sources properly or consider the intentions of original creators and owners of online content. The Authorship and Ownership unit addresses the following questions: *How has the act of creation been altered by new media? What does it mean to be an author or a creator today? What is the difference between being “inspired by” someone else’s work and plagiarism? How can you remix, or otherwise “appropriate” the work of others in a responsible, ethical way? How do legal aspects of ownership, such as copyright, public domain, fair use, and creative commons limit or enable some forms of appropriation?*

While each unit in *Our Space* addresses one theme as a primary focal point, it is important to note that the five themes are not independent of one another. For example, choices about presenting one’s identity online frequently overlap with, and beg consideration of, privacy and credibility issues. Moreover, any use of the Internet involves participation in a community, whether or not participants realize it. Accordingly, many of the lessons raise several themes, at least implicitly. In the Orientation

activity designed for teachers, we explicitly address all five themes. We encourage students and teachers to reflect on new, unanticipated themes and questions raised by the materials as well.

Frequently Asked Questions

1. **Who is *Our Space* for?**

The target audience for *Our Space* is students of high school age, although some lessons have been successfully used with upper middle school (grades 7 and 8) students. Accordingly, each lesson indicates suggested grade levels.

2. **Where can *Our Space* be used?**

Although the casebook was designed with a classroom environment in mind, many of the materials could be easily used in other contexts, including after-school clubs, youth organizations, libraries, museums, faith-based groups, or even at home with parents and their children. Within schools, the materials can be used in homeroom or advisory periods; wellness programs; and subject-matter classes, such as social studies, history, or English language arts.

3. **How is *Our Space* intended to be used?**

Our Space is a set of resources for educators and other adults to facilitate conversations with young people about digital ethics. The casebook is not a curriculum to be followed from beginning to end; rather, we envision it as a “toolkit” of activities from which educators can pick and choose the most relevant and appropriate lessons. Moreover, the lessons themselves can be used in different ways; some facilitators may use them “as-is,” while others may “appropriate” and “remix” them for their particular purposes, contexts, and participants.

4. **What does a typical *Our Space* lesson involve?**

Our Space is designed to encourage young people to engage actively with ethical issues raised in online environments. Most lessons involve reflective exercises, role playing activities, and/or small-group discussions, guided by an adult facilitator. These types of activities create fertile conditions for youth to work through, and ultimately demonstrate their understandings of, the ethical dimensions of online life.

The lessons also involve working through realistic scenarios and dilemmas raised in online spaces. Many of the examples are drawn from our observations and our research with digitally active youth. Our intention is to raise scenarios familiar to students—ones that recall and resonate with their experiences, questions, and challenges faced online. Our hope is that the units push thinking about such familiar scenarios in more reflective, critical, and ultimately ethical directions.

5. Why are the lessons “low-tech” (i.e., paper-and-pen)?

We acknowledge that there is much to be gained from encouraging youth to think ethically in an interactive, online environment that simulates their online activities. However, we designed the lessons that make up *Our Space* so that they could be used in any classroom—“wired” or not. That said, some activities contain “high-tech” options—interactive supplemental material that some facilitators and students may find useful.

6. Do I need to be a frequent user of sites like YouTube, Facebook, and Wikipedia in order to facilitate these lessons?

No. The most important goal of *Our Space* is to cultivate ethical thinking skills in young people; we believe that adults have an important role to play in achieving this goal, regardless of whether they are familiar with the particulars of different online environments in which youth participate. Ideally, the exercises in this casebook will inspire youth to share their knowledge about these spaces with adults who are less familiar with the sites or with the ways in which youth use them. Together, adults and youth can develop a deeper understanding of the ethical dilemmas that surface in new media environments.

7. How do the core themes (participation, identity, privacy, etc.) arise on the sites my students use?

Some facilitators may be unsure about how themes such as credibility or ownership are relevant in particular online spaces. Included in the front matter of this casebook is an Orientation Activity through which we seek to address such questions. This activity provides a vivid example of how these issues arise in one type of online space frequented by youth: social networks such as MySpace and Facebook. In the lessons for students, discussion questions also highlight how the themes relate to particular online spaces.

8. Does *Our Space* address sexting, cyberbullying, and online safety issues?

Our Space does not contain lessons dedicated to issues such as sexting and online safety. However, some *Our Space* lessons contain scenarios and dilemmas that broach topics such as cyberbullying

(see the “I Thought You Should Know” lesson in the Participation unit). Where such issues come up, they are situated in the broader frame of exploring the impact of one’s actions on others, and the potential harms that could result. The five broad themes addressed in this casebook—identity, privacy, ownership and authorship, credibility, and participation—can serve as entry points for discussing topics such as sexting as well. If appropriate, we encourage users of *Our Space* lessons to adapt them to engage youth in reflective conversations about these and other important safety issues.

9. Does the Ownership & Authorship unit cover legal issues, such as copyright infringement?

The Ownership and Authorship unit does *not* instruct students on the finer points of intellectual-property law or copyright infringement. Rather, the lessons will give a basic overview of copyright and ask students to think critically about legal and social norms surrounding copyright and the appropriation of copyrighted materials (see Axis of Media Ethics and Ad Men). In sum, our approach to ownership focuses on building a basic understanding of the legal principles while engaging students in ethical consideration of the meaning of ownership for creators. For more in-depth information and curricula on copyright law, please see:

- The Berkman Center for Internet and Society at Harvard University and eIFL.net’s Copyright for Librarians Curriculum:
http://cyber.law.harvard.edu/copyrightforlibrarians/Main_Page
- The Media Education Lab at Temple University’s Copyright and Fair Use Curriculum:
<http://mediaeducationlab.com/teaching-about-copyright-and-fair-use>

10. Has *Our Space* been quality tested?

Many of the lessons in this book have undergone limited pilot testing in schools and after-school programs. Selected lessons have also been shared with educators in professional workshops, including Harvard Project Zero’s annual educator institutes. The entire casebook has been reviewed by experts in education, media literacy, and digital citizenship. Based on these pilot tests and reviews, refinements have been made to the framing, substance, and format of *Our Space*.

11. How do I assess what my students have learned from *Our Space*?

Each lesson lists a set of Learning Objectives that tell teachers what students should know and be able to do by the end of the lesson. These Learning Objectives are laid out at the start of the lesson and reprised in the concluding Assessment section.

To determine whether your students have met the Learning Objectives, you can evaluate them based on one or both of the following:

- Their contributions to class activities and discussions.
- Their answers to the optional assessment questions found at the end of each lesson.

Although most assessment is individually oriented in the US, we have learned from our work abroad that group learning is important, too. Indeed, in the increasingly interconnected world, the capacity to work with others, and to arrive at collective solutions, increases all the time. To that end, you may choose to evaluate students either individually (e.g. using written answers to assessment questions) or collectively (e.g. observing how small groups work together to arrive at a collective solution).

As an example, consider the third lesson in the Privacy unit, titled “Trillion-Dollar Footprint.” In this lesson, students work in small groups to choose the final contestant for a reality TV show by evaluating the fictionalized Google search results for two candidates. Next, each group explains to the rest of the class which candidate they chose and why. Finally, in a whole class discussion, the teacher encourages students to reflect on the privacy issues raised by this activity.

Four Learning Objectives describe what students should be able to do by the end of the lesson:

- Define “digital footprint.”
- Consider the types of information that make up one’s digital footprint, the audiences who may see it, and the people beyond oneself who may help shape it.
- Articulate how and why to take care of their own digital footprints and the digital footprints of others.
- Recognize that digital footprints can change quite easily in one respect, and yet prove quite difficult to change in other respects.

To assess whether students have met these Learning Objectives, teachers could evaluate student responses in any one (or all) of the following:

- Small-group discussions
- Small-group presentations
- Whole-class discussion
- Assessment questions

Students who have met the first Learning Objective will be able to explain that their digital footprints constitute the record or “trail” of everything they do, say, or have said about them online. These digital footprints may persist for a long time and be accessible to a variety of audiences, some of them unanticipated.

Students who have met the second Learning Objective will be able to list specific types of information that make up their digital footprints, such as posting a photo, writing on a friend’s Facebook wall, and sending text messages via mobile phone. In addition, others may also contribute to one’s digital footprint, such as when one is tagged by someone else in a photo on Facebook. A variety of audiences may potentially have access to some or all of their digital footprint, including parents and other family members, current and future teachers, and potential future employers.

Students who have met the third Learning Objective will be able to explain that it is important to take care of their own and others’ digital footprints in order to protect their own privacy and reputations and respect the privacy and reputations of others. In addition, they will be able to describe ways they can take care of their own and others’ digital footprints, such as choosing to tell friends sensitive information in person rather than through a text message, or asking friends if they mind being tagged in a photo before tagging them.

Students who have met the fourth Learning Objective will be able to explain why it may be easy to change their digital footprints in some respects, but quite difficult to change them in other respects. For instance, they may decide to remove a photo album from Facebook that contains pictures from their early childhood. If these pictures haven’t been downloaded by other people, it may be easy enough to remove them from Facebook, never to be seen by others again. However, if one or more people have already downloaded the photos and either forwarded them to others or posted them to their own Facebook profile or another website, these childhood photos may become an enduring part of one’s digital footprint.

We welcome your reactions to *Our Space*. Please share your thoughts and experiences with us by email at: carrie_james@pz.harvard.edu or ereilly@usc.edu.

ORIENTATION ACTIVITY

This orientation activity is designed for you, the teacher or facilitator, to familiarize yourself with the five ethical themes—Identity, Privacy, Authorship and Ownership, Credibility, and Participation—that permeate young people’s everyday experiences with new media. While each unit in this Casebook is organized around one theme, this activity offers a taste of all five. We hope that it provides you the opportunity to reflect on your own thinking about these themes and to prepare for your work in the classroom.

We designed the activity with these four goals in mind:

1. To serve as a hands-on introduction to our five themes and their relation to ethical thinking in new media environments.
2. To present an opportunity for you to reflect on your own ethical perspectives and new media practices, and to consider those of your students.
3. To model how the lessons in the Casebook use hypothetical dilemmas, questions, and reflection as teaching tools for demonstrating how the five themes arise in new media contexts, and for fostering three ethical thinking skills (perspective-taking, awareness of roles and responsibilities, and awareness of community-level benefits and harms).
4. To provide a space for you to brainstorm and prepare for engaging your students in meaningful discussions about these issues.

The Orientation Activity makes use of a hypothetical scenario involving the social network profile of a fictitious student named Jeff. The scenario is designed to encourage reflection on the five ethical themes covered in this Casebook. We have organized the activity by ethical theme so that you can begin to see and think about situations in which these themes arise online.

THE SCENARIO

Imagine that you are an English teacher at the local high school. One of your students, a quiet, 16-year-old boy named Jeff, has been struggling in class. He has just emailed you an extra-credit homework assignment and you notice that there is a link to his MyPlace profile just below his name at

the bottom of the email. You wonder if this profile is meant for you to see, but decide it must be for everyone since it appears as part of his signature. So, you click the link, and begin to read through his profile ...

Take a look at the enclosed Jeff's MyPlace profile. Below, you will find a summary of each ethical theme followed by an example of how it arises on Jeff's profile. Consider the examples and questions raised.

I: Participation

Participation online can take a variety of forms: signing an online petition, commenting on a friend's status update, uploading an original video, contributing to an ongoing blog. These forms of participation can create positive opportunities for youth, such as opportunities to gain feedback on their creative writing, art, or videos. However, the Internet also brings with it increased opportunities for negative participation, such as cyberbullying or hate speech. Ethical thinking about participation involves considering the norms of the community in question, the perspectives of many stakeholders, and the community-level consequences of one's actions. Being aware of the roles and responsibilities—appropriate ways of acting, reacting, and responding—can help youth navigate through new media's participatory terrain.

Screen Shot:

Pat says...



Totally uncool. But so is the assignment, right! You should totally join our I Hate Mr. Garrett page: <http://honkifyouhategarrett/fh>.

Q1: Why might Pat have posted this link? Why do you think he and his friends created such a page?

Q2: How would you react if you saw this post from Pat? Would you do anything about it (e.g., say something offline to Jeff or to Pat? Post a comment online? Tell Mr. Garrett? Talk to Jeff's or Pat's parents or to a school guidance counselor?)

Q3: Do you think Jeff has a responsibility to address or comment on Pat's post? What are some things he might do? What do you think most of your students would do?

Looking at other parts of Jeff's profile, what are some other participation-related questions that you might ask your students?

II: Identity

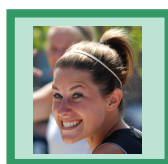
New media creates all sorts of new contexts for identity play, which can be very empowering for young people trying to figure out who they want to be. It offers opportunities for youth to make choices about how they present themselves online—choices such as experimenting with different images, exploring new ideas and interests, and playing up or hiding parts of themselves. But identity play can also lead to confusion about what's deceptive, what's appropriate, and what's likely to cause harm to others.

Screen Shot:



RosyRosa says...

Have you seen Lisa's new profile pic?? Lol, she's trying to be all goth for her online 'friends' or whatever.



The trouble w/Ty says...

OMG, Lisa's such a freak

RosyRosa and The trouble w/Ty post comments about their friend Lisa on Jeff's profile. Their comments suggest that Lisa recently changed her profile picture so that she now presents a different aspect of her personality. The choice that Lisa made for her picture, according to RosyRosa, is influenced by the friends she's reaching out to.

Q1: Why do you think Lisa may have chosen a new “goth” profile picture? Think about both personal and social reasons Lisa may have for choosing this new picture.

Q2: Why might RosyRosa and The trouble w/Ty be reacting negatively to their friend’s new picture? Do they have reason to feel offended or betrayed?

Q3: Imagine that Lisa’s online friends had never met her face-to-face, and that once they did, they discovered she doesn’t actually dress Goth. How do you think they would react?

Q4: Is there any harm in the fact that Lisa is presenting a different identity through her profile picture? Whom does she run the risk of hurting—RosyRosa and The trouble w/Ty? Her online friends? Herself? Others?

Looking at other parts of Jeff’s profile, what are some other identity-related questions that you might ask your students?

III: Privacy

While we usually think of privacy as the ability to keep information confidential from all but a small circle of trusted people, privacy in online contexts is not so easily defined or attained. Online privacy is more about controlling who sees what. The ease with which information circulates to large, often-unknown audiences online complicates youth’s ability to maintain this control. While some youth welcome having open access to their information, others are unsure about whether (and how) to restrict this access. These factors also make it more difficult to understand how to respect the privacy of others online.

Screen Shot:

Jeff's Blog Posts:

Irritated...AGAIN

Cafeteria Needs Renovations

Your Dirty Laundry

Read More

(Private)

(Private)

Q1: Who do you think Jeff created this profile for? What makes you think that?

Q2: Do you think Jeff intended for you, his teacher, to read his profile? How do you think he would feel about you reading his profile?

Q3: When you see Jeff in class tomorrow, will you treat him any differently? What effect might seeing his personal information online have on how you think about or treat him offline (i.e. face to face)?

Screen Shot:



YourPalAI says...

Seems Matt's parents are fighting again—he's been on my couch all week. Any chance you could house him for a night or two?

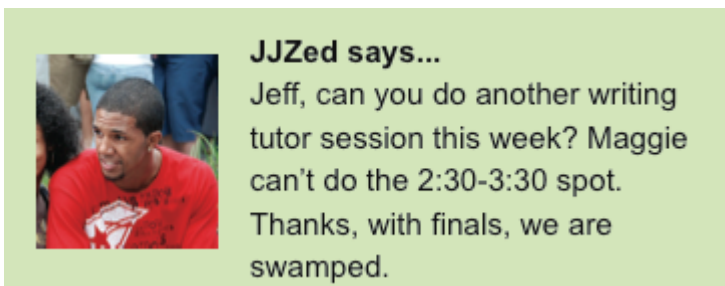
Q4: Was it appropriate for YourPalAI to post personal information about Matt on Jeff's profile? Are there any potential benefits or harms in having Matt's story shared online?

Looking at other parts of Jeff's profile, what are some other privacy-related questions that you might ask your students?

IV: Credibility

There are three ways to think about credibility online—the trustworthiness of information, the trustworthiness and authority of others online, and the presentation of a trustworthy self. How can you trust that what is written on a wiki is true? Can you find accurate answers to your medical questions in an online forum? Why should others trust what you say? The ability to participate anonymously and the difficulty of checking credentials online can make it difficult to assess and test the validity of information and individuals. These features of online environments can also influence how others perceive your credibility.

Screen Shot:



Q1: If you were to come across Jeff online, and knew him only through what he writes about himself and what others post to or about him, would you recommend him as an English tutor to other students? Why or why not?

Q2: Take into consideration what you know of Jeff offline (remember, he has been struggling in your English class) as well as how he presents himself online. Would you still recommend him as a tutor?

Q3: Do you think it's okay for Jeff to present himself online as "freakishly good" at editing term papers? Do you think your students would think this is okay?

Looking at other parts of Jeff's profile, what are some other credibility-related questions that you might ask your students?

V: Authorship and Ownership

The Internet gives youth tremendous access to and control over creative material. They can create their own content and download, copy, circulate, remix, and otherwise reappropriate others' music, videos, and information sources like never before. While new media offer exciting opportunities for innovative and imaginative new work, they also create uncertainty and confusion about how to respect others' creative work.

Screen Shot:



Aries3456 says...

Hey Jeff, that stinks. I'm sorry that happened 2 you—you're so nice! You totally don't deserve that :(Anyway, just wanted to let you know that your tutoring paid off! I got a A on my Psych paper. Now I've got to do a presentation on Alzheimers and I'm totally freaking out! So much research to do and I'm still not getting this stuff ☹



Jeff says...

Sorry to hear you're stressed! Alzheimers seems scary, but the basics aren't too bad. Maybe you can use some of this for your presentation:
http://en.wikipedia.org/wiki/Alzheimer's_disease. IM me tonight if you want some ideas...

Q1: How might Jeff advise Aries3456 to use the Wikipedia article in an appropriate and ethical way?

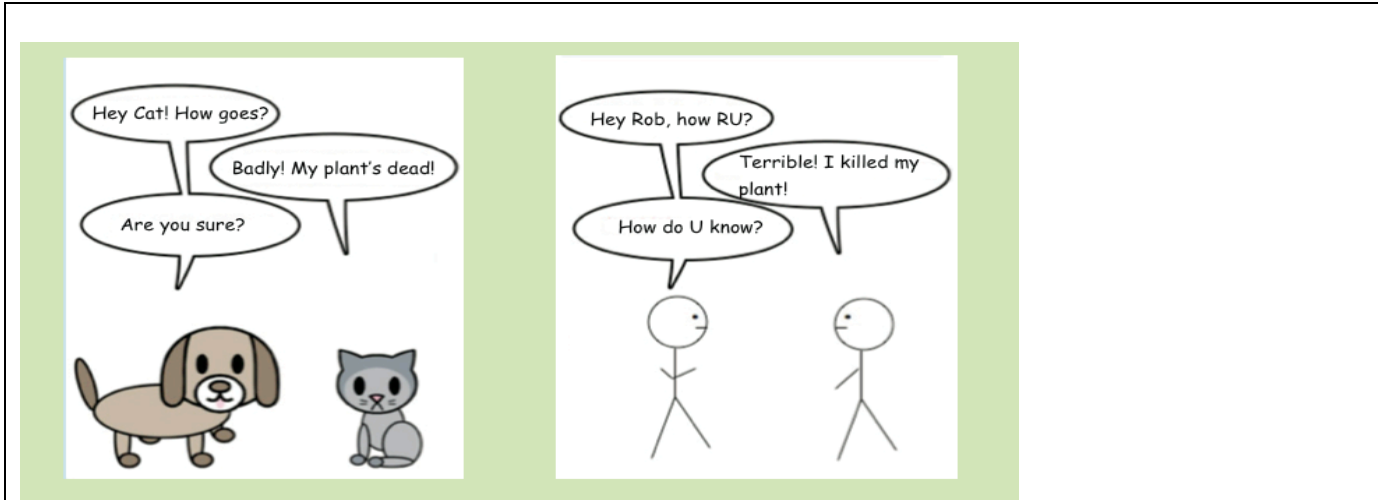
Q2: Is it okay if Jeff and his friend IM tonight about her presentation, or is she getting unfair assistance? What are some challenges and/or opportunities presented by students working collaboratively online?

Screen Shot:

Subject: Irritated...AGAIN

So, it has happened again. For Garrett's art class we had to do these stupid online group comic projects. Not only did my horrible partners stick me with all of the work, but I just found out that one of them emailed my comic to her friend in the other class. I'm so mad. It's one thing to make me do all the heavy lifting, but to then go and give my idea to someone not even in our group? And on top of that they ripped off my work! NOT cool.

Check it out – here's a piece of mine on the left, theirs on the right



Q3: What do you think of the comic artist's work on the right? Is it different enough to be an original? Do you think your students would think Jeff's work inspired the other artist, or that the other artist plagiarized his work?

Q4: Is there anything that Jeff could have done to discourage others from using or copying his work?

Q5: Clearly Jeff is bothered that someone "ripped off" his comic. Yet under his "Music" entry, he provides a link for downloading Kanye's new album for free. Why do you think Jeff might feel differently about the appropriation of Kanye's music versus the comic he created? Do you think your students would feel similarly—that it's okay to download music for free, but it's not okay to copy schoolwork?

Looking at other parts of Jeff's profile, what are some other authorship/ownership-related questions that you might ask your students?

Wrap Up

Now that you have seen an example of how the ethical facets of participation, identity, privacy, credibility, and authorship/ownership arise for youth in the new digital media, you are ready to engage your students in similar exercises. The dilemmas and lessons provided in *Our Space* are designed in a similar fashion—to help you and your students think through the ethical promises and risks that are present online. We hope that this casebook provides you with useful tools to help youth be responsible citizens of the digital world.

Jeff



Male, 19
Santa Fe, NM

Current Status:
Irritated

View my: Pix

Last login: 12/07

Jeff's Schools

Fluth College '11
Major: Chemistry/Pre-med
Clubs: FC Student Council (FCSC), Writing Center Tutor, Frosh Buddie, FC String Quartet
Santa Fe High '10
Clubs: SFHS Newspaper, JV Baseball, Mock U.N.

Jeff's Interests:

General: Late night dining hall, serial killing, cereal killing.

Music: Pretty much just loud. Metal, Rap, Violin.

Television: Daily Show, Infomercials on at 3am when I do my Chem. Hmwk

Movies: Horror

Books: SparkNotes = Life

Jeff's Details:

Status: Single

Smoker: Yup, pack/day. Cough, cough. Lol.

Fears: Dust **Biggest Fear:** disappointing my constituents for GSCC; failing a class.

Regret: That last test...

Hate: people who like the morning, the RIAA

Loves: FCSC/ Peer Tutor/Chem Dept! LimeWire

Weakness: Eating Pat's food from home☺

Would like to: not stay up all night...AGAIN

Goals: Be a doc. And FCSC prez.

Best Trait: Explaining stuff to people

Best Skill: Editing term papers (I'm freakishly good)

Favorite Drink: Red Bull plus coffee

Favorite Place: Student Center

Jeff's Blog Posts:

Irritated...AGAIN [\[Read More\]](#)

Student Center Needs Renovations [\[Read More\]](#)

Your Dirty Laundry [\[Read More\]](#)

About Me: I'm Jeff. Perhaps you've heard of me.

Who I'd like to meet: Whoever thought I needed to take Calculus to be a doctor...

Jeff's Friends:

Jeff has 120 friends.



Pat

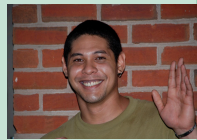
Lex 86

IIZed

Le@nn@@

Jeff's Friends' Comments:

YourPalAl



Thanks for helping the intermurals get funding from the FCSC. See you at baseball. ~Al

JJZed



Jeff, can you do another writing tutor session this week? Maggie can't do the 2:30-3:30 spot. Thanks, with finals, we are swamped.

RosyRosa



J, what's going on??? I never see you at breakfast! You must go to sleep when I wake up, LOL. XO, Ro.

The trouble w/ Ty



Jay, what's there to say? Oh just that you are awesome, kicked some butt today in IM baseball, oh and are about the smartest, nicest guy at GC. <3 you!

Jeff

Current Mood:
Irritated

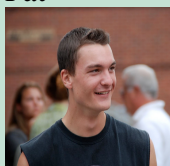
**Date: October 16****Subject: Irritated...AGAIN**

So, it has happened again. For my philosophy class we had to do these stupid group presentations. Which, of course, means that I get stuck doing all the work—getting all the information, making the powerpoint, writing up the handouts. And then these jerks have the nerve to ask what they should say. I'm so mad. Number 1, I hate group projects in the first place. I like to do things my way, and I don't want your input, Random Girl who never comes to class and Annoying Guy that missed all our group meetings. Number 2, I really don't have time to explain it to you.

Anyway, I told the professor that Random Girl and Annoying Guy didn't do anything. Let's just say, that 'A' isn't for Annoying...

COMMENTS:**Aries3456**

Hey Jeff, that stinks. I'm sorry that happened 2 you—you're so nice! You totally don't deserve that☺ Anyway, just wanted to let you know that your tutoring paid off! I got a A on my Psych paper. Thanks, Jeff---hang in there☺ When is our Frosh Buddies outing, btw? Where are you taking us??? I heard rumors of pizza.

Pat

Chill out, Jeff. I can't believe you talked to the prof.—they weren't that bad. I mean Random Girl did make us cookies...LOL. You are waaaaay too intense about this class anyway. Remember when you totally bailed on me for our anatomy midterm study group. You def did not make me cookies to make up for it, if I remember correctly.

Lex86

Oh Jeff and his hatred of group work. LOL. Remember how back in high school you petitioned the school council to eliminate school projects. I'll never forget Mrs. Trawinski's face when you actually went to Parent Council about it. A budding politician even then I guess. Anyway, hope no more group projects come your way anytime soon.

It'sPeteRRR

Classic Jeff. I pity people who work with you. J/K. Lab partners for LIFE (btw, I picked up this week's assignment...should we all meet in Jessie's room to divide up the work for this week?)

Jeff

Current Mood:
Excited



Date: 11/20

Subject: Student Center Renovations

Hey Guys,

The campus vote on whether or not there should be renovations to increase student club space in the Student Center is tomorrow. Please come out and vote—it's really important. You guys know I've been working on this for months now, after all the meetings we've had with student groups, I'm sure it's a really good idea. It'll make the Student Center a great place to come hang out (did I mention renovations also add a cafe). If you want more information about the renovations themselves, including plans for solar panels (solar panels plus a café, people), I've made a factsheet you can get from your RAs. Thanks to everyone who got up at the crack of dawn last week to put up posters in the Quad. This really means a lot to me, and I think it is really important that the Student Council knows how much you guys care about what we do!

FCSC PREZ Liz



Thanks for posting this, Jeff. And thanks for sending out the Fakebook invites to vote, posterizing, making the fact sheet. I couldn't have done it without you! You rock! See you at Student Council.

Lacrosse44



I thought you thought the renovations were a bad idea...what changed??

☺ Jeff says: Ted, You are right. I first thought that it would be bad idea b/c the center had to be closed for December. But, after meeting with all these groups and talking with other students, I changed my mind. I never voted against it though...I just sent an email around the dorm talking about my concerns (Check the Ryman Hall Wiki).

Mahj~is~dancin



Thanks, Jeff...you are such a great rep for us! I'll be sure to vote tomorrow. Also, I got your email. Yes, the dance team did apply for space in the new center—thanks for reminding me to do that too;)

SammieG



I thought the Council voted against solar panels???

☺ Jeff says: I'll have to get back to you on that, Sammie...pretty sure it passed, Liz?

☺ FCSC Prez Liz says: Jeff, you should prob. take that down. Sammie, it hasn't been decided yet, but the board votes on it next week.

☺ Jeff says: Sorry☺ I'll get it right next time...

Jeff

Current Mood:
Good Neighborly



Date: 12/1

Subject: Your Dirty Laundry...

...is leaking out of your room into the common room again. Pat, Pat, Pat my boy, there's a little something I like to call cleanliness. Now I'll admit, I have been known from time to time to eat your treat from home and leave some dishes in the sink. But for serious, Pat, your laundry is like a biohazard in our living room. I never knew socks could be so foul. Does Leanna need to come over and give you another laundry tutorial? That was hilarious ("Leanna, I don't think the red socks can go in there...NOOO!"). I guess it's true love if she can handle those socks. Anyway, I threw the extra common room laundry into the washer. You totally owe me, it was worse then when we found that rotten orange behind the trash can (I still think it was yours...). I'm definitely deducting one more cookie from your next package from home. Roommate good times.

Comments:

Pat



Hahaha. That was your orange, and I'll swear by it till I die. Anyway, thanks for throwing it in. Leanna says thanks too. She says she's never recovered from turning everything pink. Good thing you were there...after all my clothes were pink. By the way, where's your rent check for this month? I really need you to mail it by tomorrow.

CJROCKS



This is too good—Mr. Neat Freak living with Patrick 'I'm not sure how the chicken wings ended up behind the couch, Mom' Jenkins. Too hilarious. Don't take this the wrong way, but I would have never guessed the two of you would get along. Anyway, your place is great guys! Even with socks seeping out of Pat's room. (Jeff, thanks for lending me your mop). <3

JayMatF81



Favorite Jeff quote— "Um, I'm not sure if that's frosting or mold."
☞ Jeff says: Haha. Yeah, not my best roommate moment. At least you didn't eat it.
☞ Pat says: No, I did. Thanks, guys.

Angie78



I don't remember you doing my laundry...and I'm your sister!



Participation

The Participation unit is designed to encourage reflection about the meaning of ethical participation and to foster the thinking skills needed to participate responsibly in online communities.

Lesson	Overview & Objectives	Activities	Materials
Our Space, Our Guidelines	<ul style="list-style-type: none"> Identify the norms and guidelines for responsible participation that exist in various communities, both offline and online Name distinct features of online communities that may affect the norms and guidelines needed for responsible participation Recognize the importance of creating norms and guidelines to facilitate responsible participation in online communities 	<ul style="list-style-type: none"> Analyze online and offline community guidelines Construct a set of guidelines for your learning environment 	<ul style="list-style-type: none"> Anonymous Suggestion Box World of Warcraft Guidelines Ning Community of Readers: Example Case
Divided Nations	<ul style="list-style-type: none"> Identify characteristics that distinguish a novice from a veteran, and describe challenges and responsibilities of each role Appreciate how relationships between veterans and novices help define an online community Forecast community-level benefits and harms of approaches to entering a community and dealing with new members 	<ul style="list-style-type: none"> Brainstorm what it means to be a novice or veteran member Groups discuss and present solutions to conflicts between users of the YouthUN website 	<ul style="list-style-type: none"> "Divided Nations" Document Packet (1 per student) "Divided Nations" Student Instructions (1 per student)
Flamers, Lurkers & Mentors	<ul style="list-style-type: none"> Reflect on the meaning of "participation" online and that it does not only mean "posting," but also includes passive actions Appreciate the responsibility to think through posting or not posting, and visiting pages or not visiting pages, online Consider possible effects to oneself, others, and the broader community of any decision to post or visit pages online 	<ul style="list-style-type: none"> Discuss definitions for flamer, lurker, and mentor Groups decide and present on how they would act in a particular situation online 	<ul style="list-style-type: none"> Situation Sheets (for each situation you plan to use)
Taking Perspectives: Views from Youth	<ul style="list-style-type: none"> Understand what perspective-taking entails Articulate why perspective-taking is a useful tool when making choices online 	<ul style="list-style-type: none"> Define "perspective" Discuss perspective-taking in four scenarios (quotes) 	<ul style="list-style-type: none"> "Youth Perspective Taking Online" Quote Sheet
I Thought You Should Know: Perspective-Taking	<ul style="list-style-type: none"> Engage in perspective-taking Articulate why it's important to consider the perspectives of others when making decisions in online communities 	<ul style="list-style-type: none"> Introduce "perspective-taking" Discuss the perspectives of characters from "Friday Night Lights" 	<ul style="list-style-type: none"> DVD: "Friday Night Lights," episode 10 "Perspective-Taking" Prompt Sheets



Identity

The Identity unit is designed to encourage critical thinking about self-expression and self-exploration with new media.

Lesson	Overview & Objectives	Activities	Materials
Identity Play in Online Spaces	<ul style="list-style-type: none"> • Understand that identity is not a fixed state, but a fluid and often context-driven way of being (or being positioned) • Articulate the different aspects of oneself that may be expressed when moving through different contexts • Explain some of the promises and perils related to online identity play 	<ul style="list-style-type: none"> • Discuss identity play in two different cases • Create personal identity maps • Reflect on the limits of identity play versus deception 	<ul style="list-style-type: none"> • Identity Maps (for Luis and Sam, and a blank one with instructions) • "Limits of Identity" Handout
Linking Avatar and Self	<ul style="list-style-type: none"> • Understand when, how, and why people's identities differ online and offline • Describe common motivations for online identity play • Describe possible benefits and harms that may come from deciding to be different online 	<ul style="list-style-type: none"> • Match photos of real people with their avatars; Discuss • Read and discuss interview quotes from young people about their online identities 	<ul style="list-style-type: none"> • "Avatar Photos" Handout • "Person Photos" Handout • Facilitator Photos Key • "Quotations/Perspectives" Handout



Privacy

The lessons in the Privacy unit encourage young people to reflect on the opportunities and risks associated with the capacity to share information with vast audiences on the Internet.

Lesson	Overview & Objectives	Activities	Materials
Being Anonymous	<ul style="list-style-type: none"> Understand that norms of privacy and disclosure vary across contexts Describe reasons for (non-)disclosure in different contexts, and effects on safety, trust, and persuasion Weigh the risks and benefits (to oneself and others) of anonymity in different contexts Make informed choices about whether to disclose personal information in various contexts 	<ul style="list-style-type: none"> Brainstorm scenarios in which an online user might be anonymous Plot scenarios on an “axis” and discuss ethics of anonymity Discuss anonymity in the context of the Federalist Papers Conduct debates between students using an online forum with varying levels of anonymity 	<ul style="list-style-type: none"> “Axis of Anonymity” Handout <i>Federalist Papers</i> Handout Online forum prepared for debate activity (see activity instructions)
Facebook for All!	<ul style="list-style-type: none"> Articulate the similarities and differences between one’s own standards of privacy and those of others Consider varying standards of privacy online Understand that digital communities often contain multiple, overlapping contexts Identify the importance of managing the contexts of disclosures and articulate how one would navigate various contexts in their own digital experiences 	<ul style="list-style-type: none"> Read and discuss 1) an article about a teacher-in-training disqualified over a Facebook photo, and 2) quotes from young people about privacy online Create Facebook profiles for students’ parents, reflecting on what information should be private 	<ul style="list-style-type: none"> “Drunken Pirate” article “Youth Perspectives on Privacy” (student & facilitator copies) “Facebook For All” Student Instructions and Profile Template
Trillion-Dollar Footprint	<ul style="list-style-type: none"> Define “digital footprint” Consider the types of information that make up one’s digital footprint, who may see it, and the people beyond oneself who may help shape it Articulate how and why to take care of one’s own digital footprint and the digital footprints of others Recognize that digital footprints can change easily at times, yet also be stubborn to change at other times 	<ul style="list-style-type: none"> Account for students with online profiles; define “digital footprint” Small-groups activity: teams of students evaluate candidates for a reality TV show by looking at their online profiles 	<ul style="list-style-type: none"> Linda Profile (1 per student) Jason Profile (1 per student) Student Instructions (1 per student) Analysis Worksheet (1 per group)



Credibility

The Credibility unit is designed to help students reflect on three faces of credibility online: 1) how they establish their own credibility; 2) how they assess the credibility of people with whom they interact; 3) how they assess the credibility of online information sources.

Lesson	Overview & Objectives	Activities	Materials
Making Credibility Judgments Online	<ul style="list-style-type: none"> Describe differences and similarities between offline and online assessments of trustworthiness Enumerate different types of trustworthiness and give examples of evidence relevant to each type 	<ul style="list-style-type: none"> Small-groups activity: discuss “Eva’s story” of assessing other people’s trustworthiness in an online game 	<ul style="list-style-type: none"> “Making Credibility Judgments in Online Games” Handout
Should You Be in My Space?	<ul style="list-style-type: none"> Identify and evaluate relevant information for making a credibility judgment about a person Appreciate the importance of a person’s role and responsibilities when making a credibility judgment Understand the benefits and drawbacks of using online evidence for credibility judgments 	<ul style="list-style-type: none"> Small-groups activity: students assess Jeff as a good match for three different roles based on the information in his MyPlace profile and blog 	<ul style="list-style-type: none"> MyPlace Packet: Jeff Profile and Blog Entries Student Directions / Worksheets
Demonstrating Credibility Online	<ul style="list-style-type: none"> Describe issues innate to assessing credibility online Consider the roles and responsibilities of oneself and others when making credibility judgments Utilize conscious deliberation when establishing one’s credibility online, or assessing another’s 	<ul style="list-style-type: none"> Small-groups activity: create profiles for Sandra on three websites, based on quotes about her own considerations when setting up a new profile 	<ul style="list-style-type: none"> “Demonstrating Credibility” Student Instructions Facebook, Match.com, Sittercity (group materials) Scissors and Glue
Whom do You Believe?	<ul style="list-style-type: none"> Judge credibility for people with varied credentials Describe and give examples of credibility markers Evaluate the credibility of a given credibility marker by looking at the context around the marker Explain differences between experts and enthusiasts 	<ul style="list-style-type: none"> Assess TV experts’ credibility Map credibility markers Assess the credibility of information in a YouTube video Analyze credibility of an opinion 	<ul style="list-style-type: none"> “Overview” Handout “Mapping Credibility” Handout “Networks of Networks” Handout Videos (online) or transcripts
Wikipedia: The Group Behind the Screen	<ul style="list-style-type: none"> Identify Wikipedia’s features that enable it to function as a collective knowledge-building system Describe Wikipedia’s principles and practices Evaluate the credibility of a Wikipedia article 	<ul style="list-style-type: none"> Show class’ collective intelligence Wikipedia Scavenger Hunt Analyze controversial articles 	<ul style="list-style-type: none"> Wikipedia Scavenger Hunt Wikipedia “Core Principles,” “Basic Rules,” and “Practical Guidelines” Handouts



Authorship and Ownership | 1

The Authorship and Ownership unit focuses on how the act of creation has been altered by digital media and the related effects on claims to authorship and ownership.

Lesson	Overview & Objectives	Activities	Materials
The Axis of Media Ethics	<ul style="list-style-type: none"> Understand that there are both legal and social norms relating to ownership; sometimes they align and sometimes they do not Identify rights and responsibilities associated with being a content creator Identify rights and responsibilities associated with being a content consumer 	<ul style="list-style-type: none"> Small-groups activity: plot cases of media use on an axis according to social norms and legal standards Discuss each scenario and plot them as a class on a chalkboard 	<ul style="list-style-type: none"> "Axis of Media Ethics" Worksheet (student and facilitator copies) Ownership Glossary Chalkboard for group Axis
Diamonds and DJs	<ul style="list-style-type: none"> Define the key concepts of appropriation and inspiration and how they relate to creation Consider the perspectives of the original creator, potential audiences, and the broader community when appropriating others' material 	<ul style="list-style-type: none"> Compare original and sampled audio from a contemporary artist Discuss remixing and appropriation 	<ul style="list-style-type: none"> Video clips (requires Internet access)
The Inspired Highlighter	<ul style="list-style-type: none"> Recognize how tools of authorship can be used to transform source materials into new, inspired texts Define plagiarism and explain how it differs from inspiration Describe the benefits of inspiration and the harms of plagiarism 	<ul style="list-style-type: none"> Small-groups activity: read text pairs and highlight similar passages; decide whether texts are inspired-by or plagiarized Students present their "authors' inspiration grid" Discuss inspiration, plagiarism, and the tools of authorship 	<ul style="list-style-type: none"> Text pairs Authorship Tools Glossary Authors' Inspiration Grid Simulations (facilitator and student copies) Highlighters



Authorship & Ownership | 2

The Ownership and Authorship unit focuses on how the act of creation has been altered by digital media and the related effects on claims to ownership and authorship.

Lesson	Overview & Objectives	Activities	Materials
Ad Men	<ul style="list-style-type: none"> Identify the ethical dimensions of appropriating and creating new content, considering the audience, the people and objects represented in the content, the values and intent of original creators, and copyright Understand an individual's rights and responsibilities as creator and consumer of content 	<ul style="list-style-type: none"> Reflect on appropriation, ownership, and copyright Small groups activity: like an ad agency, choose a photo and a tagline for an ad campaign; then vote on the best ad Discuss photo use in terms of appropriation and creator responsibility 	<ul style="list-style-type: none"> B.L.S. Advertising Agency memo (instructions and photo worksheet) "Ad Men" Ownership Glossary Construction Paper Markers, scissors, and glue Optional: "B.L.S. Extension Activity" memo (instructions and music worksheet)
Who Wants to be in the Public Domain? (supplementary lesson)	<ul style="list-style-type: none"> Understand the intent of copyright Distinguish between a copyrighted work and a work in the public domain Identify benefits and potential negative outcomes of having a work copyrighted Identify benefits and potential negative outcomes of having a work in the public domain 	<ul style="list-style-type: none"> Show video; discuss definitions of copyright and public domain Brainstorm copyrighted works and works in the public domain Play a game in which students guess which works are copyrighted and which are in the public domain 	<ul style="list-style-type: none"> Ownership Glossary Online video clip (need computer and Internet access)
Is it Fair Use? (supplementary lesson)	<ul style="list-style-type: none"> Understand the intent of copyright Describe the purpose of fair use Identify key factors to consider when deciding whether a given appropriation is fair use 	<ul style="list-style-type: none"> Show video; discuss definitions of copyright and public domain Small-groups activity: decide if "Sara's Case" qualifies as fair use Groups present their decision before a general discussion 	<ul style="list-style-type: none"> Ownership Glossary "Is it Fair Use?" worksheet (group 1 and group 2 versions) Online video clips (need computer and Internet access)



PARTICIPATION

Unit Overview

The Participation unit is designed to encourage reflection about the meaning of ethical participation and to foster the thinking skills needed to participate responsibly in online communities. Ideally, students will come away from such lessons with a stronger perception of themselves as *citizens* of various communities in which they participate online and offline—and with a greater sense of the responsibilities their citizenship entails.

Key Questions

- In online contexts where communities can rapidly form, and just as rapidly disintegrate, how should norms of behavior be established, maintained, and respected?
- What are your roles and responsibilities in the online communities in which you participate?
- How can a person's conduct in an online community affect other participants and the community as a whole?

We define participation broadly, as the ways in which people conduct themselves online. Participation online can include signing an online petition, commenting on a friend's status update on Facebook, uploading an original video to YouTube, contributing to an ongoing blog, etc.

Online spaces provide young people with positive opportunities to assume new roles, learn new skills, and collaborate with others to address urgent social problems. At the same time, opportunities to participate in harmful or counterproductive ways abound online, such as through hate speech, grieving, trolling, cyberbullying, and other forms of misconduct that can harm both individuals and whole communities.

Ethical participation is more likely when youth perceive themselves as citizens, and are reflective about the norms that exist in “good” communities, their own roles and responsibilities, and the potential impact of their actions on others.



Ethical Thinking Skills

Ethical thinking skills highlighted in this unit:

- Perspective-taking—consideration of the views of different stakeholders in a given community, including underrepresented groups, and of the ‘commons’ as a whole.
- Reflection on roles and responsibilities as members of various communities.
- Consideration of the potential benefits or harms to the community of different courses of action online. And making careful decisions about when and how to participate and to support others' participation within a community.

New Media Literacies

New media literacies highlighted in this unit:

- In online communities, youth engage in play—the capacity to experiment with one's surroundings as a form of problem-solving.
- Young people can also develop and demonstrate the skill of performance—the ability to adopt alternative identities for the purpose of improvisation and discovery. In an online, multiplayer game, a youth can assume a leadership role in a guild and perhaps discover and nurture leadership skills.
- Also relevant is simulation—the ability to interpret and construct dynamic models of real-world processes. Games provide tools for players to model and manage both human and material resources, thereby simulating decision-making processes in fields such as government and business.
- Success with these skills can be facilitated if a young person possesses the skill of negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

Unit Lessons

The Participation unit contains the following lessons:

- **Our Space, Our Norms**—Discussing sensitive issues such as identity, privacy, trust, ownership and authorship, and group norms can be difficult; it is essential to establish and maintain a culture that allows youth to feel safe and comfortable enough to discuss these issues. In this lesson, teacher and students work together to create a safe space and a shared set of norms and guidelines for participating in discussions about the issues raised in this casebook. We encourage your class to return to this opening lesson any time you feel that new classroom



norms have developed or old norms have changed, so that your class guidelines can be updated accordingly. Designed by Erin Reilly (Project NML).

- **Divided Nations**—This lesson is designed to help students reflect on how to best deal with the conflicts that can arise between novice and veteran members in online communities. Students begin with an activity to familiarize them with the roles of "novice" and "veteran" in which they brainstorm what it means to be in one of these roles in a variety of offline communities. Students then work in groups, examining web pages, forum posts and user statistics from YouthUN, a fictional online model-UN community that is in decline because of conflicts between veterans and novices. Based on these documents, students explain what has gone wrong at YouthUN and suggest changes that the various stakeholders (novices, veterans, and website managers) can make that will help the community as a whole. Designed by Sam Gilbert (GoodPlay).
- **Flamers, Lurkers, Mentors**—In this lesson, students are asked to explore the ways in which they can participate in online communities. They will be asked to respond to various ethical dilemmas, and then justify their responses. Through these dilemmas, they will consider the different impacts that choosing to participate or not participate may have, and the responsibilities implied by taking part in online communities. The goals are to help students arrive at a greater understanding of how some actions that appear passive may actually be participatory. Finally, they will discuss how they choose to participate or not participate in situations in their own lives. Designed by Madeline Flourish Klink (Project NML).
- **Taking Perspectives: Views from Youth**—Ethical participation starts with the development of specific ethical thinking skills. One of these skills is perspective-taking—the ability to assume the points of view of a variety of actors in a given situation. In this lesson, students are introduced to perspective-taking through reading a series of quotations from "digital youth" who use perspective-taking when making decisions online. By understanding the perspectives of others, these youth make informed decisions about the best courses of action when faced with ethical dilemmas. Designed by Andrea Flores (GoodPlay).
- **"I Thought You Should Know": Perspective-Taking**—This lesson builds on the "Taking Perspectives" lesson; here, students are asked to take on the perspectives of characters featured in an episode from the television show "Friday Night Lights." In this episode, a popular cheerleader, Lyla, is the target of a mean-spirited website created by a fellow cheerleader, Brittany. The clips reveal the perspectives of the main individuals affected—Lyla; her father; Brittany; Brittany's father; and Tami, the school guidance counselor. Students are asked to consider the perspectives of each character and three components of perspective-taking: intent



of the perpetrator; consequences of the cyberbullying for all characters; and emotional responses to the incident. Overall, this activity demonstrates the role and value of perspective-taking in online decision making. By striving to understand the perspectives of others, youth can make more informed and responsible decisions online. Designed by Andrea Flores (GoodPlay).



Our Space, Our Guidelines

Erin Reilly, Project NML

Facilitator's Guide

Lesson Overview (Grades 6-12)

Everywhere we go—whether hanging out at the park, being a lab partner in a science class, or meeting new friends through playing the latest MMORPG (Massively Multi-Player Online Role-Playing Game)—we negotiate the implicit and sometimes explicit norms of social communities. These spaces typically don't have signposts or labels that state every guideline that we must abide in order to be part of the group—but somehow most people learn what's inappropriate to do and what to do to fit in. Through observation, talking to others in the group, and actively engaging in the group discussion or activity presented, you can learn about the expectations for appropriate conduct, and what it means to be a responsible player or citizen of the community.

Talking about often sensitive issues such as identity, privacy, trust, ownership and authorship, and group norms can be difficult; it may take considerable work to establish and maintain a culture that enables all learners to feel safe and comfortable enough to discuss these issues. It is important to discuss the reality that, in many online and offline spaces, different participants may have motives and goals for participating that are at odds with one another. In these cases, norms and expectations may not be clear-cut. Conduct that feels comfortable and appropriate to one person may not feel so to others. This set of activities is designed to help teachers/facilitators and students create a safe space—and a shared set of norms and guidelines—for participating in discussions about the issues raised in this casebook.

It's important to realize that norms and guidelines work together.

- Norms are defined through implicit understandings, representing shared assumptions about desirable and appropriate ways of interacting. Norms help to guide, control, or regulate proper and acceptable behavior within any given community.
- Guidelines are explicitly defined as an indication or outline of policy or conduct. Those policies may be expressed top-down, as in many of the rules that teachers and students have to follow in



the school context, or emerge bottom-up, as in the kinds of guidelines we hope will emerge through this activity.

The implicit norms of various online communities are highly flexible, reflecting the still-emerging nature of many of these contexts and practices. Yet the lack of clarity and agreement about appropriate conduct can sometimes lead to misunderstandings and misconduct. Some people defend what would be seen as antisocial actions in other contexts by appealing to the lack of rules governing interaction online. For our purposes, as we negotiate between the online world and the classroom, it is important to establish some guidelines that all participants have agreed upon—guidelines that will allow us to talk about controversial and complex issues while respecting the privacy and dignity of all participants. We need to be able to appeal to these shared principles in order to arbitrate conflicts or, ideally, to prevent antisocial conduct.

Ethical thinking skills highlighted in this lesson:

- Perspective-taking—striving to understand the motives and goals of multiple stakeholders in online communities
- Reflecting on one's roles and responsibilities within a community
- Considering community-level consequences (benefits and harms) of different courses of action

New media literacies highlighted in this lesson:

- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms
- Collective Intelligence—the ability to pool knowledge and compare notes with others toward a common goal
- Play—the capacity to experiment with one's surroundings as a form of problem-solving



Learning Objectives

After this lesson, students should be able to:

- Identify the norms and guidelines for responsible participation that exist in various communities, both offline and online
- Name distinct features of online communities that may affect the norms and guidelines needed for responsible participation
- Recognize the importance of creating norms and guidelines to facilitate responsible participation in online communities

Materials Used

- Anonymous suggestion box (to keep in the classroom permanently)
- Video: 1969 television series DVD, "Room 222." On Disc 2, Episode: The Exchange Teacher (air date: 12/17/1969)
- Handouts:
 - Recommended Guidelines
 - WoW Guidelines
 - Case Study: Ning—Community of Readers

Lesson Introduction

Introduce the lesson by considering norms that have been developed for different contexts. Use one of the following activities or a combination of both.

Watch Video and Discuss

The goal of this video clip is to understand that people often enter situations with already established norms. And in doing so, it takes focused effort and group collaboration to break the pre-structured guidelines established and develop a new set of norms and guidelines more appropriate for the participating group.

Begin this lesson by watching chapter two (roughly five minutes) of 1969 television series DVD, "Room 222," Disc 2, Episode: The Exchange Teacher (air date: 12/17/1969). This video introduces an exchange teacher from England visiting an American school. Of interest in the video are the reactions of other



teachers to the exchange teacher's "eccentric" behavior in her interactions with students, in which she casts aside the established guidelines in the school and articulates her own expectations for students.

Questions to discuss with your students after the video could include:

- In the video clip, what were the differences between norms and guidelines?
 - Why does a class need guidelines? Or *does* a class need guidelines?
 - What were the norms of the school before the exchange teacher arrived?
 - How did the exchange teacher change the norms for her classroom?
 - Think of your current situation/location—what might happen if the current guidelines were removed? What are some of the social norms of this space? How might you change them?
-

Choose an Offline Community and an Online Community and Brainstorm the norms associated with each group. Put the two lists on the board for you and your students to discuss and compare.

Sample Offline Communities:

- Park
- Mall
- Football game
- Church
- Classroom

Sample Online Communities:

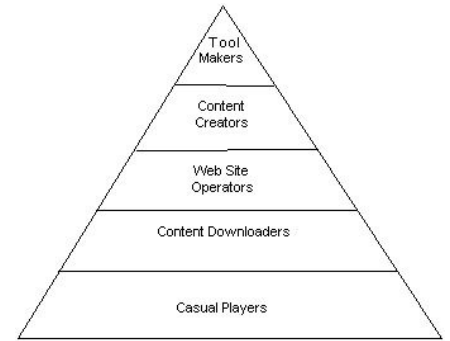
- Multiplayer online games like Runescape or World of Warcraft
- Social networks, like Facebook or MySpace
- Fan communities, like FictionAlley.org

Questions to prompt your students could include:

- What kinds of things help you feel like you are in a safe space?
- What are the different ways of participating in online communities compared to offline communities?
- Not everybody participates in the same ways in online communities. What are some different ways to participate? These can be positive or negative (think active nonparticipation, such as: How does a casual observer participate?).



- Share with students Will Wright's pyramid of participation when posing this question. Will Wright is a game designer who helped to develop such popular titles as *The Sims*, *SimCity*, and *Spore*. His games rely heavily on the participation of their players. This pyramid illustrates a number of key principles about participatory culture: 1. Participants make different kinds of contributions, with the most labor-intensive activities performed by a much smaller subset of the community than those activities that require more casual commitments; 2. The contributions of participants build upon one another. People who download content, for example, are depending on those who produce or distribute that content, and those who produce the content are hoping to have a receptive audience for the things they make—and are relying on toolmakers to give them the affordances they need to be able to make the content they want. Wright's pyramid thus allows us to talk about what each member contributes and what each member draws from a participatory culture. *
- When we think about “ethical participation,” we often talk about the “public good”—ways to participate that benefit the community as a whole. What are some types of participation that fit the public-good model of participation? For example: How does tagging a media clip relate to participation? **NOTE:** Consider sharing with students NML's Learning Library challenge “An Introduction to Tagging,” found at <http://newmedialiteracies.org/library/>.
- In speaking of ethical issues in this casebook, we refer particularly to the responsibilities and obligations that accompany specific roles in society—for example, the roles of worker, citizen, and participant in a real or virtual community. Going beyond neighborhood morality, which involves the ways in which persons deal with those in their immediate vicinity, an ethical stance entails the capacity to think abstractly; and going beyond the assertion of rights, an ethical stance foregrounds those responsibilities that one should assume, even when—indeed, especially when—they go against one's own self interest.
- Are there ways to participate in this community that support others' participation? What types of participation hinder this goal?
- How would the exchange teacher in “Room 222” fair in the different spaces you've brainstormed?
- Now compare the different spaces you've listed.
- Can you act the same way in each space? What would happen if you did?





- How do you account for the differences in expectations of participation in these two communities?

Activity #1: Analysis of Guidelines

Introduction: The goal of this activity is to begin considering guidelines for your class by assessing existing guidelines for participation created by other groups. Students will consider examples from both offline and online communities, exploring similarities and differences, and discuss the extent to which guidelines should differ in online versus offline environments.

Assessing guidelines created and used by other groups is a good start, but every social group is different and therefore it is best to establish your own set of guidelines that work for your group's values and goals.

For further reasoning on this, read the attached Case Study: *Ning—Community of Readers* with your students. Ning is an innovative and easy-to-use technology platform for people to join and create new social networks for their interests and passions and meet new people around the things they care about most in their life. *Ning—Community of Readers* is a Ning social network established by Project New Media Literacies to pilot test the Teachers' Strategy Guide: Reading in a Participatory Culture.

Share the attached guidelines and analyze the similarities and differences between the guidelines used by an after-school program and guidelines created for an online community.

Questions to prompt your students could include:

- Comparing the two sets of guidelines, are there things you don't like? And if so, how might you want your guidelines to be different?
- Why can't offline guidelines be used for online spaces?
- What differences do you see between the offline guidelines and the online guidelines? What sorts of things appear in the online guidelines that aren't a part of offline guidelines?
- Are there characteristics of online spaces that require developing new norms and guidelines? What sorts of things happen in online communities that require creating new guidelines and norms?
- Besides the two sets of guidelines provided, can you think of other guidelines (whether offline or online) that might be good to add to this list?



Activity #2: Ombudsman, Take it Away!

Introduction: The goal of this activity is to choose one of your students to be an ombudsman and, using the new media literacy, collective intelligence, to establish a set of norms and guidelines for your group's learning environment.

By choosing an ombudsman—someone who will act as mediator, help to resolve any conflicts and ensure that all voices in the group are heard—your group will develop its own set of guidelines for creating a safe learning environment for discussing sensitive issues raised by participation in online learning and play spaces. We each have different backgrounds, experiences and expertises to bring to the conversation. We each deserve to be heard. And we need a set of guidelines, which ensures that everyone will be able to say what's on their mind and not feel at risk from other students' responses.

This space does not have to have the “look and feel” of our normal class. It's a space for us to come together equally in order to discuss issues that are still being worked out by society and to try out some activities. We are going to use the new media literacy, collective intelligence, to pool our knowledge and choose and create new rituals and guidelines for how we will act when we are doing activities on ethics.

Instructions:

- Choose one of your students to be the first ombudsman—this person will facilitate today's class and ensure that everyone's voice is heard.
- Have the students collaboratively work to jot down norms that they would want in establishing this safe space.
- To ensure that everyone has a voice, encourage students to write their ideas on paper anonymously and put them into a suggestion box. There is no limit on how many suggestions you can put into the box.
- After all suggestions are in, have the ombudsman make a list of norms by reading through all suggestions in the box. By designating a student as the ombudsman, the teacher/facilitator becomes a participant in the activity and helps to set in motion a new set of norms for how the teacher/facilitator and students will interact during the ethics exercises.
- Have the ombudsman moderate a discussion on defining a list of guidelines to support establishing the norms requested by the group.
- Through a voting session, have the ombudsman narrow down the list of guidelines to no fewer than three and no more than five. Conduct the voting with a show of hands. Students can raise their hands five times. The ombudsman needs to add up the total on each vote and determine which on the list rise to the top as the most important.



- The ombudsman should write the final list on the board to get initial reactions/feedback from the group.

NOTE: In the dynamic we hope to see played out in these lessons, the expertise of both teachers/facilitators and students are “co-configured,” meaning you and your students have different expertise to share when reflecting on digital media practices. We hope you work to hear one another’s voices and opinions without bias. Encourage your group to return to this opening activity anytime they feel that new classroom norms have developed or that old norms have changed so that your classroom’s list of Guidelines can be updated accordingly.

Concluding Takeaways

This lesson is designed to introduce ways of thinking about the need for establishing norms and guidelines that will facilitate a safe space where everyone feels comfortable discussing the sensitive issues that arise when adding digital realms to the everyday world. Because the focus of this casebook is digital media and ethics, it is possible that students will have had experiences that teachers have not themselves encountered. Allowing facilitation by students designated as ombudsman provides a space in which teachers and students bring their different perspectives and expertise to the table. The guidelines help to establish norms that support all players in the classroom to dynamically learn from one another.



Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Identify the norms and guidelines for responsible participation that exist in various communities, both offline and online
- Name distinct features of online communities that may affect the norms and guidelines needed for responsible participation
- Recognize the importance of creating norms and guidelines to facilitate responsible participation in online communities

Assessment Questions (Optional)

- Think of a group—either online or offline—you belong to (or used to belong to) that is either particularly good or particularly bad at encouraging responsible participation. Explain the norms and guidelines of the group (if they exist) and how they affect the way people participate in the group.
- Think of an online community/context in which you participate. What are the norms and guidelines for participation? How are they similar to and different from the offline communities/contexts in which you participate?



Recommended Guidelines

- Respect—Give undivided attention to the person who has the floor (permission to speak).
- Confidentiality—What we share in this group will remain in this group.
- Openness—We will be as open and honest as possible without disclosing others' (families', neighbors', or friends') personal or private issues. It is okay to discuss situations, but we won't use names or other identifiers. For example, we won't say, "My older brother ..." Instead, we will say, "I know someone who ..."
- Right to pass—It is always okay to pass (meaning "I'd rather not" or "I don't want to answer").
- Nonjudgmental approach—We can disagree with another person's point of view without putting that person down.
- Taking care to claim our opinions—We will speak our opinions using the first person and avoid using "you." For example, "I think that kindness is important." Not, "You are just mean."
- Sensitivity to diversity—We will remember that people in the group may differ in cultural background, sexual orientation, and/or gender identity or gender expression, and will be careful about making insensitive or careless remarks.
- Anonymity—It is okay to ask any question by using the suggestion box.
- Acceptance—It is okay to feel uncomfortable; adults feel uncomfortable, too, when they talk about sensitive and personal topics, such as sexuality.
- Have a good time—It is okay to have a good time. Creating a safe space is about coming together as a community, being mutually supportive, and enjoying each other's qualities.

Adapted from Guide to Implementing TAP: A Peer Education Program to Prevent HIV and STI (2nd edition), © 2002, Advocates for Youth, Washington, DC.



World of Warcraft (WoW) Guidelines

This is an excerpt taken from the WoW Guidelines to illustrate guidelines for an online community.

For the full set of guidelines: <http://forums.worldofwarcraft.com/forum-coc.html>

Welcome to the World of Warcraft discussion forums! These forums are here to provide you with a friendly environment where you can discuss ideas, give game play advice, role-play, and converse about any other aspects of World of Warcraft with other players. Community forums are at their best when participants treat their fellow posters with respect and courtesy. Therefore, we ask that you conduct yourself in a civilized manner when participating in these forums.

The guidelines listed below explain what behavior is expected of you and what behavior you can expect from other community members. Note that the following guidelines are not exhaustive, and may not address all manner of offensive behavior. Your access to these forums is a "privilege," and not a "right."

Racial/Ethnic

This category includes both clear and masked language and/or links to websites containing such language or images that

- Promote racial/ethnic hatred
- Are recognized as a racial/ethnic slur
- Allude to a symbol of racial/ethnic hatred

If a player is found to have participated in such actions, he/she will:

- Be temporarily banned from the World of Warcraft forums
- Be given a final warning; any further Code of Conduct violations may result in permanent ban from the forums

Real-Life Threats

This category includes both clear and masked language and/or links to websites containing such language or images that:

- Refer to violence in any capacity that is not directly related to the game world

If a player is found to have participated in such actions, he/she will:

- Be temporarily banned from the World of Warcraft forums



- Be given a final warning; any further Code of Conduct violations may result in a permanent ban from the forums

Distribution of Real-Life Personal Information

This category includes:

- Releasing any real-life information about other players or Blizzard Entertainment employees

If a player is found to have participated in such actions, he/she will:

- Be permanently banned from the World of Warcraft forums

Posting Cheats, Hacks, Trojan Horses, or Malicious Programs

This category includes:

- Posting links to cheats, hacks, or malicious viruses / programs

If a player is found to have participated in such actions, he/she will:

- Be permanently banned from the World of Warcraft forums

Inappropriate language

This category includes both clear and masked language and/or links to websites containing such language or images that:

- Are a mildly inappropriate reference to human anatomy or bodily functions
- Are otherwise considered objectionable
- Bypass the Mature Language filter

If a player is found to have participated in such actions, he/she will:

- Be given a temporary ban from the World of Warcraft forums, depending upon severity

Harassing or Defamatory

This category includes both clear and masked language and/or links to websites containing such language or images that:

- Insultingly refer to other characters, players, Blizzard employees, or groups of people
- Result in ongoing harassment to other characters, players, Blizzard employees, or groups of people



If a player is found to have participated in such actions, he/she will:

- Be given a temporary ban from the World of Warcraft forums, depending upon severity

Harassment takes many forms, and is not necessarily limited to the type of language used, but the intent. Repeatedly targeting a specific player with harassment can lead to more severe action. The idea behind this is to prevent any one player from consistently being uncomfortable in the World of Warcraft forums.

Major Religions or Religious Figures

This category includes both clear and masked language and/or links to websites containing such language or images that:

- Negatively portray major religions or religious figures

If a player is found to have participated in such actions, he/she will:

- Be given a temporary ban from the World of Warcraft forums, depending upon severity

Spamming and Trolling

This category includes:

- Excessively communicating the same phrase, similar phrases, or pure gibberish
- Creating threads for the sole purpose of causing unrest on the forums
- Causing disturbances in forum threads, such as picking fights, making off-topic posts that ruin the thread, insulting other posters
- Making non-constructive posts
- Abusing the Reported Post feature by sending false alarms or nonsensical messages

If a player is found to have been spamming or trolling, he/she will:

- Be given a temporary or permanent ban from the World of Warcraft forums, depending upon severity

The bottom line is that we want World of Warcraft to be a fun and safe environment for all players. World of Warcraft is a Massively Multiplayer Online Role-Playing Game, and the key words are "Massively Multiplayer." In playing this game and posting on its forums, you will encounter thousands of other players who share different experiences and come from vastly different backgrounds. While certain language and images may not be offensive to you, consider the fact that that same language and



images may have a completely different effect on someone else. We've done everything we can to make this a great game, but now it's up to you, the players, to breathe life into the world.



Ning Community of Readers: Example Case

A conversation with Aurora High School teacher, Rebecca Rupert, discussing her and her students' process for developing community guidelines.

Rebecca Rupert writes:

We started with the following guidelines that were written by teacher Ann Smith from Arapahoe, Colorado.

In your discussion, be sure:

- 1.** Your posts (or comments) are well written. This includes not only good content, but—because these are school-related—also follows writing conventions including spelling, grammar, and punctuation.
- 2.** Your posts (or comments) are responsive. They respond to other people's ideas—whether it is a post by a teacher, a comment by a student, or an idea elsewhere on the Internet. The power of online communication tools is in their connectedness—they are connected to a larger community of ideas. Participate in that community.
- 3.** Your posts (or comments) include textual references to support your opinions. Adding quotes or links to other works strengthens your response.
- 4.** You participate frequently. To be part of the dialogue, you have to participate fully and consistently.
- 5.** You are respectful of others. It's okay to disagree; it's not okay to be disagreeable. Be respectful of others and their opinions, and be civil when you disagree.

She used the guidelines for students as they participated in a Socratic seminar blogging session. She notes, "I first used the guidelines for an online chat with my students, and it became immediately clear that students were not following any of them (it was a disaster), so we spent time looking closely at each guideline, re-writing them, and adding them to the list. We came up with our own set of guidelines, and they were posted in the room for a time. As I remember, my students' guidelines were very similar, just written in different language."



Divided Nations

Sam Gilbert, The GoodPlay Project

Facilitator's Guide

Lesson Overview (Grades 9-12)

The strength and quality of a community is reflected in how its new members are treated, and so this lesson focuses on the critical relationship between veterans (experienced community members responsible for 'setting the tone,' and passing on important community knowledge) and novices (new members responsible for learning and playing by community's norms while introducing novelty into a community).

Ethical thinking skills highlighted in this lesson:

- Perspective-taking, or striving to understand the motives and goals of multiple stakeholders in online communities.
- Reflecting on different roles and responsibilities within a community.
- Considering the community-level consequences (benefits or harms) of individual decisions.

New media literacies highlighted in this lesson:

- Simulation—the ability to interpret and construct dynamic models of real-world processes.
- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

Students begin with a mini-activity meant to familiarize them with the roles of “novice” (a new or inexperienced member of a community) and “veteran” (a longstanding member who deeply understands the norms of a community). In this activity, they brainstorm what it means to be in one of these roles in a variety of offline communities. Students then work in groups, examining web pages, forum posts and user statistics from YouthUN, a fictional online Model UN community that is in decline because of conflicts between veterans and novices. Based on these documents, students explain what has gone wrong at YouthUN and suggest changes that the various stakeholders (novices, veterans, website managers) can make that will help the community.



Learning Objectives

After this lesson, students should be able to:

- Identify characteristics that make one a novice or veteran in an online community, and describe the common challenges and responsibilities associated with each role.
- Recognize how relationships between veterans and novices help define an online community—its norms, values, and long-term vitality.
- Forecast the community-level benefits and harms of different approaches to 1) entering a community for the first time; and 2) dealing with new community members.

Materials Used

- “Divided Nations” Document Packet (1 per student)
- “Divided Nations” Student Instructions (1 per student)

Lesson Introduction

Today we are going to be talking about “veterans” and “novices”—people who have been part of a group for a while and people who are relatively new to a group.

Ask students to think of a group, team, or community that they would consider themselves a “veteran” member of and name one difference between novices and veterans. List these differences on the board. Use the following probes in order to get at a wide variety of differences:

- What might a novice member not know or not be able to do?
- What are some common mistakes a novice might make?
- How do novices or veterans relate to other members?

Review and compare the types of differences on the board.

Discussion Questions:

- Based on these differences, what are some particular challenges that come with being a novice or a veteran?
- What are some ways that novice members might be valuable to a community? Veteran members?



- When can a novice be a problem for a community? How about a veteran?

Lesson Instructions

1. Divide the class into groups of 4-6 and give each student a document packet and student instructions sheet.
2. Introduce the lesson and read Maria's email (included below) as a class.

Subject: Time for a change, Need your help!

Hi there,

My name's Maria and I'm the founder of YouthUN, an online community of high schoolers from all around the world who together run a 24/7, web-based model UN. Members take on the roles of various members of the United Nations and use the profiles, forums, and other tools on the YouthUN website to debate and pass resolutions to deal with the world's most pressing issues: poverty, climate change, international conflict, disease, political oppression, natural disasters, and so on.

It has been a very rocky few months for the YouthUN community: people are unhappy, our membership numbers have dwindled, there is not much getting done. It all seems on the verge of collapse, and I'm not really sure what went wrong.

I started YouthUN in January 2008 with about ten of my high school friends who had done model UN with me offline. We were a really dedicated group; soon the word got out that we were doing some cool work, and so the community saw huge growth for a while—we had about 50 members after 3 months, and 270 members after 6 months. At some point, things started to turn sour, particularly between new members and some of the veterans of the community. In November 2008 ☞, a group of 40 of those veterans decided to leave the community in protest, and pretty soon everyone started to leave.

At this point, we're back down to about 20 active members and it has become hard to have a UN at all. I'm very sad to see the site declining, and definitely think it's time for a change of some sort, but I'm not sure what to do. Any suggestions?

Thanks for your help,
Maria

3. Group Work, Round One: give students 20 minutes to discuss the Youth UN documents as a group. The relevant instructions from the student handout are reproduced below:

Maria has given you full access to the YouthUN website; the attached packet includes the website's main page, various posts from the website forum, and some statistics about the users. In your group, use this evidence to:

- Look for the ☞ symbol, which is placed next to important dates throughout the packet—plot these dates on the top of the membership graph and write down what happened on these dates.
- Develop an explanation of why the community is no longer as strong as it once was: When did tension between novices and veterans begin? Why did



it start? Why are veterans and novices not getting along in the documents?
According to the graph, how did the community change in 2009? Why do
you think this happened? What is the current status of the community?

4. Reconvene the class and lead them through discussion about what happened to the YouthUN community, making use of the first set of discussion questions from the Lesson Discussion Questions section below. Below is some information about the YouthUN community to probe for:

After an initial period of growth, a closely-knit and exclusive group of veterans formed; new members have continued to join, but because they don't feel very welcome and because there aren't interesting positions left for them, they are less likely to stay for very long. Many veterans are unhappy that there are so many new and inexperienced members; when a group decides to leave, this further reduces the ratio of veterans to novices, and things begin to come apart; novices start to leave very soon after joining, as they find things chaotic and there are not enough experienced members around to help them out. Eventually the site gets too small to support UN activities and people begin to leave very quickly and no one wants to join. Now only a core group of longtime members remains.

Many veteran members are impatient and disrespectful when dealing with novice members; other, nicer members argue with these veterans, but don't necessarily help novices; there is much more negative feedback than positive feedback; and novice members' ideas of how the UN should be run are dismissed (e.g., "stop complaining and learn to play by the rules like the rest of us do").

Rules are set up so that novice members get the boring UN positions and have trouble moving up the ranks; veterans get benefits and status markers; and off-topic discussion is usually discouraged, so novice members have trouble contributing. Overall, the rules are often very complex.

The site advertises that the UN is really fun and easy; by having many languages and flags on the homepage, it gives some the impression that non-English speakers will fit in well. Many novice members are unwilling to do detailed research on international issues and don't take it very seriously—some just want to have fun; some have trouble speaking English; and some are quick to complain, or act like



they know more than they do. Novice members from places around the world feel that the unique experiences that they bring from offline (e.g. firsthand experiences of the current events being discussed) are taken for granted.

- 5.** Group Work, Round Two: Give students another 5-10 minutes in groups to develop solutions for the YouthUN community. Relevant directions from the student handout are reproduced below:

Decide upon three solutions to help improve the community:

- One thing that veteran members can do to improve the community
 - One thing that novice members can do to improve the community
 - One thing that Maria can change about the website or its rules in order to improve the community
- 6.** Have groups present their solutions. (Optional: for the sake of time, you can drop this second round of group work and lead a general discussion about solutions using the second set of questions in the Lesson Discussion Questions section below.)
 - 7.** Transition from discussion of solutions to the concluding questions from the below section; wrap up the lesson by briefly summing concluding takeaways—use the Concluding Takeaways section as a guide.

Lesson Discussion Questions

Questions about the YouthUN community:

- Why are there now so few members of the community? Why are people choosing to leave?
- Looking at the graph, what do you think is happening at point X? point Y? When a new person joins the community at point X, how long are they likely to stick around for?
- Why are the veteran members unhappy with the community? Why are the novice members unhappy? Does one group or the other seem more justified?

Questions about solutions for the YouthUN community:

- How could the rules of youthUN.org be changed to make veterans happier? To make novice members happier? What can be done to attract the right kinds of people to the community?
- If you were a veteran member, what would you do differently to help make the community stronger? How about if you were a novice member?



Concluding Discussion:

Based on what we saw with the YouthUN community, let's revisit some of the questions we asked at the beginning:

- What are some ways that novice members might be valuable to a community? Veteran members?
- When can novices be a problem for a community? How about veterans?
- Thinking back to some of the communities that you brought up at the beginning as well as others that you're a part of online and offline:
 - Are there ever conflicts between novices and veterans, or ways that the relationship between novices and veterans could be improved?
 - Do you think any of the YouthUN solutions you developed might be useful for other groups you're a part of?

Concluding Takeaways

Online communities in particular are always changing, with members, rules, and norms coming and going. It's important to keep a healthy, balanced relationship between new and veteran members so that communities can grow and change while maintaining the core knowledge and values needed to be successful. When you find yourself in the role of new member or veteran, try to think of the community as a whole and take the long view as we did today; consider the unique challenges and responsibilities that come with each role.



Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Identify characteristics that make one a novice or veteran in an online community, and describe the common challenges and responsibilities associated with each role
- Recognize how relationships between veterans and novices help define an online community—its norms, values, and long-term vitality
- Forecast the community-level benefits and harms of different approaches to 1) entering a community for the first time and 2) dealing with new community members

Assessment Questions (Optional)

- What are some particular challenges that come with being a novice or a veteran?
- How are the responsibilities of novices and veterans similar and how are they different?
- What are some ways that novice members might be valuable to a community? Veteran members?
- When can novices be a problem for a community? How about veterans?



Divided Nations

Student Instructions

Today you are acting as consultants for Maria, who needs advice on what to do to save YouthUN, an online community that she founded. In the following email, Maria explains the problem as she sees it:

Subject: Time for a change, Need your help!

Hi there,

My name's Maria and I'm the founder of YouthUN, an online community of high schoolers from all around the world who together run a 24/7, web-based model UN. Members take on the roles of various members of the United Nations and use the profiles, forums, and other tools on the YouthUN website to debate and pass resolutions to deal with the world's most pressing issues: poverty, climate change, international conflict, disease, political oppression, natural disasters, and so on.

It has been a very rocky few months for the YouthUN community: people are unhappy, our membership numbers have dwindled, there is not much getting done. It all seems on the verge of collapse, and I'm not really sure what went wrong.

I started YouthUN in January 2008 with about ten of my high school friends who had done model UN with me offline. We were a really dedicated group; soon the word got out that we were doing some cool work, and so the community saw huge growth for a while—we had about 50 members after 3 months, and 270 members after 6 months. At some point, things started to turn sour, particularly between new members and some of the veterans of the community. In November 2008 , a group of 40 of those veterans decided to leave the community in protest, and pretty soon everyone started to leave.

At this point, we're back down to about 20 active members and it has become hard to have a UN at all. I'm very sad to see the site declining, and definitely think it's time for a change of some sort, but I'm not sure what to do. Any suggestions?

Thanks for your help,
Maria




Group Work: Round One

Maria has given you full access to the YouthUN website; the attached packet includes the website's main page, various posts from the website forum, and some statistics about the users. In your group, use this evidence to develop an explanation of why the community is no longer as strong as it once was:

1. When did tension between novices and veterans begin? Why did it start?
2. Why are veterans and novices not getting along in the documents?
3. According to the graph, how did the community change in 2009? Why do you think this happened? What is the current status of the community?

Important tips:

- Look for the  symbol, which is placed next to important dates throughout the packet. Plot these dates along the top of the membership graph (the last document in the packet) and write down what happened on these dates.
- Much of the problem with the YouthUN community has to do with problems faced by novices and veterans. Try to identify whether each speaker is a novice or veteran (information about when they joined the community will help).

Group Work: Round Two

Based on what you know about the YouthUN community and its problems, decide upon three solutions to help improve the community as a whole:

1. One thing that veteran members can do to improve the community.
2. One thing that novice members can do to improve the community.
3. One thing that Maria can change about the website or its rules in order to improve the community.



Divided Nations Document Packet



Youth UN

[Member Sign In](#) | [Search](#)*Welkom*B
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שלום

Bem-vindo

歓迎

Willkommen



स्वागतम्

Welcome!

迎

Bienvenido

VÄLKOMMEN



Welcome to YouthUN! A community that brings together young people to discuss the issues of today and solve the global problems of tomorrow! Join us if you would like to:

- Meet people from all around the world
- Act as a nation's ambassador in our model UN
- Have fun!

[Join Now!](#)

setup takes
just 2 mintes!





YouthUN Forums > Announcements > We're Growing!



UN Head
Moderator

Maria Cordoba
Joined 1/04/08
Posts: 216



Posted 3/22/08 12:44:06 EST

I'm so thrilled to see that YouthUN is catching on—just this past week, 12 more YUNers have joined our ranks, and as of today, I'm very proud to announce that we have filled all 192 ambassador positions, meaning that we are now operating with a full UN General Assembly!

This, of course, means that there are no more ambassador positions available, so as our numbers continue to grow, I will be dispatching new members to act as delegation staffers for ambassadors with the most work—those who represent nations on the UN Security Council or who also lead a UN commission.

Thanks for all of your incredible work!
Maria



Chinese
Ambassador

ICJ Vice-President

UNAIDS Advisor

David Baxster
Joined 1/09/08
Posts: 156

Phew, finally! Please oh please assign me a green, bright-eyed YUNer asap to help with this workload! I promise I won't make them take meeting notes too often :)

~~~~~

"From each according to his abilities, to each according to his needs."

- Karl Marx



Afghanistan  
Ambassador

Daniel Chen  
Joined 2/08/08  
Posts: 17

How is this gonna work with our quarterly reelections?? I don't mind being randomly assigned a new country every few months, but does this mean I might end up as some staffer? Will staffers get to vote in the general assembly, or is that only for ambassadors?? I want to lead a country!



UN Head  
Moderator

Maria Cordoba  
Joined 1/04/08  
Posts: 216

No, just like with the real UN, each of the 192 member countries only gets one vote in the General Assembly, meaning ambassadors will be the only ones placing votes.

We'll have to have a general assembly vote on the new rules, but I'm going to propose that once you're ambassador, you won't be demoted to staffer.

Being a staffer won't be so bad, though! It'll be a great starting point for new members, who can learn the ropes as staffers and then fill ambassador positions as they become open. And staffers can seek nomination and be voted into positions in other UN bodies (ICJ, ECOSOC, etc.) just like everyone else.

Hope that answers your question....



## YouthUN Forums > Orientation/Guides > NooB Quiz



United States  
Ambassador

ICJ President

UNESCO Liason

Jeff Conley  
Joined 1/05/08  
Posts: 376

Posted 9/27/08 06:22:15 EST

If you're like me, you're probably getting fed up with all the NooBs clogging our forums. Take this quiz, see if you're part of the problem or the solution!

1. ECOSOC is...
  - a) The UN's Economic and Social Council
  - b) A sock made out of recycled plastic that Kofi Annan loves to wear
  - c) A corrupt organization! Who cares what they say.
  - d) Whatever I want it to mean!
2. To become a permanent member of the Security Council, one should...
  - a) Write influential opinion pieces on a variety of pressing issues, do an excellent job representing a smaller country, and collect 100 nominating signatures
  - b) Whine and complain until you get your way
  - c) Learn to speak English
  - d) A and C
3. When researching for an opinion piece, I ...
  - a) Look through existing UN documents and consult peer-reviewed journals and reputable news sources
  - b) Look up the Wikipedia article and call it a day
  - c) Repeat again and again the things that people say in other opinion pieces
  - d) Research? What's that???
4. When acting as the Venezuelan Ambassador I should...
  - a) Learn as much as I can about the country and its positions and vote accordingly
  - b) Vote for what I think is right, screw Venezuela
  - c) Venezuela's in Africa, right?
  - d) Debo hablar solamente en Espanol, porque en Venezuela hablan espanol. Ingles es estúpido.

[Read more...](#)



Brazil Ambassador

Joy Sun  
Joined 2/06/08  
Posts: 167

Hahaha, nice!

South Africa  
Ambassador

ECOSOC Member

Leslie Bach  
Joined 1/22/08  
Posts: 410

This is so juvenile. If you've got problems with YUNers, tell it to their face. Also, it's not their fault if they can't speak good English! This is the UN, isn't it? The real UN has translators—maybe you should hire one, or learn Spanish yourself, chump.

Thumbs down. I think you should delete this thread, or at least move it off the NooB board...

German Delegation  
Staffer

Maxwell Meyers  
Joined 8/17/08  
Posts: 49

You forgot an answer choice for question #2

"2. To become a permanent member of the Security Council, one should..."

e) get all buddy buddy with the YUN higher-ups and vote for their resolutions so that they'll let you join their ranks. Isn't that right, Jeff?

This makes me sick.

~~~~~

UNfair, UNwise, UNstable – Reform the UN Now!
(www.youthUNreform.com)



Poland
Ambassador

Leonia Voskuhl
Joined 3/28/08
Posts: 302

Woah there, lighten up, South Africa, we're just trying to have a bit of fun :)

Plus, you can't be light on this new generation of YUNers—give them an inch, and they'll take a mile. If people are using Wikipedia or makin' things up, that's NOT ok. I think every new member should have to pass this quiz.

Just look at Germany, taking cheap shots at Jeff, who's doing an outstanding job as US ambassador. Seems someone needs to retake this quiz and learn their manners, Maxwell.

YouthUN Forums > Topics > Poverty Alleviation > Protest Pics



Ukraine
Ambassador

Gema Alatas
Joined 4/18/08
Posts: 5



Posted 4/22/08 12:44:06 EST

ic that some peeps on here were talking of the issues abut farmers and the land ownership. This is important for the poverty to end that farmers are given the land to grow!

Here are pictures frm a protest in my home city of Jakarta from 2004, when 15,000 farmers came to say to our government to give back the land. I think u all would like to see, these issues hit home :)



Ukraine
Ambassador

Gema Alatas
Joined 4/18/08
Posts: 5



There are many young who r there who have no work.



Ukraine
Ambassador

Gema Alatas
Joined 4/18/08
Posts: 216



The boy and his family were here after much travel.



Ukraine
Ambassador

Gema Alatas
Joined 4/18/08
Posts: 5



They use the trucks and feet to go down the grand Jakarta street towards the government building.



Russian
Ambassador

Liuda Baikov
Joined 2/25/08
Posts: 167

Thanks for your pictures, Gema, these seem very interesting, but it is very important that you stay IN CHARACTER on the topic forums—the ambassador of Ukraine is not likely to post pictures of a land ownership protest in Jakarta.

If you'd like to share these photos, I suggest you do so on the "Off Topic/Just for Fun" forum.



YouthUN Forums > Orientation/Guides > Commission ?



Argentina
Delegation Staffer

Jacob Smith
Joined 8/16/08 
Posts: 45

 Posted 10/01/08 14:34:12 EST

Hey all, I'm finally getting the hang of being a staffer, but, honestly, it's pretty boring! I feel like I'm getting a lot of grunt work, if you know what I mean.

Given the history of my home country (I'm originally from Chile), I'm really interested in issues of human rights and political freedom. How can I get involved in the commission on human rights?



Brazilian
Ambassador

Franklin Mann
Joined 3/13/08
Posts: 204

I'm assuming you mean the UN Human Rights Council (The UNCHR ended in 2006). You should contact the president.



Danish
Ambassador

Luisa Ruiz
Joined 6/30/08
Posts: 103

You should read the rules every once in a while, there's a lot there:

"UNGA Ambassador positions are randomly awarded to existing ambassadors during quarterly reelections and on a case-by-case basis when an Ambassador steps down or leaves YUN.

Official commission positions and positions on other UN bodies are awarded through UNGA procedural votes during quarterly elections. To be eligible for election, YUN members must collect 50 nominations and post a statement of intent to the relevant commission's election thread."



Cape Verde
Ambassador

Francis Fader
Joined 9/07/08
Posts: 27

The UNHRC is a joke, half the members are from countries that commit terrible atrocities against their people. They only have elections once every 4 months, and even those are a sham: the president has been elected to run the commission 3 times in a row!

If you're not elected, you might be able to beg the president for a position as note taker...

~~~~~

UNfair, UNwise, UNstable – Reform the UN Now!  
([www.youthUNreform.com](http://www.youthUNreform.com))



United Kingdom  
Ambassador

ECOSOC Co-Chair

Guillaum Combet  
Joined 2/12/08  
Posts: 345

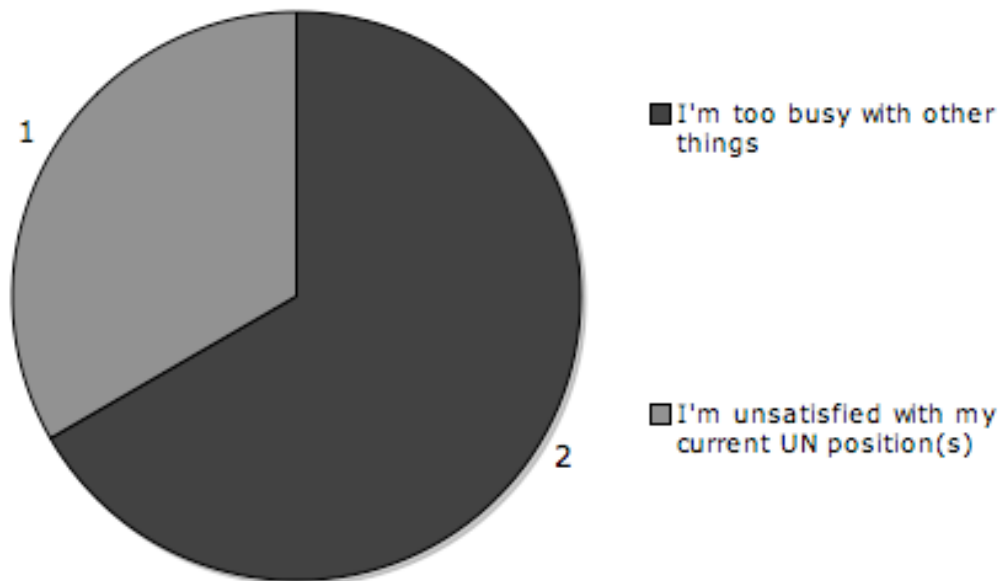
So what if Carlos has been president for a while? He's been doing excellent things for the UNHCR; if we put somebody new in, all the valuable experience will be lost.

I'm getting tired of all of these "reformers" whining on the forums. You shouldn't get angry at us just because you're too lazy to put time into the issues that aren't quite as "cool."

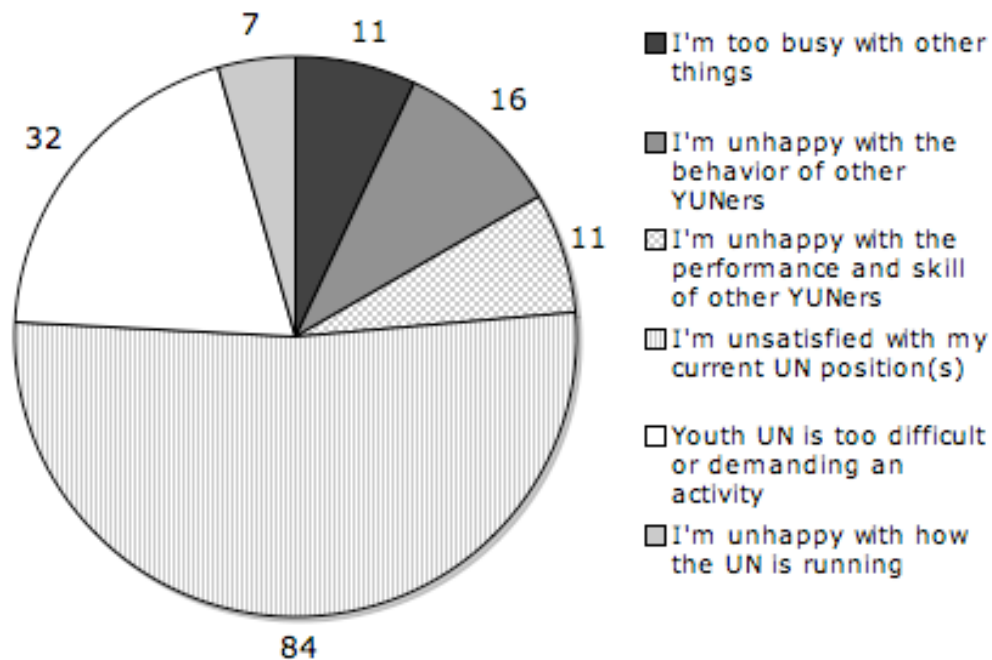
If you spent less time complaining and building that stupid website of yours and more time working on the issues that matter, maybe you'd be somewhere today.

**User Statistics | I**

**Veteran Members'**  
**Main Reasons For Leaving, Sept '08**



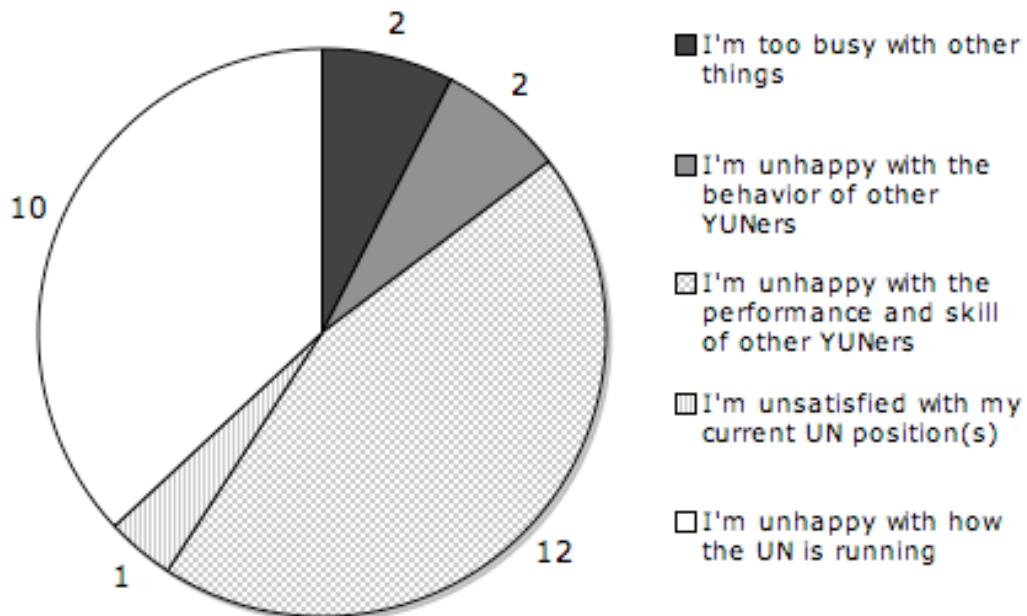
**New Members' (<3 mos.)**  
**Main Reasons For Leaving, Sept '08**



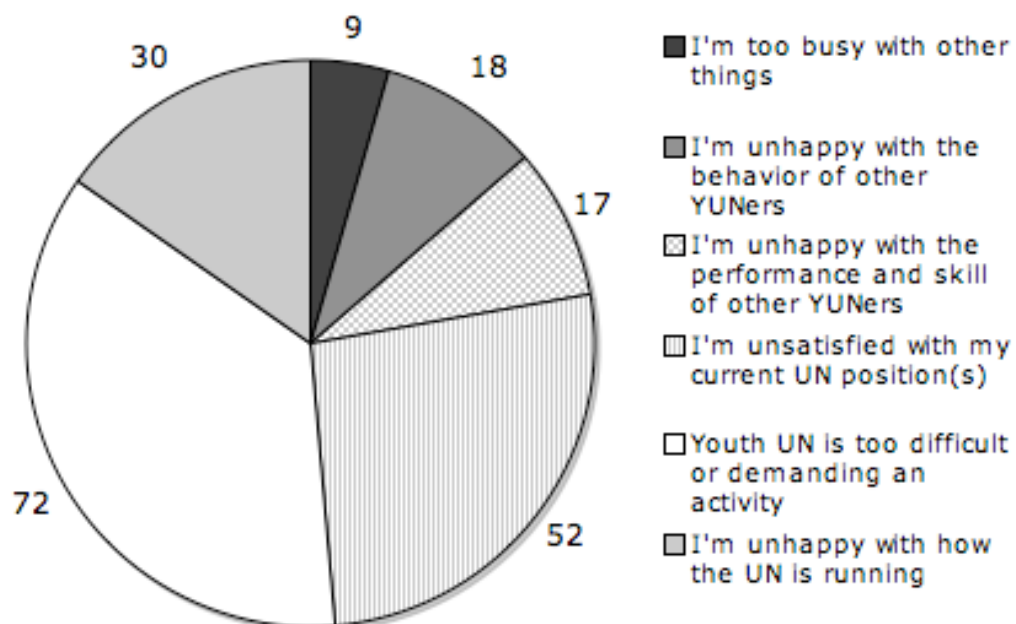


## User Statistics | 2

**Veterans' Main Reasons For Leaving**  
Dec '08



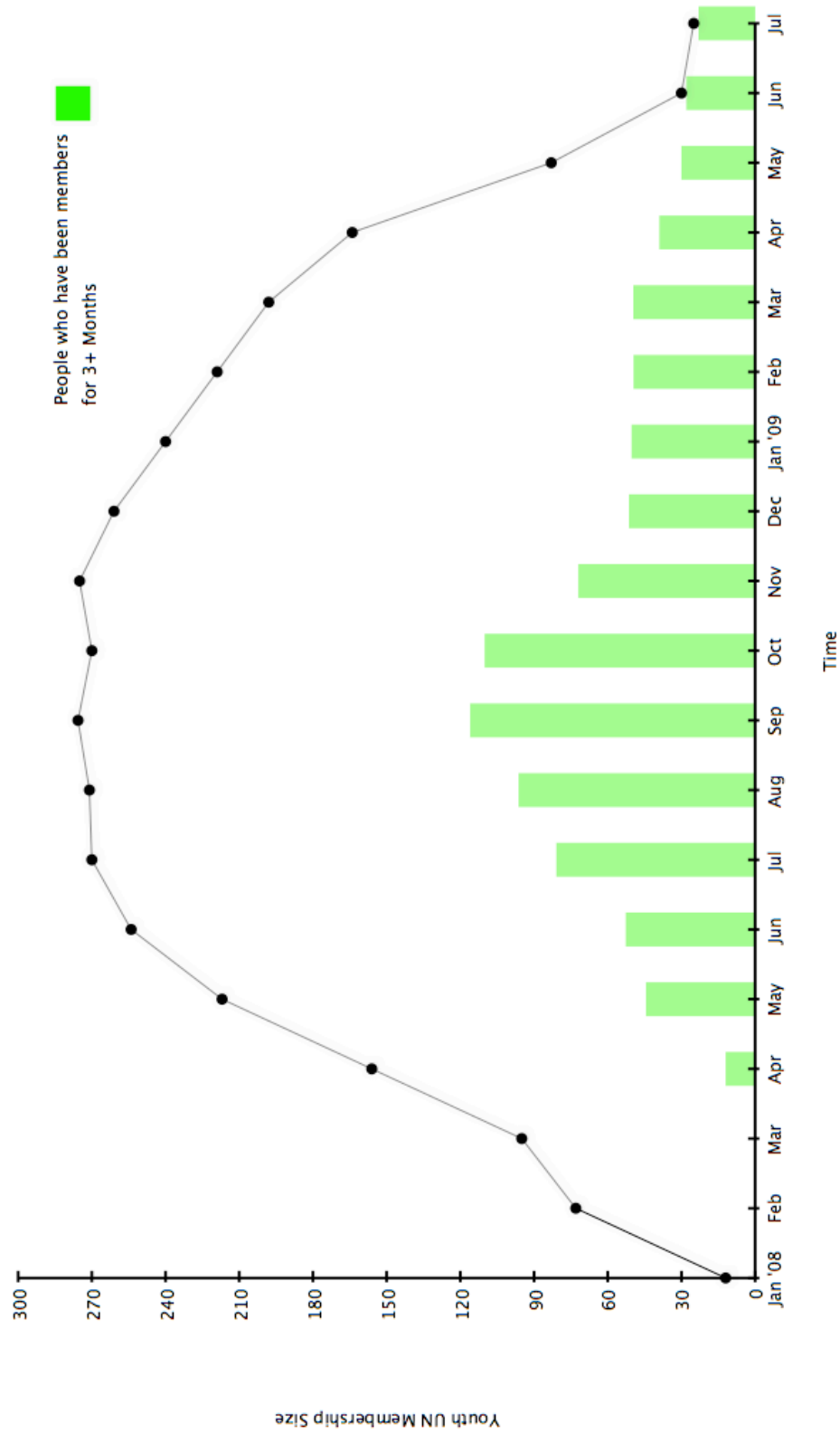
**New Members' Main Reasons For Leaving, Dec '08**





## YouthUN Membership Graph

Plot events here:





# Flamers, Lurkers, and Mentors

Madeline Flourish Klink, Project New Media Literacies

## Facilitator's Guide

### Lesson Overview (Grades 6-12)

Ethical participation online doesn't just include the ability to jump into situations and make your opinions heard. A large part of ethical participation is "thinking before you type," that is, choosing *not* to jump in when it's inappropriate or futile and choosing to *carefully* speak when situations grow heated. Furthermore, sometimes one's very presence—even without speaking or writing down one's thoughts—is enough to make a difference. By developing good judgment about when to step in and when to back off, youth can fruitfully participate in discussion and debate—both online and offline.

In this activity, students will break into small groups. Each group will discuss a different online dilemma. After deciding how they would act, they will create short presentations about their choices. The class as a whole will then weigh in on the choices each group made and reflect on times when they have made similar choices in their daily lives.

During this lesson, students will:

1. Explore how their choices to speak in different ways or stay silent can harm and/or benefit the communities in which they participate.
2. Present their own judgments, describing whether they would stay silent or speak and how they would speak in different hypothetical online situations.
3. Engage in discussion and constructive critique of one another's decisions.
4. Explain some passive actions and why they may in fact be participatory.

Ethical thinking skills highlighted in this lesson:

- Reflecting on different roles and responsibilities within a community.
- Considering the community-level consequences (benefits or harms) of individual decisions.



New media literacies highlighted in this lesson:

- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

## Learning Objectives

After this lesson, students should be able to:

- Reflect on the meaning of “participation” online and that it does not only mean “posting” but also includes passive actions, such as viewing a web page or choosing not to speak up.
- Understand that sometimes remaining silent, not posting, or not visiting a webpage can be as important a decision as speaking up.
- Recognize that they have a responsibility to think through posting, not posting, visiting pages, or not visiting pages online.
- Consider the possible effects to themselves, to others, and to the broader community of any decision they make to post, not post, visit pages, or not visit pages online

## Materials Used

- Situation Sheets (for each situation you plan to use)

## Lesson Introduction

Write the terms “flamer,” “lurker,” and “mentor” on the chalkboard. Ask the class to say what they think each of those terms means in the context of online life. Ask them what each type of person does. That is, a student might say, “a flamer leaves mean comments.” Or they might say, “a lurker sets up a profile on a site, but doesn’t do anything else,” or “A mentor uploads lots of videos to YouTube—that’s how they learned about the community rules well enough to help people.” Brainstorm different ways that each of these types of people participate in online communities. If the class doesn’t quickly reach conclusions, read them the following definitions:

**Flamer**—A person who gets into arguments and, instead of having a reasonable discussion, insults people or states his/her opinions in very blunt or insensitive ways.

**Lurker**—A person who surfs the Web, exploring and even joining various online communities, but never posts or comments on anything.



**Mentor**—A person who seeks out new members of a community and helps them learn how to fit in by orienting them to the rules, guidelines, norms, and values of the community.

Next, have the class try and come up with some ways these people could clash with one another. For example, a student might say, “a mentor might try to get a flamer to stop violating the community’s rules.” Introduce the idea that you should think about three levels of impact when you take an action—effects on yourself, effects on others, and effects on the larger community.

Invite the class to think more carefully about some situations in which people might clash online. Online clashes can happen very quickly; explain that the class is about to do an activity that will allow them to slow down time and think carefully about what they would do in some tense online situations. If you like, explain that this activity is like training in sports: you train your muscles slowly and often, so that when you need to call upon them, you can act quickly and be sure they’ll respond.

## Lesson Instructions

1. Introduce the lesson. (This should take no more than a quarter of the allotted class time.)
2. Break the class into small groups. Each group will be assigned one situation to work on. Hand out the Situation Sheets.
3. Allow the groups to discuss their situations and develop short presentations about their situations and *why* they chose to act in the ways they chose to act. (This should take no more than a quarter of the allotted class time.)
4. Each group should present their situation, including the decision they came to about how to act. They should emphasize the decision-making process. (This should take no more than a quarter of the allotted class time.)
5. After each group presents, the class should discuss their presentation and whether they agree or disagree with the decisions that the group made. (This should take no more than a quarter of the allotted class time.)
6. (Optional) For homework, ask students to write a few sentences about a time they chose to step into an argument (or stay out of it). Do they think they made the right choices?
7. (Optional) For homework, ask students to make up their own Situation Sheets, based on experiences they’ve had online.



## Lesson Discussion Questions

- Do you think that this group chose to act like a flamer? Like a lurker? Like a mentor?
- Do you think that the benefits of this group's action are really as important as they say they are? Or do you think they are more important?
- Do you think that the harms that might come from this group's action are as unimportant as they say they are? Or are they less important?
- If you disagree with this group's chosen action, why?
- If you disagree with this group's chosen action, what would you do instead? Why?

## Concluding Takeaways

This lesson is designed for students to learn a variety of participation styles to choose from when interacting in a community. Through discussion and presentation of their chosen actions in different scenarios, students will be able to reflect and critique one another and walk away armed with different approaches towards good judgment when handling ethical dilemmas that might arise during their online lives.





## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Reflect on the meaning of “participation” online and that it does not only mean “posting” but also includes passive actions, such as viewing a web page or choosing not to speak up.
- Understand that sometimes remaining silent, not posting, or not visiting a webpage can be as important a decision as speaking up.
- Recognize that they have a responsibility to think through posting, not posting, visiting pages or not visiting pages online.
- Consider the possible effects of posting, not posting, visiting pages, or not visiting pages online—consequences for themselves, for others, and for the broader community.

### Assessment Questions (Optional)

- In your news feed on Facebook, you see that one of your friends has posted something that you think might offend people from certain religious groups. What do you do? What considerations inform your decision?
- Your friend sends you a link that she says is an embarrassing video of a student who goes to your school. Would you watch it? Would you forward the link to others? Explain the considerations that inform your decisions.



# Situation: Halo 3

## Here's the situation:

You're playing Halo 3, a shoot-'em-up video game, on X-box Live with people you don't know. The game is supposed to figure out how good you are and match you with other players that are at about the same skill level. But one person you're playing with, "Knightr1der," just stinks! He keeps messing up your team, and it's really annoying that he keeps bringing you down. Using voice chat, you hear him say that this is his first time playing the game: He logged into a friend's account so that he could play against more skilled opponents.

## What would you do?

There are many options. Just some of them include:

- You could tell Knightr1der to stop using his friend's account.
- You could keep playing, and give Knightr1der tips on how to get better.
- You could keep playing and not say anything about it.
- You could quit the game and try and find other people to play with.
- Or, you could do something entirely different!

Before you decide on an option, ask yourself:

- Will what I do have any effects on me? How will I feel about what I choose?
- Will what I do have any effects on Knightr1der? How will he feel about my actions?
- Will what I do have any effects on the other players in the game? What?
- If everybody behaved the way I do, would the game be more fun?



# Situation: YouTube

## Here's the situation:

One of your friends sends you a link to a YouTube video. Your friend is really offended by it: She says it's very, very offensive, and she just wanted to vent about it to you. Naturally, you're curious about what made your friend so mad. If you click the link and watch the video, though, the creators of the video will see that you chose to watch it. Unless you choose to leave a comment or a rating out of five stars, they won't have any idea what you thought of it.

## What would you do?

There are many options. Just some of them include:

- You could watch the video and, if you were offended, leave an angry comment.
- You could watch the video and, if you were offended, give it a low starred rating.
- You could watch the video and not leave a comment.
- You could refuse to watch the video.
- Or, you could do something entirely different!

Before you decide on an option, ask yourself:

- Will what I do have any effects on me? How will I feel about what I choose?
- Will what I do have any effects on the people who made the video?
- Will what I do have any effects on other people who use YouTube and stumble across this video?  
What kinds of effects?



# Situation: Facebook

## Here's the situation:

Over the course of a few days, two of your Facebook friends get into a fight over a controversial subject. You don't have any opinion on the subject, but they're really, really angry with each other about their differing views. You're not very close friends with either of these people, but because their notes and status updates appear on your news feed, you're exposed to their argument.

## What would you do?

There are many options. Just some of them include:

- You could leave a comment on one or both of their profiles.
- You could send an email or a private message to one or both of them.
- You could update your status message and ask them to stop.
- You could ignore their updates until they cool down.
- You could defriend them.
- Or, you could do something completely different!

Before you decide on an option, ask yourself:

- Will what I do have any effects on me? How will I feel about what I choose?
- Will what I do have any effects on the two people that are fighting?
- Will what I do have any effects on my Facebook friends? How about on people who stumble across my profile, or profiles of the people that are fighting? What?



# Situation: Fan Fiction

## Here's the situation:

A person you don't know, "AnnaBanana," posts a story to a fan fiction website. There, anyone can post stories they write for other people to read. Unfortunately, AnnaBanana's story is really, really bad. You read it, but you wish you could get a refund on the time you spent! There's a box for "reviews" where you can send AnnaBanana your comments on her story. People who are looking for reading material can use these reviews to help them decide which stories to read.

## What would you do?

There are many options. Just some of them include:

- You could bluntly tell her how you feel about her story.
- You could offer constructive criticism about her story.
- You could tell your friends not to read her story.
- You could find a different story to read and not respond to AnnaBanana's at all.
- Or, you could do something completely different!

Before you decide on an option, ask yourself:

- Will what I do have any effects on me? How will I feel about what I choose?
- Will what I do have any effects on AnnaBanana? On her feelings? On what she chooses to do in future?
- Will what I do have any effects on other people who might consider reading AnnaBanana's story?



# Taking Perspectives: Views from Youth

Andrea Flores, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12)

Ethical participation starts with the development of specific ethical thinking skills. One of these skills is perspective-taking—the ability to assume the points of view of a variety of actors in a given situation. In this lesson, students are introduced to perspective-taking through reading a series of quotations from “digital youth” who use perspective taking when making decisions online. By understanding the perspectives of others, these youth make informed decisions about the best courses of action to take in tricky ethical situations.

New media literacies highlighted in this lesson:

- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.
- Simulation—the ability to interpret and construct dynamic models of real-world processes.

### **Learning Objectives**

After this lesson, students should be able to:

- Understand what perspective-taking entails (e.g. consideration of others' motivations and feelings, as well as how others may be impacted by a particular course of action).
- Articulate why perspective taking is a useful tool when making choices online (e.g., if done well, perspective-taking may prevent one from taking actions that could harm others).



## Materials Used

- “Youth Perspective-Taking Online” Worksheet

## Lesson Introduction

Ask the class to define “perspective.” List the different elements of their definitions. Other questions to ask: What does it mean to take someone’s point of view? How could taking others’ perspectives online be helpful? (List the class’s responses to this question on the board). In today’s lesson, we are going to look at some real scenarios in which 4 young people used perspective-taking to help them make good decisions online about their participation with others.

## Lesson Instructions

1. Introduce the lesson.
2. Have the class read the sheet together.
3. After reading, ask the class the following questions in relation to the four scenarios.

## Lesson Discussion Questions

1. Whose perspectives did [X] consider?
2. What parts of a perspective did [X] consider? Others’ feelings in this situation? Consequences to others? Other people’s motivations?
3. How did [X’s] ability to look at the situation from multiple points of view impact the outcome of the situation? Was perspective-taking beneficial to others? Did it harm others?
4. What are 2-3 things that you think people should consider when perspective-taking?
5. If [X] hadn’t taken others’ perspective, how would the outcome of the situation been different?

## Concluding Takeaways

From these examples, it is possible to see how taking the perspectives of others can help in decision making. Being able to take multiple points of view of stakeholders, as well as being able to see the situation from an impartial perspective taking, helped [X] make an informed decision. Think about how taking others’ points of view could help your online decision making.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Understand what perspective-taking entails (e.g. consideration of others' motivations and feelings, as well as how others may be impacted by a particular course of action).
- Articulate why perspective-taking is a useful tool when making choices online (e.g., if done well, perspective-taking may prevent one from taking actions that could harm others)

### Assessment Questions (Optional)

- Before you post something on a friend's Facebook wall (or a similar site), whose perspective could you consider? Think of at least 3 different people and consider what each person's perspective might be. How would you confirm that you're right?
- How could taking other people's perspectives be helpful when you're deciding what to post on someone's Facebook wall?





# Taking Perspectives: Views from Youth Quote Sheet

**NOTE:** The following are quotations from youth interviewed by the GoodPlay Project.

## **Trey:** Why does he edit Wikipedia?

How did you become interested in editing Wikipedia?

I don't know. If I see something that's wrong, I'll say, oh, someone might get the wrong information, and I'll fix it. I think the same way that a lot of people probably do. If there's a completely wrong thing on there, I'll fix it, generally.

So, why do you feel the need to fix them?

Because I feel the same way. I think if it was me. So, if someone comes on this page looking for information and there's wrong information, how are they going to feel? That might affect them in a bad way. And same thing, if I go to a page looking for information and there's incorrect information, I'll be affected in a negative way. So, I kind of think of paying it forward, almost.

## **Carlos:** Whom does he consider when commenting on Facebook?

When you post comments on other people's Facebook profiles, what do you think about? Do you think about how they might react? How others who read the comment might react?

I think about both things—how others who see the comment will react and how the person I'm commenting to will react—and I adjust the message accordingly. I say, "What do I want to say to this person?" But I have to adjust it so that other people will interpret it the same way I meant it. But either way I'm thinking about both reactions.

**Ahmad:** Why does he play fairly in World of Warcraft?

Have you ever been in a situation that made you wonder about the right thing to do?

Yeah. Actually, yes. Some of my guild members were in a group with me. It was me, two guild members, and two other people. And I was in charge of distributing loot, the items we'd won. And he had whispered to me privately so the other people couldn't hear, if this item is in the loot, give it to me no matter what the other person rolls. So, it was either give it to my friend and my partner [in the game], almost, or give it to whoever rolled it, whoever won it fairly.

What did you decide to do?

I gave it to the person who rolled fairly. I would have been mad if someone had done that to me. And it has happened before.

**Olivia:** What has she learned about other people from playing online games?

What would you say you've learned from your online activities over the years?

I think that I've learned how to do things online, which will probably be useful more in the future... I think that it's helped me to understand other people by interacting with them more. And you kind of can't really judge anyone from how they look online.

How does that affect your understanding of them?

Well, I think that when you're at school, you kind of avoid people that look different from you because you think that they'll have different opinions and stuff. And online, you kind of interact with people even if they do look different. Role playing games have helped me, you know, understand people better. Because I can't see them, I have to kind of try and figure out their viewpoints, and be sensitive to them, when I decide to do something in the game. I have to consider them, kind of from the outside of what I think.



# I Thought You Should Know: Perspective-Taking

Andrea Flores, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 9-12; Recommended 10-12)

Ethical participation starts with the development of specific ethical thinking skills. One of these skills is perspective-taking—the ability to take on the points of view of a variety of actors in a given situation. By understanding the perspectives of others, youth can make informed decisions about the best courses of action to take in tricky ethical situations.

In this lesson, students take on the perspectives of characters featured in clips from the television show “Friday Night Lights.” In this episode, Lyla, a popular cheerleader, is the target of a mean-spirited website created by fellow cheerleader, Brittany.

The clips reveal the perspectives of the main individuals affected—Lyla; her father, Buddy; Brittany; Brittany's father, Ben; and Tami, the school guidance counselor. After watching the clips, students discuss (in small groups) the perspectives of each character, considering three components of perspective taking:

- Intent: Motivations for an action.

Key questions: What was this person intending to do? What were his/her motivations?

- Consequences: Outcomes of an action.

Key Questions: What did this person perceive the outcomes of the situation or of his or her actions to be? To whom and to what communities are the consequences most severe?



- Emotional Responses/Empathy: Feelings about an action/state of events and feelings that motivate an action.

Key Questions: What was this person feeling? Is it possible to understand why this person felt this way?

The class will then have a larger group discussion about how a lack of perspective-taking affected this situation, the potential benefits of perspective taking, and the steps towards effective perspective-taking.

The following ethical thinking skill is emphasized in this lesson:

- Perspective-taking—striving to understand the motives and goals of multiple stakeholders in a community

New media literacies highlighted in this lesson:

- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.
- Simulation—the ability to interpret and construct dynamic models of real world processes.

## Learning Objectives

After this lesson, students should be able to:

- Engage in perspective-taking (includes consideration of others' motivations and feelings, as well as how others may be impacted by a particular course of action).
- Articulate why it's important to consider the perspectives of others when making decisions in online communities (e.g. reduces the risk of potential harm to others).

## Materials Used

- **HIGH-TECH NOTE:** This lesson requires use of a TV and DVD player as well as either rental or purchase of "Friday Night Lights," Season 1. The episode used in this curriculum is episode 10, "It's Different for Girls." Below, please find approximate time codes for the relevant clips.

Clip Time Codes:

- 0:52-1:13: Lyla cleans her cheerleading locker/ is taunted (Lyla-centered clip)



- 9:17-9:42: Brittany is mean to Lyla (Brittany-centered clip; shows effects on Lyla)
- 13:12-14:20: Lunch-table gossip about Lyla (Lyla-centered clip; Tami seen observing)
- 15:17-16:16: Buddy finds out about the website from Ben (Buddy- and Ben-centered clip)
- 19:56-20:49: Lyla sees the website (Lyla- and Buddy-centered clip)
- 23:19-24:01: Tami and Lyla discuss the situation (Tami- and Lyla-centered clips)
- 41:13-41:36: Lyla and Brittany at cheerleading competition (Brittany- and Lyla-centered clip)
- “Taking Perspectives” Prompt Sheets (character specific)
- Optional: “Taking Perspectives” Quote Sheet (if used as a supplement or as a supplement to the introduction)

## Lesson Introduction

Ask the class to describe the term “perspective-taking,” based on their impressions of the term. (They may be familiar with the alternate term “point of view” from English courses). List the different elements of their definitions. (This may include ideas like: how characters or people think, how they feel, their opinions on a given situation.)

Point out to the class that perspective-taking encompasses how someone thinks, feels, his/her opinions on the situation, and his/her perceptions of consequences. Being able to take someone’s perspective, and empathize with it, can lead to better decision making when working with others both online and offline.

In today’s lesson, we will try to take the perspectives of the characters in clips from a TV show. Each group will take the perspective of one character. Once all the groups have presented the perspectives of their characters, we will discuss how perspective-taking could have helped this situation. Keep in mind how perspective-taking can help decision making.

**NOTE:** If your class needs more scaffolding for the lesson, please use the following supplementary introductory materials.



## Lesson Introduction: Supplementary Materials

When thinking about perspective-taking, there are several key components to consider:

- Intent: What was this person intending to do? What were his/her motivations?
- Empathy/Emotional Responses: What was this person feeling? Is it possible to understand why this person felt this way?
- Consequences: What did this person perceive the outcomes of the situation or his or her actions to be? To whom and to what communities are the consequences most severe?

Students are likely to have generated these three factors or variants of them. Try to match their responses to the three factors.

You could also have the class go through the “Taking Perspective: Views from Youth” Lesson before the clips (or after the lesson is complete) to “practice” perspective-taking using text-based materials rather than media clips.

## Lesson Instructions

1. Introduce the lesson.
2. Break the class into small groups. Each group will be assigned a character (Lyla, Buddy, Ben, Brittany, Tami). Hand out the “Taking Perspectives” Prompt Sheets.
3. Watch the series of clips (in chronological order) with these components of perspective-taking in mind:
  - Emotional effects on their assigned characters.
  - Consequences to the characters and communities involved e.g., to the individual, to the school community, and to the cheerleading team, as well as outcomes to specific roles like parent, teacher, etc).
  - The intentions/motivations. (**NOTE:** it may be harder for students to pick up minor characters’ motivations. For example, Buddy may be motivated to look at the page because he feels responsibility to do so as concerned parent.)
4. Group presentation of the worksheet questions. (**NOTE:** Just going over the worksheet questions should generate a discussion. Alternate presentations could include: role-play, writing assignments, etc.)
5. Group discussion: The entire class should discuss each character’s perspective as a group and discuss the implications of perspective-taking. Use the guide questions below if necessary.



6. Alternate-use note: Another way to run this lesson is to have each group take on the perspectives of all characters. The clips could be shown multiple times; each time, the groups would focus on a different character within the clips and complete the appropriate sheet for each character. By using the curriculum in this way, students would be able to see the situation through multiple perspective firsthand. This use of the curriculum would likely make the run time of the lesson longer than a 45-minute period.

## Lesson Discussion Questions

There are many suggested questions listed below. Please use those you feel would be most appropriate to your class.

- General Non-Character-Specific Questions
  - Each group considered consequences to groups larger than their individual character. How did considering these consequences to larger groups affect your feelings about the situation? Should community-level harm have been considered by the stakeholders?
  - Even though it was online, the website had offline consequences for others and for offline communities. Do you think the participants on the site should have considered offline effects on others?
  - Are actions in an online community (like the slurs on the website) different than offline actions in a community (like the notes left on Lyla's locker at the school)? Why or why not?
  - Do you think people are more or less likely to take others' perspectives online? Why or why not?
  - Considering harm to others, consequences, a motivation, and emotional effects, was the website justified? Ethical?
  - Whose points of view most closely match one another? Whose don't match?
  - If everyone was in agreement that the website was justified, would it then be appropriate? Ethical? Why? Why not?
- General Character-Specific Questions
  - Ben tells Buddy, "I felt like I owed you an apology." Why do you think Ben feels this way? Should Brittany have considered her father's potential embarrassment in this situation?
  - Ben states that "no one deserves this [the website]," but clearly Brittany feels that Lyla deserves to be slammed in the website. What do you think causes Ben to have such a different perspective than his daughter?



- When Lyla is scolded by the cheerleading coach, Brittany asks, “Is it wrong to enjoy this?” Why do you think that Brittany enjoys seeing Lyla yelled at? Do you think it has anything to do with her motivations for starting the website?
- If the website had been about Brittany, how do you think she would have felt? Should Brittany have thought about this before creating the website?
- Tami’s role is that of guidance counselor in the school. What are her responsibilities? What consequences does she need to consider in her role?
- Buddy never tells Lyla he saw the site. Should he have told her?
- Value of Perspective-Taking Questions
  - Brittany’s perspective-taking is motivated by self interest (to be at the top of the cradle formation) and a desire to inflict pain on a rival. What changes to her perspective could have made Brittany’s actions more ethical?
  - Imagine you are Tami, and you have called both girls to your office. How would you use taking others’ perspectives to help the girls come to an understanding of each other?
  - Imagine you are the cheerleading coach. What is your perspective? How could taking squad members’ perspectives have helped you to manage the situation better?
  - Imagine you were in this situation. What would your perspective-taking be?
  - How could taking others’ perspectives have helped this situation?
  - How could taking others’ points of view online help you? What are the benefits of taking others’ points of view?
  - Whose actions in this situation were ethical?

## Concluding Takeaways

In today’s lesson, we examined multiple perspectives within one scenario. In this scenario, we saw how a lack of perspective-taking negatively impacted many individuals. Think about your own actions online—do you take the perspectives of others when you act? Trying to understand motivations, emotional responses, and consequences can help make better-informed decisions online. It is unlikely that Brittany would want someone to make a website with similar goals about her. It is important to think about the effects of our actions on others.





## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Engage in perspective-taking (includes consideration of others' motivations and feelings, as well as how others may be impacted by a particular course of action).
- Articulate why it's important to consider the perspectives of others when making decisions in online communities (e.g., reduces the risk of potential harm to others).

### Assessment Questions (Optional)

- You have a funny picture of your friend, Adam, and you want to post it online. How do you decide whether or not to post it?
- Give at least 1 reason why it's important to consider other people's perspectives/points of view when you post or read something online.



# I Thought You Should Know: Perspective-Taking Worksheet (Lyla)

## Directions

After watching the clips, try taking Lyla's perspective. Use the questions below as a guide.

*"I just thought, let them talk, you know. Let them say what they are going to say. And I'll just, tough it out."*

—Lyla

Lyla is a popular student at Dillon High School. She is the captain, and star, of the cheerleading team. She was the girlfriend of the football team's quarterback. Recently, she cheated on her boyfriend with another player on the football team named Tim Riggins. Her classmates participated in a website that slams Lyla for cheating on her boyfriend.

- What do you think motivates Lyla to visit the website? To not talk with Buddy? To want to leave the cheerleading team?
- What emotions do you think Lyla is feeling when she visits the website? When she is teased in school?
- From Lyla's perspective, what are the potential outcomes of the website? To her? To the team? To Buddy? To her family?



# I Thought You Should Know: Perspective-Taking Worksheet (Brittany)

## Directions

After watching the clips, try taking Brittany's perspective. Use the questions below as a guide.

*"Is it wrong that I'm enjoying this?"*

—Brittany

Brittany is Lyla's alternate on the cheerleading team. She recently set up a website where she and others make fun of Lyla publically.

- What do you think motivates Brittany to make the website?
- What emotions do you think Brittany was feeling when she made the website and feels as she taunts Lyla? Does Brittany show empathy towards others?
- What outcomes do you think Brittany expected the website would have? For herself? For Lyla? For the team?



# I Thought You Should Know: Perspective-Taking Worksheet (Tami)

## Directions

After watching the clips, try taking Tami's perspective. Use the questions below as a guide.

*"It was medieval. It was like 'The Scarlet Letter' or something, watching that girl walk across the cafeteria, and everybody just glared at her."*

—Tami

Tami is the school's guidance counselor. She often has to intervene in interpersonal conflicts within the school.

- What do you think motivates Tami to speak with Lyla about the teasing?
- What emotions do you think Tami is feeling when she sees Lyla is upset? When she sees the reactions of others to Lyla in the cafeteria?
- From Tami's perspective, what are the potential outcomes and consequences of the website? For Lyla? For the school? For the cheerleading team?



# I Thought You Should Know: Perspective-Taking Worksheet (Ben)

## Directions

After watching the clips, try taking Ben's perspective. Use the questions below as a guide.

*"I want you to know ... it's bad, I'm not going to lie to you.... I felt like I owed you an apology in person. Lyla doesn't deserve this, no matter what she did."*

—Ben

Ben is Brittany's father.

- What do you think motivates Ben to speak with Buddy about the website?
- What emotions do you think Ben is feeling when he talks with Buddy? When he realizes Brittany made the website?
- What potential outcomes do you think Ben perceives the website might have? For Lyla? For Brittany? For Buddy? For Buddy and Lyla's family? For Ben's own family?



# I Thought You Should Know: Perspective-Taking Worksheet (Buddy)

## Directions

After watching the clips, try taking Buddy's perspective. Use the questions below as a guide.

*"Stuff on the internet? What are you talking about?"*

—Buddy

Buddy is Lyla's dad and a successful car dealer in the town of Dillon. In addition to Lyla, he has other, younger children.

- What do you think motivates Buddy to visit the website?
- What emotions do you think Buddy is feeling when he sees the website?
- What potential outcomes do you think Buddy perceives when he looks at the website? For him as a father? For Lyla? For his family?



# IDENTITY

## Unit Overview

The Identity unit is designed to encourage critical thinking about self-expression and self-exploration with new media. The ultimate goal of these lessons is to create an understanding of the ethical dimensions—meaning, the positive or negative effects on *others*—associated with expressing one's identity, or exploring new identities, online.

### Key Questions

- How do different forms of self-expression online affect others?
- What are the potential benefits and harms to others?
- When does “identity play” cross the line and become identity deception?

A vital part of growing up is developing one's identity. Offline, we are tied to bodies and other inherited circumstances that set strong parameters on what and who we can be. Online, we have far more (though not limitless) freedom from these circumstances. Youth can use photos, interests, and “favorites” lists, along with other content, to play up—or hide—different aspects of their identities. They can engage in “identity play”—in which they explore and receive feedback on new identities (for example, a more confident self), or develop facets of the self (sexual or gender identities, for example) that they may not feel comfortable exploring offline.

Online self-expressions and forms of “identity play” can affect other people in various ways. On the positive side, youth who celebrate gay, lesbian, or other kinds of identities through blogs or social network profiles may uplift others who feel marginalized and unable to express themselves. On the other hand, some forms of online identity exploration can be deceptive, undermining relationships and causing distrust in communities.

The reality is that youth, and indeed all of us, still live much of our lives in a world in which a sense of who you are—and who you are not—matters. Understanding when and where identity play is appropriate, and when and where accuracy is necessary, are critical skills for youth today. When



presenting themselves and exploring new identities online, youth need to be reflective about the potential effects on other people and on the communities in which they engage.

## Ethical Thinking Skills

Ethical thinking skills highlighted in this unit:

- Perspective-taking, or striving to understand the motives and goals of individuals who engage in various forms of identity play.
- Considering one's roles and responsibilities when presenting one's identity in various online contexts.
- Reflecting on the potential benefits and harms to communities of different self-presentations.

## New Media Literacies

New media literacies highlighted in this unit:

- Online, a teen can present herself by practicing the new media literacy of performance—the ability to adopt alternative identities for the purpose of improvisation and discovery. Although youth may rarely decide to completely reinvent their identities online, they can and do engage in “identity play” —deliberate self-presentations, using text, images, and video to reshape, highlight, downplay, and cultivate different aspects of the self—with social media, such as blogs, social networks (Facebook and MySpace), online forums, and virtual worlds.
- Involvement in online communities can also nurture the skill of negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms. As teens participate in various online forums, social networks, or games, they can grasp the distinct norms and values of these different communities. This understanding can help teens present themselves in a given online space in ways that are both comfortable to them and consistent with the ethos of the communities.

## Unit Lessons

The Identity unit contains the following lessons:

- **Identity Play in Online Spaces**—This lesson is designed to help students explore how identity formation and experimentation occur through engagement with different roles, relationships, and ways of using technology. Students will consider the ways in which digital technologies offer new resources for identity exploration and self-expression. During the





activities in this lesson, students will watch two videos to stimulate discussion about how people bring forward different aspects of themselves as they interact with different people and move through different contexts. They will also consider how identity play is relevant to their own lives—how their own senses of self shift as they take on different roles and responsibilities in different situations. The lesson concludes with an activity that requires students to think through scenarios depicting youth using alternative identities for different purposes. Students are asked to judge whether the choices made in these identity performances are ethical. Designed by Katie Clinton, Henry Jenkins, Jenna McWilliams, and Jessica Tatlock (Project NML).

- **Linking Avatar and Self**—How do the identities we take on online relate to our offline identities and to an “authentic” sense of self? How can our online identities be harmful or beneficial to ourselves, to others we know, or to the larger communities of which we are a part? These are the questions addressed in the Linking Avatar and Self lesson. In this lesson, students try to match photos of gamers with photos of the characters they play; they then use these photos and quotes from young people to discuss the many motivations for online identity exploration, including the possible benefits and harms. Designed by Sam Gilbert (GoodPlay).



# Identity Play in Online Spaces

Katie Clinton, Henry Jenkins, Jenna McWilliams, Jessica Tatlock, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 8-12)

What is identity? How are online and offline identities related? What are some of the ethical dimensions of online identity play? In this lesson, students are introduced to the notion of “identity” and to the concept of “identity play”—the practice of trying out and deploying different identities in different contexts in order to experience and represent new ways of being in the world for both personal and intellectual development.

The lesson is designed to help students explore how identity-formation and experimentation occur through engagement with different roles, relationships, and ways of using technology. Also, students will consider the ways in which digital technologies offer new resources for identity exploration and self-expression.

During the activities in this lesson, students will watch two videos to stimulate discussion around how people bring forward different aspects of themselves as they interact with different people and move through different contexts. They will also consider how identity play is relevant to their own lives—how their own sense of self shifts as they take on different roles and responsibilities in different situations. The lesson concludes with an activity that requires students to think through scenarios depicting youth using alternative identities for different purposes. Students are asked to judge whether the choices made in these identity performances are ethical.

Ethical thinking skills highlighted in this lesson:

- Taking the perspectives of many community stakeholders.
- Recognizing the community-level consequences of individual decisions.



New media literacies highlighted in this lesson:

- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.
- Performance—the ability to adopt alternative identities for the purpose of improvisation and discovery.

## Learning Objectives

After this lesson, students should be able to:

- Understand that identity is not a fixed state, but a fluid and often context-driven way of being (or being positioned).
- Articulate the different aspects of themselves that they express as they move through different contexts.
- Explain some of the promises and perils related to online identity play.

## Materials Used

- **HIGH-TECH NOTE:** Internet access and the ability to watch and project videos available online
- Worksheets for each student

## Lesson Introduction

Begin with group discussion about identity in offline and online contexts.

Questions:

- What does the word “identity” mean to you?
- What are some of the different identities that occur in this school? [Who here plays a sport? Who plays music? Who is in student government? Who acts in plays or is part of a dance group? Who belongs to a club?]
- Can you have more than one identity?
- In the “real” world, can people choose to be whatever identity they want?
- How about in games—can people choose to be whatever identity they want?



- Who here has played a video game? Which ones? Who are some of your favorite characters in games? What does it feel like to play as those characters? In what ways do you behave differently as those characters? When playing a game, is the character you're playing in some sense you?
- Who here has a MySpace or Facebook page? What types of things are on your page? What do they say about you? Do you behave differently in offline and online spaces?
- What is the relation between online and offline identities? Is it possible for an online identity to feel "more real" than an offline identity?

## Activity #1: Exploring Identity Play

In this activity, students watch videos profiling two young people and the different ways they use technology to define their identities.

1. Have students watch the profile of Luis, which was produced for the Digital Generations project (<http://www.edutopia.org/digital-generation-profile-luis>). In this video, we see Luis move through many different spaces of his life (school, home, after-school programs, community) and we explore the ways he uses technology in relation to each.
2. Distribute "Sample Identity Map: Luis" and lead a group discussion using the following questions:
  - What roles does Luis play (brother, son, student, mentor, citizen) and what are some of the activities and tools he uses in performing those roles?
  - What responsibilities does Luis have to each of these contexts?
  - Are there moments when those responsibilities are in conflict? If so, what steps does he take to resolve those conflicts? (See, for example, the concerns raised by his family about the amount of time he spends in his after-school program).
  - How does he structure his time so that he is able to meet each of those responsibilities?
  - What steps does he take to integrate aspects of his cultural identity across these various roles and contexts (for example, the film shows him producing videos that speak to aspects of his Mexican-American background)?
  - Luis speaks Spanish in some contexts and English in others. How does this shape his identity in each space?
  - What aspects of his personality are most visible as we watch him interact in these different spaces (for example, being more serious or playful)?
  - Are there other things he changes about himself (for example, dressing differently for his public presentations than he dresses at home)?



- Luis mentions how multitasking allows him to do multiple things at the same time. Does it also allow him to adopt multiple identities at the same time?

**3.** View and then discuss the profile of Sam from the George Lucas Foundation's Digital Generations Project (<http://www.edutopia.org/digital-generation-profile-sam>).

**NOTE:** This site provides a range of profiles of young people, their relationships to technology, and the ways in which schools have responded to their passions and interests.

Teachers/facilitators should review the whole collection to see if more of these videos are relevant to their student's lives. In this story, we see many examples of the ways that Sam manipulates her appearance or assumes alternative identities as she plays around with new production processes. These video-production and gaming activities provide Sam with opportunities to pull back, critique and edit her performance, and become more attentive to the way she presents herself in her everyday life.

Discussion Questions:

- Sam is short for Samantha. Why might she choose to adopt this nickname?
  - What does Sam mean when she describes new media as her "second life"? What relationship has she constructed between her "first" and "second" lives?
  - Sam says that "I can be a different person if I want" when she takes on an avatar in World of Warcraft. What do you see as the advantages and downsides of this ability to transform identities?
  - How many different ways do we see Sam change her self-presentation in the course of this short video?
  - Sam enjoys directing her friends in videos and advises others on how to construct their avatars. In what ways do these activities also reflect her interest in "Identity Play"?
  - Sam is helping a young male college student create an avatar for a class project. After helping him to learn to adjust the avatar's physical appearance, she tells him that he could create a male avatar for himself. Why might he choose to do so? Why might he choose to remain in a female form as he enters the simulation?
- 4.** Transition to a discussion of identity play. Ask students to revisit Luis' Identity Map and think about how Sam's approach to identity is different. If we were to do a map for Sam, what kinds of markers or categories would we use to capture her identity performances?



5. Pass out “Sample Identity Map: Sam,” and work together to fill in the blanks, thinking about the ways in which identity performances can emphasize different types of characteristics. Explain that while Sam is consciously constructing alternative identities for herself, all of us are involved in identity play to some degree, though in the real world, we may have fewer options to radically transform who we are or to sit back and review our performances of self. We bring forward different aspects of ourselves as we interact with the various people in our lives or as we move through different contexts. Increasingly young people are deploying new technologies as resources to help them to manage these different roles and to facilitate different aspects of their identities. You might ask the class to consider the identities students take on when they enter the particular learning space they’re in. Class discussion might identify how people act in the classroom versus how they might act, say, at the mall or on the football field. Why is this the case?
6. Zero in on the concept of “identity play.” This conversation should introduce and highlight the new media literacy skill of performance—the ability to adopt alternative identities for the purpose of improvisation and discovery. Introduce the idea of “identity play” as describing how taking on alternative identities is often a means for exploration and discovery.

Discussion questions might include the following:

- Why do people take on different identities at different times and in different places?
- How does this reshaping of our identities resemble or differ from deception and misrepresentation? For example, when we play a part on stage in a play, is that the same thing as lying?
- What if we play a fictional character in an online game?
- What if we represent ourselves as someone we are not in an online discussion list?
- Is withholding information about yourself the same thing as deception?
- What if other people form false assumptions about who you are? At what point should you respond to or correct those misperceptions?
- Do you know people who take on “fake” or alternative identities in online spaces? Why do people do this?
- Is it ok to play with identities online? What are the limits?
- What are the benefits of identity play for young people? What are the drawbacks?
- Why do parents and other adults become concerned when young people take on alternate identities? To what extent are their concerns valid?



## Activity #2: Personal Identity Maps

Distribute blank copies of the Identity Map and Prompts. This identity map is intended to highlight the everyday identity performances that we all enact; it asks learners to identify several different contexts in which they perform different identities. Ask students to identify, by context, various identities they take on. Our goal is to have the students reflect on the multiple aspects of themselves that they share in different contexts.

Ask students to fill out as many of the blanks as possible, representing the different identities they have in different contexts or in terms of different roles they play in their lives (student, family member, hobbyist, etc.) Encourage students to fill out one of the squares with an online identity they have (in MySpace, Facebook, an online video game, a fan-fiction site, etc.).

Using the Identity Map, students are asked to describe the different identities they take on using several markers: name (or nickname), demeanor, appearance (physical, textual, or virtual). The goal in having them map out their identities is to help them explore more fully the ways in which people can have different senses of self (what we're calling identities) as they affiliate with different social groups and/or pursue different projects, practical and expressive. Point out that even the act of choosing to emphasize one category or marker (such as appearance or mannerism) over another (such as activity or function) reflects the identity they are performing in that context.

When students have completed their maps, they can be shared with the class either as a whole or in small groups, or the maps can be kept private. Alternatively, students may be asked to gather input from people who interact with them in the different spaces they describe and find out whether they agree or disagree with the students' self-descriptions.

Written reflection (or in-class discussion)

1. What does the word "identity" mean to you?
2. Were you surprised at how many different identities you have?
3. Imagine that people you know from the classroom (students or teachers) encountered you in the online space you identified. What do you think would be most surprising to them about how you perform identity and why? What if someone from the online space encountered you in the classroom?
4. How might you change your behavior if you knew your teacher or classmates were watching?
5. If you decided you wanted to change your identity in the classroom, would this be difficult?



6. If you decided you wanted to change your identity in an online space, what would be easy or difficult about doing this?
7. How do you think the Internet has changed how we think about identity?

### Activity #3: The Limits of Identity Play

1. The teacher/facilitator and students will work through the ethical dilemmas on the “Limits of Identity Play Scenarios” Handout; each scenario is designed to represent a common situation teens might encounter online.
2. Pass out the “Limits of Identity Play Scenarios” Handout to students. Walk through each situation and encourage them to reflect on it both from the point of view of the young person involved and from the point of view of others who might be impacted by that young person’s choices. For each scenario, ask them to consider:
  - Is it appropriate to adopt a fictional or alternative identity under these circumstances? Why or why not?
  - What motivates each person to adopt an alternative identity? Are these legitimate reasons? If so, what might be other ways to achieve the same goals? If not, why not?
  - Are some of these kinds of identity play easier to perform online than off? If so, what properties of digital media make it possible for us to take on identities other than our own?

Having discussed the examples, you might then push the students to consider how they would draw the line between “identity play” and “deception.” Our culture creates spaces—online games, fantasy conventions—where it is appropriate and even socially desirable to adopt fictional identities or engage in role-playing activities. Yet even in these spaces, harm can be done if these identities are performed with the intention to deceive. Understanding when and where identity play is appropriate requires solid skills in negotiation, including the ability to identify implicit social norms that determine what are and are not appropriate ways of interacting within specific communities. Particularly challenging here are those cases in which assuming identities allows young people to work around various mechanisms of social exclusion that can, in their own right, produce hurt and injustices.

3. Written reflection (or in-class discussion)





Having discussed as a group several of the scenarios with the students, you might consider having a student take on one of the situations as the basis for a short written assignment that will allow them to reflect more deeply on the motives and consequences of identity play and deception in the online world.

## Concluding Takeaways

By having students watch videos, fill out Identity Maps, and evaluate scenarios describing teens' identity performances, this lesson encourages students to think about identity as both a concept that applies to them and a "thinking tool" for analyzing the ways in which people do different kinds of identity performances in different spaces and as they pursue different goals (ranging from enacting identity play for the purposes of self-expression and social affiliation to enacting identity play for the purposes of taking on practical roles and responsibilities). As the digital realm offers a new arena for the exploration of identity, a central goal of the lesson is to introduce students to the ethical dimensions of identity play, specifically the consequences of individual identity performances at both the personal and the community level.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

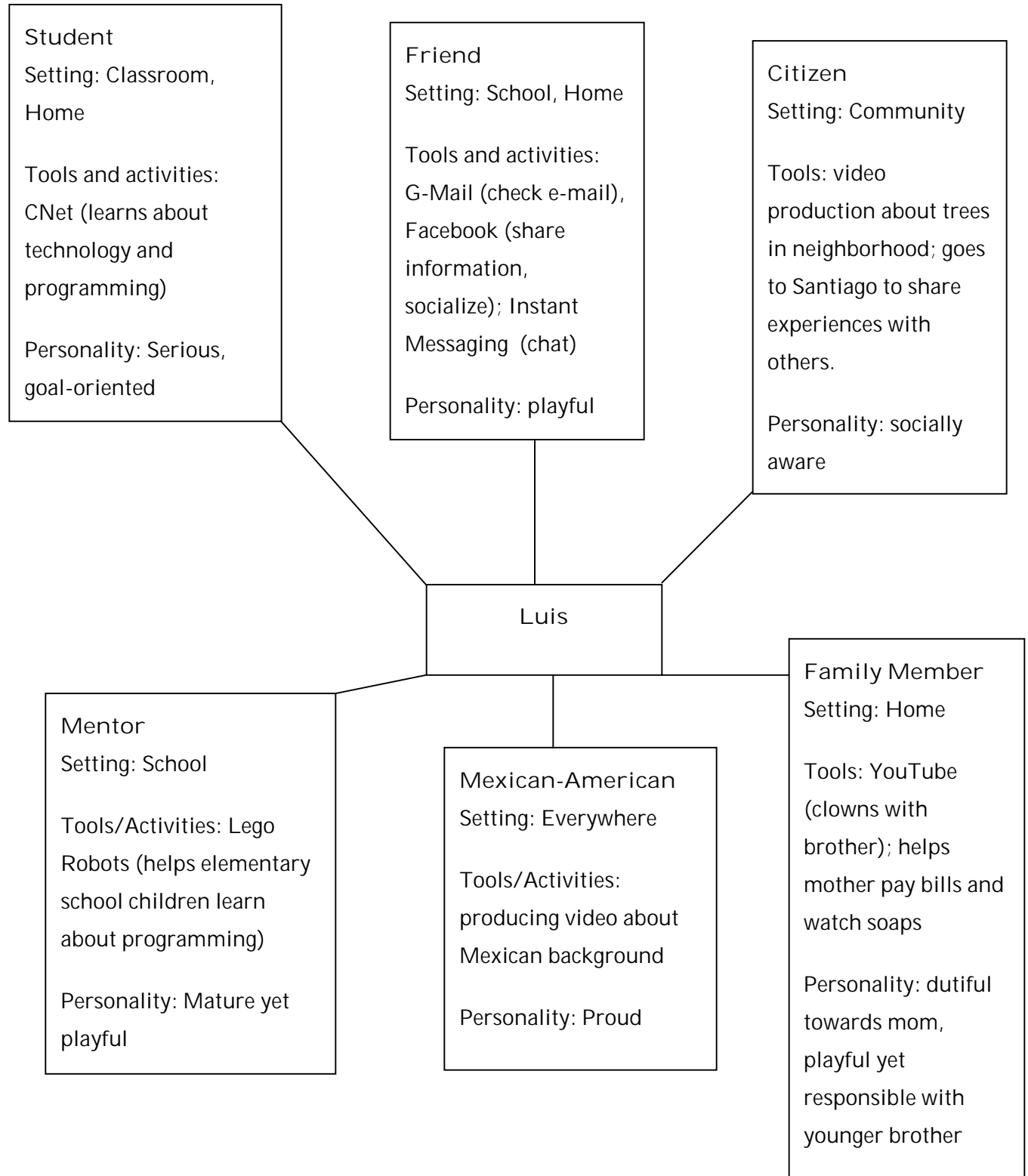
- Understand that identity is not a fixed state, but a fluid and often context-driven way of being (or being positioned).
- Articulate the different aspects of themselves that they express as they move through different contexts.
- Explain some of the promises and perils related to online identity play.

### Assessment Questions (Optional)

- Name 3 contexts (at least one should be an online context) and describe what aspects of yourself are the same and what aspects of yourself are different across each context. (Possible contexts include: school, sports team, home, Facebook, World of Warcraft)
- What are some benefits to being different online?
- When might being different online be a problem? Who might it be a problem *for*?

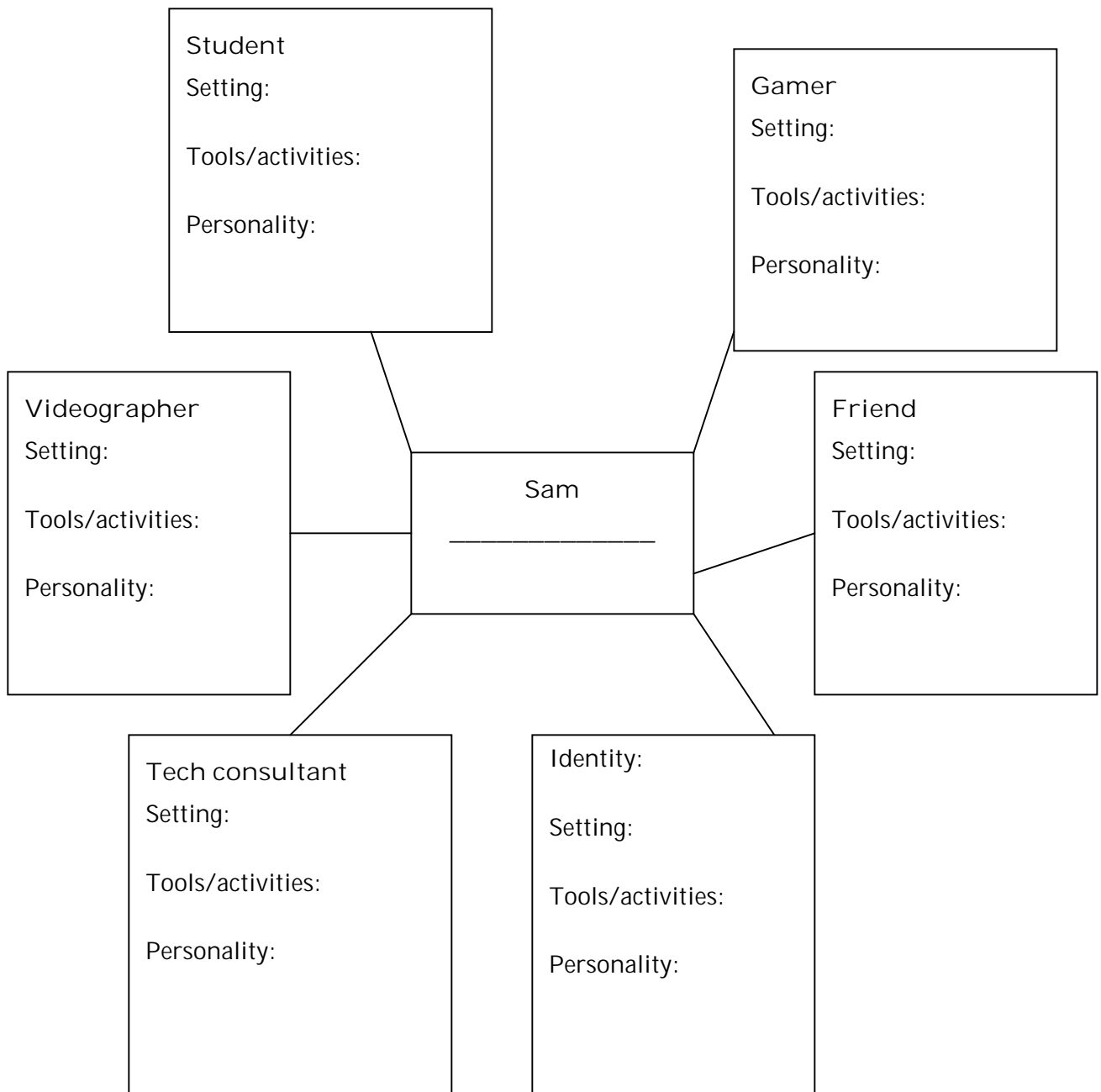


# Sample Identity Map





# Sample Identity Map: Sam





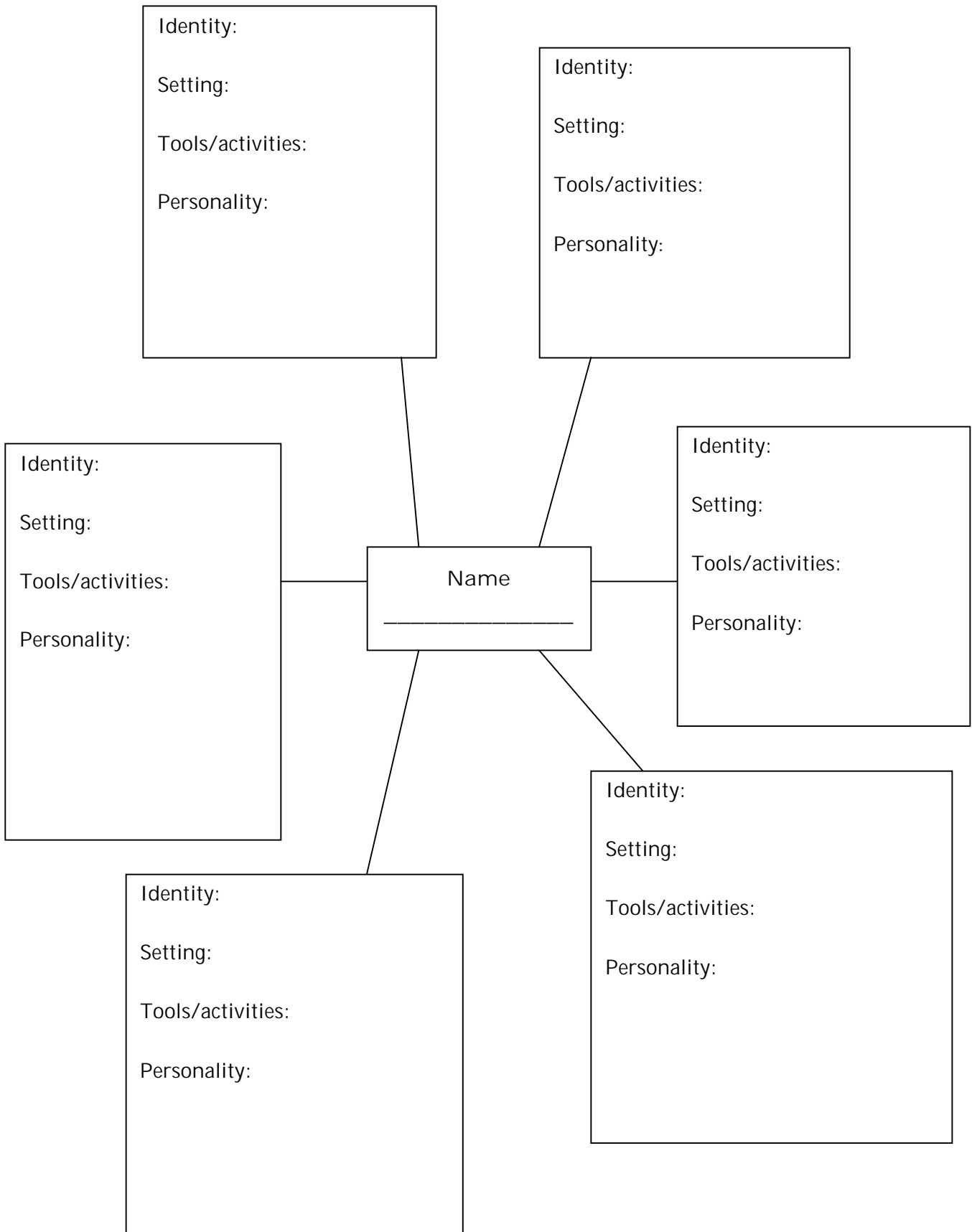
# Identity Map

## Instructions

The worksheet below is intended to offer you a space to consider how you perform different identities in different situations, or contexts. Fill in the boxes with some of the different contexts in which you think you perform distinct and different identities. Ideally, at least one of these contexts would be an online space. Sample contexts might include: English class, the football field, at home, MySpace or Facebook, or a fan-fiction site or similar online social network. Here are some prompts to help you think about different identities:

Prompts:

- What name(s) do people call you by in each setting?
- What do you get to do (or state / pretend you do) in each place?
- What can't you do (or state / pretend to do) in each place?
- How do you dress (or state / pretend to dress) differently?
- What do you get to say (or what can't you say) in each place?
- How do you behave in this place?
- How do you think other people would describe you in this context?
- What responsibilities do you have?
- What technologies do you use?
- What activities support your being a particular way?
- What elements of yourself do you carry with you into each of these contexts?
- Are any of these identities "false" or do they simply represent different aspects of who you are?





# The Limits of Identity Play

## Instructions

The teacher/facilitator and students will work through the following ethical dilemmas, each designed to represent common situations teens encounter online.

Prompts:

- Is it appropriate to adopt a fictional or alternative identity under these circumstances? Why or why not?
- What motivates each person to adopt an alternative identity? Are these legitimate reasons? If so, what might be other ways to achieve the same goals? If not, why not?

### Scenario #1

Jose is interested in a girl from his class and he knows she hangs out in an online community for teen girls. He adopts a female persona to enter this space and see what he can find out about her likes and dislikes.

### Scenario #2

Asuka has been made fun of by others participating in an online discussion forum because of her Asian name. She adopts an Anglo name for her future posts.

### Scenario #3

Patrice is a shy girl at school but when she plays *World of Warcraft* she is aggressive.

### Scenario #4

Devin's parents do not want him to reveal personal information online, so he has constructed an alternative identity which allows him to "share" aspects of his life with others.

### Scenario #5

Paul has a problem he can't talk about with his friends or family. He masks his identity so he can speak more openly in an online support network.



#### Scenario #6

Casey is a Harry Potter fan who likes to dress up and attend conventions. Casey and her friends pretend to be “Slitherian” and have formed strong social bonds about their shared identification with this house from J.K. Rowling’s book series.

#### Scenario #7

Sonia wants to be taken seriously in a fan community. She knows many participants have a bias against younger members. So, she doesn’t tell people her age and hopes her maturity will speak for itself.

#### Scenario #9

Sarah’s parents have told her that they don’t want her to have a Facebook page. She creates one using a fake photograph and a fictional identity.

#### Scenario #10

When Amulya’s contributions to a discussion list come under attack from other members, she creates a second account and writes a letter of support for her position under a fake name.

#### Scenario #11

Steve pretends to be another student in his class, creating a fake home page as a practical joke.

#### Scenario #12

Hector wants to criticize a school policy but is worried about getting into trouble with administrators and teachers. He posts his comments anonymously.



# Linking Avatar and Self

Sam Gilbert, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12; potentially younger)

This lesson is designed to get students thinking about their online identities and the identities of others. After briefly discussing what it means to have an online identity, students try to match photographs of 8 people to 8 photos of the characters or avatars that those people play as in a variety of online games. These photos were selected from a larger set of portraits by Robbie Cooper of *The New York Times*; if you would like to use different photos or give students more photos to match, a slideshow of Cooper's portraits can be found at:

[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)

After discussing the photographs, students read and discuss several identity statements, quotations from actual young people interviewed for the GoodPlay project. We encourage you to use the quotations in other ways so as to best address the needs and capacities of your students, but we have found that they work nicely with the avatar photos.

In discussing their matching guesses, the actual pairings of people and avatars, and the provided identity statements, students are encouraged to think about a) how each character might be similar to or different from its matching person; b) the many possible reasons why each person chose the character that they chose; and c) the possible benefits and harms of identity play online.

Ethical thinking skills highlighted in this lesson:

- Perspective-taking, an ethical thinking skill that involves evaluating problems from the others' points of view. There are many possible motivations for and responses to identity play, and so taking the perspectives of others is important for navigating the ethical issues associated with identity.





New media literacies highlighted in this lesson:

- Performance—the ability to adopt alternative identities for the purpose of improvisation and discovery.
- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

## Learning Objectives

After this lesson, students should be able to:

- Understand when, how, and why people's identities differ online and offline.
- Describe a variety of common motivations for online identity play.
- Describe possible benefits and harms that may come from deciding to be different online.

## Materials Used

- "Identity Statements" Handout (1 per student)
- "Avatar Photos" Handout (1 per student)
- "Person Photos" Handout (1 per student)

## Lesson Introduction

Take a show of hands:

- How many of you have played as a character or an avatar for an online game?
- Have a profile on Facebook or Myspace or another social network?
- Have a screenname for IMing?
- These are all examples of online identities. Can you think of other online identities that you have?

We'll be talking about these kinds of identities and others, seeing what people are like online, and seeing when our identity online is the same as it is offline, and when it might be different. To start, we're going to look at some pictures.

## Lesson Instructions

- I. Introduce the photographs. Here is some relevant background:



Robbie Cooper, a photographer for *The New York Times*, was interested in these same questions, and so decided to use photography as a way of thinking about online and offline identities. He took portraits of people and of the characters and avatars that they play as in a variety of online games.

2. Students are given two sheets, one with portraits of 8 people, another with the avatars/characters that each of those 8 people plays in an online game. They should take a few minutes to try to match each portrait with its avatar. See the “Facilitator Key” Handout for answers.
3. Go through each person, asking for students to present their guesses and explain why they think X character matches with the person. We’ve found it best to reveal the answers as you go along, discussing each match in turn. Use the Avatar Matching discussion questions from the Lesson Discussion Questions section as necessary.
4. Lead the class in reading the quotations from the GoodPlay project’s interviews with young people that are related to how people think about their online identities. See the “Perspectives Key” Handout for notes on the promises and perils associated with each quotation. Discuss each quotation using questions from the Lesson Discussion Questions section as necessary. Possible transition:

I’m sure not all of you play online games, but these same questions—about when we are different and when we are the same online—apply to other things you do online as well.

5. Transition into a concluding discussion, using the final set of questions from the Lesson Discussion Questions section as necessary.
6. Optional extension: Have students take 5-10 minutes to draw a picture of what their avatar might look like if they played on online game. Give students an opportunity to share and explain their drawings to the class.

## Lesson Discussion Questions

### Avatar Matching Questions

- How did you know that [X] fit with [Y]?
- How is X avatar similar to Y person? How is it different?
- Why do you think [X] plays as [Y]? What motivates him or her? (Probe for multiple possible motivations.)



### Identity Statements Questions

- What is X person trying to say?
- Anybody agree/disagree? Why?
- What are the promises and perils associated with X person's perspective?
- Looking back to the 8 people we discussed before—might any of them be examples of what X person is talking about in their quote? Do any of them contradict what X person is saying?

### Concluding Questions

- When might it be fun to be different online? Which person do you think is having the most fun with their online identity?
- How might it be helpful to be different online? How might it be helpful to be the same? (Ask for examples from the 8 photograph pairs and based on the quotations.)
- When might it be a problem for other people? (Ask for examples from the 8 photograph pairs and based on the quotations.)

## Concluding Takeaways

There is a lot of freedom online: often you get to decide how to present yourself to other people—what pictures to put up, what to write about yourself, what character to play as. For the many reasons that you all have pointed out, sometimes it's beneficial when your identity online is different—it may allow you to express different parts of yourself than you do offline; it may be fun or funny; and it may be more appropriate to the community that you are a part of online. And sometimes identity play can be harmful—it may be misleading to others, and it may prevent you from forming closer relationships with people online. When deciding for yourself what to be like online, I hope you can think back to examples we looked at today and make good choices.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Understand when, how, and why people's identities differ online and offline.
- Describe a variety of common motivations for online identity play.
- Describe possible benefits and harms that may come from deciding to be different online.

### Assessment Questions (Optional)

- Describe at least 3 reasons that someone might want to present themselves differently online than they are offline.
- Name, for any one of the avatar-person examples, at least one possible benefit and at least one possible harm of that particular identity presentation.



# Linking Avatar and Self

## Avatar Photos



a)



b)



c)



d)

Photos by Robbie Cooper for The New York Times Magazine. <[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)>

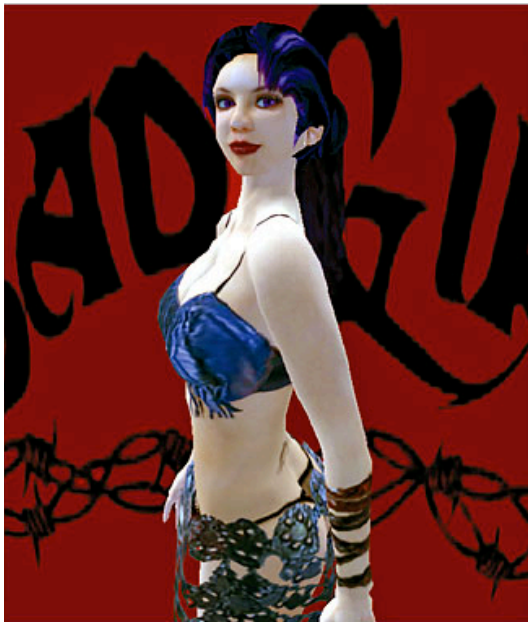




e)



f)



g)



h)

Photos by Robbie Cooper for The New York Times Magazine. <[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)>



# Linking Avatar and Self

## Person Photos

Matching  
Avatar  
Letter:

\_\_\_\_\_

1)



2)



Matching  
Avatar  
Letter:

\_\_\_\_\_

Matching  
Avatar  
Letter:

\_\_\_\_\_

3)



4)



Matching  
Avatar  
Letter:

\_\_\_\_\_

Photos by Robbie Cooper for The New York Times Magazine. <[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)>





Matching  
Avatar  
Letter:

\_\_\_\_\_

5)



6)



Matching  
Avatar  
Letter:

\_\_\_\_\_

Matching  
Avatar  
Letter:

\_\_\_\_\_

7)



8)



Matching  
Avatar  
Letter:

\_\_\_\_\_

Photos by Robbie Cooper for The New York Times Magazine. <[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)>





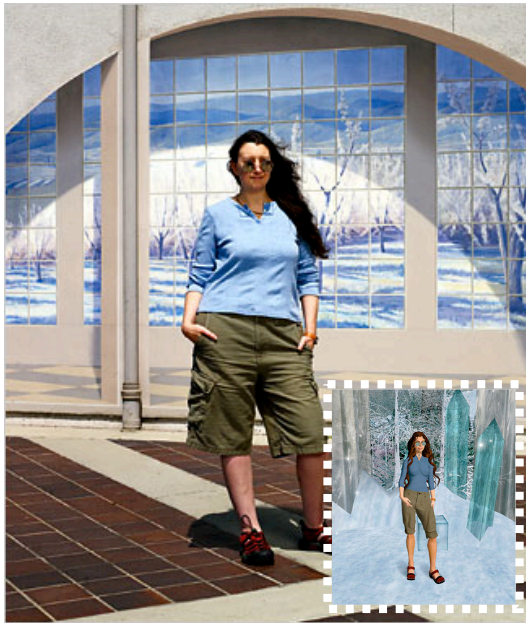
# Linking Avatar and Self

## Facilitator Key

Matching  
Avatar  
Letter:

H

1)



2)



Matching  
Avatar  
Letter:

B

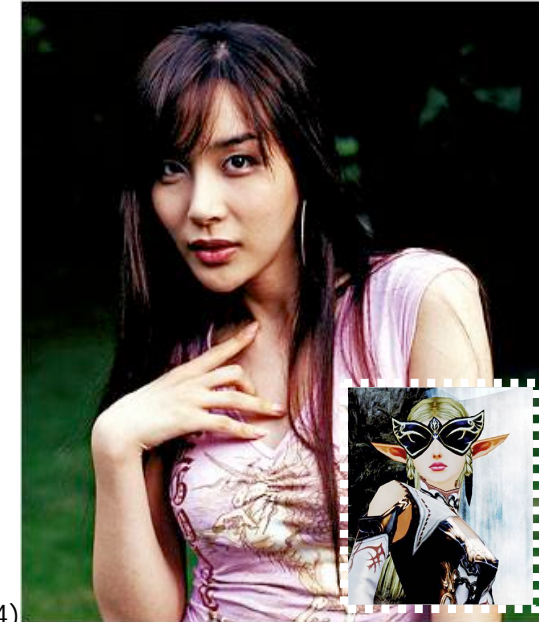
Matching  
Avatar  
Letter:

E

3)



4)



Matching  
Avatar  
Letter:

F

Photos by Robbie Cooper for The New York Times Magazine. <[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)>



Matching  
Avatar  
Letter:

C

5)



6)



Matching  
Avatar  
Letter:

A

Matching  
Avatar  
Letter:

D

7)



8)



Matching  
Avatar  
Letter:

G

Photos by Robbie Cooper for The New York Times Magazine. <[http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617\\_AVATAR\\_SLIDESHOW\\_1.html](http://www.nytimes.com/slideshow/2007/06/15/magazine/20070617_AVATAR_SLIDESHOW_1.html)>



# Linking Avatar and Self Perspectives

Below are quotations from high school and college students who were interviewed for the GoodPlay Project. As you read what Arthur, Robert, Becca, and Jeff have to say about identity online, consider the possible promises and perils associated with each perspective.

## Arthur

"If it wasn't for AIM, I don't think I would have become friends with a lot of people that I am today, like offline.... It was almost like a confidence booster.... I didn't really ever get nervous when I was talking to people online, especially a girl that I liked. [Online], you don't have to show your emotions as much, or you can hide emotions a lot easier. So, it's a good stepping stone, definitely."

## Robert

"It seems to happen more on MySpace than Facebook, but people usually seem to make themselves seem cooler than they are, make a fake personality for themselves on the Internet.... If they're faking on the Internet and you meet them in real life, you don't know what to expect of them...It's sort of like a whole disconnection thing that could limit a friendship."

## Becca

"When you're in high school and you're in middle school, you can't always be honest with who you are; there's a lot of stigma and cliques and stuff. So, when I was blogging, it was a way of me really expressing myself and saying 'this is me'."

## Jorge

"[B]y talking to people online, I can learn what their real point of view is because more likely than not, they're going to be honest because they probably will never meet you in real life. And they want to present themselves as an honest, trustworthy person."





# Linking Avatar and Self

## Perspectives Key

Below are quotations from high school and college students who were interviewed for the GoodPlay Project. As you read what Arthur, Robert, Becca, and Jeff have to say about identity online, consider the possible promises and perils associated with each perspective.

### Arthur

"If it wasn't for AIM, I don't think I would have become friends with a lot of people that I am today, like offline.... It was almost like a confidence booster.... I didn't really ever get nervous when I was talking to people online, especially a girl that I liked. [Online], you don't have to show your emotions as much, or you can hide emotions a lot easier. So, it's a good stepping stone, definitely."

Promise: People uncomfortable with socializing or sharing themselves with others offline can form valuable relationships online and build confidence that might lead to strong offline relationships

Peril: People uncomfortable with socializing or sharing themselves with others offline might come to rely upon the Internet as a way of socializing with others at a safe distance, and never be pushed to take risks and connect with others in offline social contexts.

### Robert

"It seems to happen more on MySpace than Facebook, but people usually seem to make themselves seem cooler than they are, make a fake personality for themselves on the Internet.... If they're faking on the Internet and you meet them in real life, you don't know what to expect of them.... It's sort of like a whole disconnection thing that could limit a friendship."

Promise: People have a lot more control over how they come across to others online, which can help someone put a "best foot forward" when introducing themselves to new friends, potential employers, etc.

Peril: With this control comes the ability to represent yourself in ways that are dishonest or deceptive, which can harm yourself and others, particularly when such deceptions come to light.



## Becca

"When you're in high school and you're in middle school, you can't always be honest with who you are; there's a lot of stigma and cliques and stuff. So, when I was blogging, it was a way of me really expressing myself and saying 'this is me'."

Promises: Many people have trouble expressing themselves or otherwise do not realize themselves in offline contexts; the Internet can help these people find more supportive communities in which they can better express themselves to others.

Perils: Investing in a strong, supportive online community may come at the expense of one's investment in offline communities and relationships.

## Jorge

"[B]y talking to people online, I can learn what their real point of view is because more likely than not, they're going to be honest because they probably will never meet you in real life. And they want to present themselves as an honest, trustworthy person."

Promises: Because there may be fewer risks associated with sharing aspects of oneself with others online, it is often possible to create very strong and intimate relationships that might be difficult to form offline.

Perils: There are also low risks associated with lying or deceiving others online, and such deception is often hard to identify, so one should be careful in who and how they trust online.



# PRIVACY

## Unit Overview

The Privacy Unit is designed to encourage young people to reflect on the opportunities and risks associated with the capacity to share information with vast audiences on the Internet. A strong emphasis is placed on the responsibility to consider potential effects on oneself and on others of disclosure and concealment of information online.

### Key Questions

- What are the boundaries of sharing information about oneself and others online?
- What are the potential benefits of being able to share information online? What are the potential harms—to yourself and to others?
- In what circumstances can concealment of personal information—and anonymity—be beneficial versus harmful?

Traditional notions of privacy are being challenged by new media environments in which youth heavily engage. Online social networks, forums, and blogs provide rich opportunities to network, communicate, and share information with vast audiences.

There are both promises and risks for young people associated with these opportunities. By creating a profile and sharing at least some personal information online, a young person can participate in small, private online communities or large, public networks. Youth who lack offline supports may turn to online forums and communities. In these contexts, participants can post anonymously in order to protect their identities as they share sensitive information, obtain needed support, or give support to others.

At the same time, disclosing information online can be harmful to youth if they fail to consider the ways in which the information they share about themselves and others could be used. danah boyd describes four properties of online environments that suggest the need for caution. These properties include the persistence, searchability, and replicability of information posted online, and the presence of invisible



audiences.<sup>1</sup> Given these properties, the everyday decisions young people make regarding what to disclose, to whom, and how, become urgently important. Youth need to be in the habit of reflecting on the potential consequences, for themselves and for others, of such decisions.

## Ethical Thinking Skills

Ethical thinking skills highlighted in this unit:

- Perspective-taking, in order to understand the views of individuals who disclose or choose not to disclose in online contexts, and to consider the potential impact on others of disclosing information online.
- Considering one's roles and responsibilities when seeking and sharing information about themselves and others online.

## New Media Literacies

New media literacies highlighted in this unit:

- Networking—the ability to search for, synthesize, and disseminate information; in other words, networking creates opportunities to share with others.
- Judgment—the ability to evaluate the reliability and credibility of different information sources, including friends and peers.
- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms—is important. A young person who can discern the norms of information sharing in different online communities can make more mindful decisions about the potential implications of sharing a given photo with her Facebook network or posting a personal story on her blog.

## Unit Lessons

The Privacy Unit contains the following lessons:

- **Being Anonymous**—This lesson is made up of three activities that focus on the power of non-disclosure of identity and the broader social and political potentials that individual and collective anonymity hold. Students explore situations in which they choose to disclose or hide personal information, and discuss the guiding principles behind these decisions in online and offline contexts. Students then consider questions of anonymity in a broader historical and

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<sup>1</sup> boyd, danah. (2007). Why youth (heart) social networking sites: The role of networked publics in teenage social life. In D. Buckingham, (Ed.), *Youth, identity and digital media*. Cambridge, MA: MIT Press.



social context through an examination of the Federalist Papers, a series of anonymous essays that proved critical to the adoption of the American Constitution. Working together, they discuss the normative and ethical dimensions of being anonymous in different scenarios. Students then watch and discuss two short news clips about a group calling itself “Anonymous,” which hides its identity both online and in the “real world.” Designed by Steve Schultze and Erin Reilly (Project NML).

- **Facebook for All**—This lesson is designed to encourage youth to explore their own conceptions of privacy and those of others, particularly older adults. Participants create a mock social network profile (on paper only) for an important adult in their lives; in so doing, they are asked to consider how their own mental models of privacy online may align or misalign with those of others. The lesson encourages sharing the mock profile with the adult as a basis for discussion of the similarities and differences in their respective beliefs about online privacy. Designed by John M. Francis (GoodPlay).
- **Trillion-Dollar Footprint**—In this lesson, participants role-play as producers for a reality TV program, “Who Wants To Be a Trillionaire?” Tasked with choosing the last contestant for the program, the producers are given the fictionalized results of extensive Google searches about two applicants, including information dating back five or more years from their social network profiles, blog posts, newspaper articles, etc. Based on this information, participants are asked to consider the credibility of each applicant and his/her suitability for the program. After this exercise, participants are prompted to consider how they interpreted the information they found (especially discrepancies about a candidate); their beliefs about how to handle the privacy of others and the ethics of “Googling”; the role of co-creation of identity in privacy management; and their strategies for managing their own “digital footprints.” Designed by Sam Gilbert (GoodPlay).





# Being Anonymous

Steve Schultze and Erin Reilly, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 11-12)

This lesson is made up of three activities that focus on the power of non-disclosure of identity and the broader social and political potentials that individual and collective anonymity hold.

In the first activity, students explore situations in which they choose to disclose or hide their personal information. Students will discuss how they make these decisions in both online and offline contexts, and whether they feel that there are any guiding principles behind these decisions.

In the second activity, students consider questions of anonymity in a broader historical and social context. They are first introduced to the Federalist Papers, a series of anonymous essays that proved critical to the adoption of the American Constitution. They then work together to chart norms in different scenarios in which one might choose to be anonymous, and consider what conduct is appropriate in those situations.

In the third activity, students watch and discuss two short news clips about a group calling itself “Anonymous,” which hides its identity both online and in the “real world” (**NOTE:** these news clips describe controversial protests of the Church of Scientology), and practice navigating the tension between identifying themselves and anonymity.

Ethical thinking skills highlighted in this lesson:

- The ability to reflect on roles and responsibilities within a community.
- The ability to recognize the community-level consequences of individual decisions.

New media literacies highlighted in this lesson:

- Judgment—the ability to evaluate the reliability and credibility of different information sources.
- Play—the capacity to experiment with one's surroundings as a form of problem solving.



**NOTE:** While dealing with ethical dilemmas of anonymity, this lesson could also be used in a history or social studies class to explore the Constitutional era and the modes of argument that formed our government. In that case, a teacher/facilitator may wish to incorporate something like the “Factional Feud” activity described by the Delaware Social Studies Education Project’s Democracy Project here: [http://www.udel.edu/dssep/lessons\\_and\\_resources/factional\\_fued.htm](http://www.udel.edu/dssep/lessons_and_resources/factional_fued.htm)

During this lesson, students will:

1. Make judgments about disclosure of identity and personal information.
2. Engage in a discussion that examines and questions those judgments.
3. Evaluate and have the opportunity to revise their initial judgments.
4. Present and defend the ethical dimensions of their final judgments.

## Learning Objectives

After this lesson, students should be able to:

- Understand that norms of privacy and disclosure vary across contexts.
- Describe reasons for disclosure or non-disclosure in different contexts, and the effects of those decisions on safety, trust, and persuasion.
- Weigh the risks and benefits (to themselves and others) of anonymity in different contexts.
- Make informed choices about whether to disclose or hide their personal information in

## Materials Used

- For Students:
  - “Federalist Papers” Handout (included)
- For Teacher/Facilitator:
  - News video links (require Internet access):
    - <http://www.myfoxla.com/myfox/pages/Home/Detail?contentId=3894628&version=7&locale=ENUS&layoutCode=VSTY&pageId=1.1.1&sflg=1>
    - <http://www.cnn.com/video/#/video/us/2008/05/08/wynter.scientology.online.war.cnn>
  - “Anonymous Scenarios” Grid (attached), Axis of Anonymity (attached)
  - Link to a free hosted message board site, e.g.:



- <http://invisionplus.net>
- <http://www.proboards.com>

## Lesson Introduction

Ask students to define anonymity in their own lives. When is it used? Why is it used?

After defining the concept of anonymity, brainstorm and describe different contexts in which young people might choose to disclose their identity or personal information. Create a list as a group.

Through discussion, define:

- Anonymous: whose name is not known or not given; lacking individuality or distinctiveness; obscuring somebody's identity, or allowing somebody to go unnoticed.
- Pseudonymous: bearing or written under a name that is not the correct name of the person concerned.

Some conversation starters:

- At school, what medical or personal issues do you discuss? And with whom? If a friend confided in you a serious problem, when would you feel obligated to tell a trusted adult?
- In what situations do you tell someone your first and last name? How do you decide what information about yourself to share with people you meet, online and off?
- Are there any situations in which you prefer to remain anonymous? Why do you think police offer anonymous tip lines? Would you ever leave an anonymous note for someone?
- What information do you share on online social networks? Would there be a difference if teachers or parents were on the site? What information would choose to write on a friend's profile and what information would you put into a private message?

For each scenario, point out that there is a tension between withholding and sharing information. This lesson explores these tensions.

## Activity #1: Anonymity in the Personal and Community Space

1. Lead a structured discussion of various scenarios in which people act anonymously to different degrees. Structure this discussion using the Axis of Anonymity (attached), which prompts students to consider whether particular actions are socially acceptable or socially unacceptable to the goals of the person who is speaking anonymously; and, as well, to consider whether those particular actions are appropriate from the perspective of a variety of groups, such as friends,



peers, adults – even the targeted subjects of the anonymous activity. There are no correct answers; instead, the goal is to see if the group can come to a consensus about how to judge each scenario in terms of:

1. Its appropriateness according to the goals of the person who is speaking anonymously.
  2. Its appropriateness according to the social norms of a certain group or institution.
2. Describe the Axis to the class.
  - The horizontal axis asks you to consider whether the scenario is acceptable based on social norms of privacy.
    - Explain that they should consider the following questions when deciding where the scenario falls on the horizontal axis: Is the action acceptable by a certain group or institution? Or would the general public approve?
  - The vertical axis asks you to consider whether the scenario is acceptable based on the goals of the person who is speaking anonymously.
    - Explain that they should consider the following questions when deciding where the scenario falls on the vertical axis: Can you make a good argument for the acceptability of the users' choices? How and why might their responses be similar to or different from yours?
3. Use the axis to plot and discuss the scenarios brainstormed in the introduction.
4. Distribute the Anonymity scenarios to the class, and briefly describe the situations. Break the students into groups and ask them to plot one of the scenarios. The groups should be prepared to show where they plotted each scenario and describe their rationale for their plotting choice.
5. Lead the class in a larger discussion. Plot the scenarios together on the board, and ask the students to help plot the different scenarios with respect to the goals of the anonymous person and its social appropriateness.

During the discussion, you may wish to highlight questions such as:

- Why have some cases of anonymous speech become socially acceptable, whereas others have not?
- Should the ability to remain anonymous be absolute?
- Are there cases in which remaining anonymous is helpful to the individual but is not socially acceptable?
- Is it okay to speak anonymously in a socially unacceptable way in order to make a point?



- How does anonymity serve to protect the individual in question? How can it hurt others?
- 6.** Introduce the two video clips by explaining that anonymity is a consideration not only in terms of safety and trust, but also in terms of speaking freely or forming consensus. Regardless of what you might think about the particular messages of the people in the following clips, it is clear that they are using anonymity as a tool. As the students watch the videos, they should consider whether the tool is being used responsibly or not.

Play the videos (requires Internet access):

- Fox News story about Scientology and Anonymous:  
<http://www.youtube.com/watch?v=8f4GQethVgk>
- CNN story about Scientology and Anonymous:  
<http://www.cnn.com/video/#/video/us/2008/05/08/wynter.scientology.online.war.cn>

Additional scenarios to plot are available through these additional resources:

- University of Kansas' Michael Wesch's project on Anonymous:
    - <http://ksudigg.wetpaint.com/page/Anonymity+Project>
    - <http://ksudigg.wetpaint.com/page/Final+Videos>
- 7.** Lead a discussion, addressing some of the following questions:
- Is "Anonymous" misusing anonymity?
  - Do students use anonymous as a first or a last resort? Are students doing something illegal by using "Anonymous"?
  - Why does "Anonymous" feel that it must speak anonymously? Does this seem like a legitimate argument?
  - Is there a big difference between "Anonymous" in the first video and the second?
  - How is anonymity different for a group united under a pseudonym like "Anonymous"? Does it mean that all of the members should take responsibility for anything that one of them says?
  - Does anonymity give "Anonymous" more or less persuasive force?
  - How should "Anonymous" be held accountable for unacceptable actions?
  - How does "Anonymous" serve to protect the individual? How can "Anonymous" hurt others?



## Activity #2: Excerpts from the Federalist Papers

**8.** Introduce the historical context of the Federalist Papers by reviewing the Excerpts from the “Federalist Papers” Handout. In short:

- The United States was in a formative period, and many were calling for a Constitution.
- Various groups felt strongly about this issue, and there was heated debate between the *federalists* and the *anti-federalists*.
- Starting in 1787, several essays appeared in newspapers and elsewhere, written under the name “Publius” —a group of writers (Alexander Hamilton, James Madison, and John Jay) advocating for a constitution.
- This collection of essays later became known as the Federalist Papers, and is seen as one of the critical reasons that the United States Constitution came to be.
- Additional Information on the Federalist Papers:
  - <http://www.foundingfathers.info/federalistpapers/>
  - [http://en.wikipedia.org/wiki/Federalist\\_Papers](http://en.wikipedia.org/wiki/Federalist_Papers)
  - <http://www.gradesaver.com/the-federalist-papers/study-guide/>

**9.** Lead a discussion of the *Federalist Papers*, including (similar questions to above):

- How and why did the people involved stay anonymous?
- Was “Publius” misusing anonymity?
- Why does “Publius” feel that it must speak anonymously? Does this seem like a legitimate argument?
- How is anonymity different for a group united under a pseudonym like “Publius”? Does it mean that all of the members should take responsibility for anything that one of them says?
- Does anonymity give “Publius” more or less persuasive force?
- How should “Publius” be held accountable or argued against?

**10.** You may wish to ask the students to discuss the following statement by the Supreme Court in a 1995 Supreme Court ruling (*McIntyre v. Ohio Elections Commission*):

- “Protections for anonymous speech are vital to democratic discourse. Allowing dissenters to shield their identities frees them to express critical, minority views....



Anonymity is a shield from the tyranny of the majority.... It thus exemplifies the purpose behind the Bill of Rights, and of the First Amendment in particular: to protect unpopular individuals from retaliation ... at the hand of an intolerant society."

- 11.** In the context of the above discussions and the statement by the Supreme Court, conduct a discussion that revisits the various scenarios (and other additional scenarios suggested by students) raised at the start of class. Using the Axis of Anonymity, lead the class in the process of revisiting the "charting," where different scenarios belong. Encourage students to voice different opinions, using this as an opportunity to highlight varying justifications.

### **Activity #3: Debate as Anonymous, Pseudonymous or Yourself**

This part involves student engagement with the above issues and allows students to practice navigating tensions related to privacy and anonymity. In this activity, the teacher/facilitator sets up a message board on which students can discuss and debate issues—anononymously, pseudonymously, or under their real names. This activity is best conducted over several days, during which students have the ability to post messages in their free time.

**NOTE:** It would be good to review Our Space, Our Guidelines: Recommended Guidelines as some of the material discussed in this activity could be controversial and requires negotiating norms of the group and establishing a safe space for discussion.

- 1.** Begin by setting up a new forum for your class, using one of the free web services such as <http://invisionplus.net> or <http://www.proboards.com>.
  - You may wish to first spend some time browsing forums created by other users to familiarize yourself with the system.
  - You may also wish to review some of the documentation for the forum system.
  - You should also create at least one "anonymous" account, which is really just a normal account for which you share the password with your students. For example, you might create an account with name "publius" and password "publius."
- 2.** Choose the area(s) of discussion for your class and create sub-forums for these areas. Alternatively, you might leave this up to your students to choose three discussions from the list of relevant topics for teens.



3. The forums could be seeded with contentious questions or simply have a set of suggested guidelines. Consider what topic areas might provoke debate. You might want to incorporate a debate from another area that you are currently studying or refer to the attached handout: Sample Debate Topics.
4. Introduce the forum software to the class, explaining the idea that this is a place in which they can debate anonymously, pseudonymously, or under their real names. In order to encourage their participation, you may wish to assign individual students to write initial calls to debate (similar to *Federalist 1*) or to write one yourself.
5. Ask your students to participate in the three discussions. However, have them choose out of a hat at random which discussion they will enter as anonymous, pseudonymously and using their real name. This random choice will allow for a balance of all three voices in each discussion. You may also choose to structure it so that students must assume a different role (as anonymous, pseudonymously, and using their real names) each time.
6. Set aside time in class over the next several days to review and discuss the forum posts as they appear.
7. In a follow-up class, discuss the benefits and disadvantages of anonymous posting. Discussion questions include:
  - Does posting anonymously allow more freedom in what you say? Is this a good thing?
  - Did posting anonymously change what you wrote? The tone of what you wrote?
  - When you read anonymous comments not written by you, what did you think of them?
  - How does one build credibility in an anonymous environment?
  - If students have posted under their real names or pseudonyms, has this helped or hurt their arguments?
  - Anonymity allows expression without clear accountability. Are there norms that one should follow despite the lack of accountability?
  - When posting as part of a pseudonymous group, what if someone posts something that you disagree with using a name you have used?
  - Does anonymity allow you to protect yourself from personal attacks? Is that a good thing?
8. Optional low-tech version—Put a box in the classroom, and ask students to write a stance/message/opinion about the debate question each day and put that into the box. Use the same rules about being anonymous or using pseudonymous or real names as you have





described. Each day, aggregate and summarize these opinions for the class. This can go on for a week's time, and then use the discussion questions listed above.

## Concluding Takeaways

The new media landscape gives rise to new issues related to privacy and disclosure. This lesson asks students to consider their own “take” on privacy. What is privacy? What are different forms of privacy? What are the benefits and risks of anonymity? When might anonymity be a means for responsible social conduct? What reasons might a person have for disclosure or non-disclosure? Through use of an Axis of Anonymity, students are given the chance to develop a framework for thinking about the consequences—for the individual and for the wider society or community—of withholding or sharing information.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Understand that norms of privacy and disclosure vary across contexts.
- Describe reasons for disclosure or non-disclosure in different contexts, and the effect of those decisions on safety, trust, and persuasion.
- Weigh the risks and benefits (to themselves and others) of anonymity in different contexts.
- Make informed choices about whether to disclose or hide their personal information in various online and offline contexts.

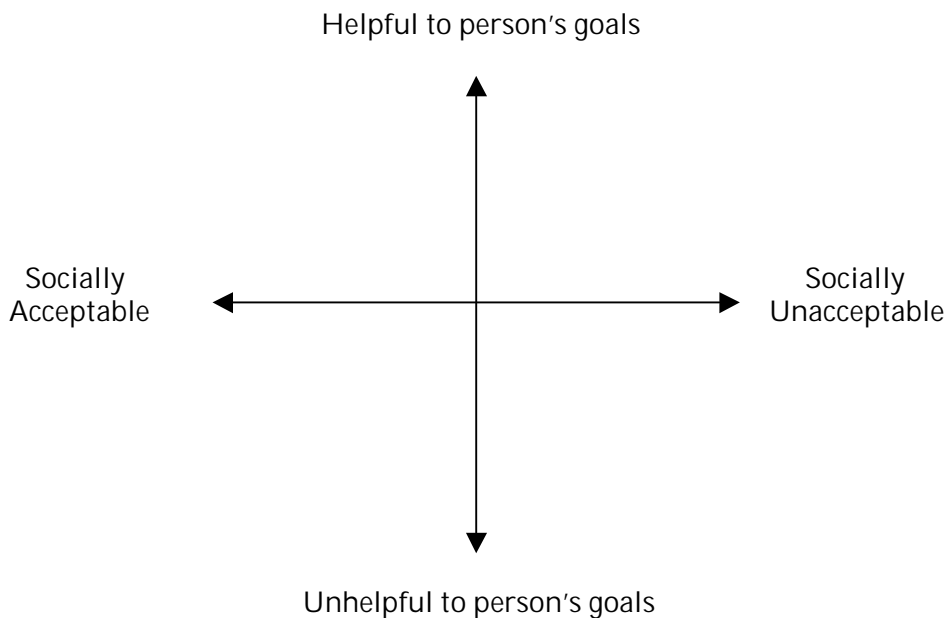
### Assessment Questions (Optional)

- Your health teacher has set up an online discussion forum for students to ask her questions and talk to one another about various health-related topics. She lets students decide whether to post anonymously, pseudonymously, or using their real names. What are the advantages and disadvantages of each?
- Name 1 online space and 1 offline space in which you spend a fair amount of time (e.g., friend's house, homeroom, Facebook, YouTube). What are the norms of privacy and



# Axis of Anonymity

Directions: Plot the different scenarios with respect to the goals of the anonymous person and the social appropriateness.



Understanding the Axis:

- The horizontal axis asks you to consider whether the scenario is acceptable based on social norms of privacy.
  - Consider the following questions when deciding where it falls on the horizontal axis: Is the action acceptable by a certain group or institution? Or would the general public approve?
- The vertical axis asks you to consider whether the scenario is acceptable based on the goals of the person who is speaking anonymously.
  - Consider the following questions when deciding where it falls on the vertical axis: Can you make a good argument for the acceptability of the users' choices from a social- and/or participatory-media perspective? How and why might their responses be similar to or different from yours?



# Excerpts from the Federalist Papers

|                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Federalist #1</i>                                                                                                                                     | "After an unequivocal experience of the inefficiency of the subsisting federal government, you are called upon to deliberate on a new Constitution for the United States of America.... I propose, in a series of papers, to discuss the following interesting particulars..." – <i>Publius</i>                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <i>Federalist #9<br/>The Union as a<br/>Safeguard Against<br/>Domestic Faction<br/>and Insurrection</i>                                                  | "A firm Union will be of the utmost moment to the peace and liberty of the States, as a barrier against domestic faction and insurrection.... The proposed Constitution, so far from implying an abolition of the State governments, makes them constituent parts of the national sovereignty, by allowing them a direct representation in the Senate, and leaves in their possession certain exclusive and very important portions of sovereign power. This fully corresponds, in every rational import of the terms, with the idea of a federal government." – <i>Publius</i>                                                                                                                                                     |
| <i>Federalist #38<br/>The Conformity of<br/>the Plan to<br/>Republican<br/>Principles</i>                                                                | "What, then, are the distinctive characters of the republican form? ... It is essential to such a government that it be derived from the great body of the society, not from an inconsiderable proportion, or a favored class of it; otherwise a handful of tyrannical nobles, exercising their oppressions by a delegation of their powers, might aspire to the rank of republicans, and claim for their government the honorable title of republic." – <i>Publius</i>                                                                                                                                                                                                                                                             |
| <i>Federalist #47<br/>The Particular<br/>Structure of the<br/>New Government<br/>and the<br/>Distribution of<br/>Power Among Its<br/>Different Parts</i> | "The accumulation of all powers, legislative, executive, and judiciary, in the same hands, whether of one, a few, or many, and whether hereditary, self-appointed, or elective, may justly be pronounced the very definition of tyranny. Were the federal Constitution, therefore, really chargeable with the accumulation of power, or with a mixture of powers, having a dangerous tendency to such an accumulation, no further arguments would be necessary to inspire a universal reprobation of the system. I persuade myself, however, that it will be made apparent to every one, that the charge cannot be supported, and that the maxim on which it relies has been totally misconceived and misapplied." – <i>Publius</i> |
| <i>Federalist #78<br/>The Judiciary<br/>Department</i>                                                                                                   | "There is no position which depends on clearer principles, than that every act of a delegated authority, contrary to the tenor of the commission under which it is exercised, is void. No legislative act, therefore, contrary to the Constitution, can be valid. To deny this, would be to affirm, that the deputy is greater than his principal; that the servant is above his master; that the representatives of the people are superior to the people themselves; that men acting by virtue of powers, may do not only what their powers do not authorize, but what they forbid." – <i>Publius</i>                                                                                                                             |



T H E  
F E D E R A L I S T :  
ADDRESSED TO THE  
PEOPLE OF THE STATE OF  
NEW-YORK.

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N U M B E R I.

*Introduction.*

AFTER an unequivocal experience of the inefficacy of the subsisting federal government, you are called upon to deliberate on a new constitution for the United States of America. The subject speaks its own importance; comprehending in its consequences, nothing less than the existence of the UNION, the safety and welfare of the parts of which it is composed, the fate of an empire, in many respects, the most intersting in the world. It has been frequently remarked, that it seems to have been reserved to the people of this country, by their conduct and example, to decide the important question, whether societies of men are really capable or not, of establishing good government from reflection and choice, or whether they are forever destined to depend, for their political constitutions, on accident and force. If there be any truth in the remark, the crisis, at which we are arrived, may with propriety be regarded as the era in which

A

that








# Sample Debate Topics

- **Sexting**—The practice of teens taking naked photos of themselves and sending them to friends via cell phones, called "sexting," has alarmed parents, school officials, and prosecutors nationwide, who fear the photos could end up on the Internet or in the hands of sexual predators. But some legal experts say the definition of sexting has expanded to such an extent that it could be setting a dangerous precedent. Is this violating teens' rights to freedom of expression?
- **The death penalty**—This is a controversial topic that tries to answer the question: how can we balance the safety of the public against the rights of the individual? Many feel that no one has the right to take the life of a fellow human being, while others insist that the punishment must fit the crime.
- **Violent video games**—The question of censorship and the role it plays in our society is always a hot-button issue. Do violent video games encourage young people to become more violent? Or are video games a harmless pastime? Are there levels of acceptable violence, and if so, what are those levels?
- **Standardized testing**—Should schools use standardized testing? Proponents on both sides of the debate energetically defend their beliefs. One side believes that standardized tests don't actually test how smart youth really are. The other side asks: If not standardized tests, then what? How will we assess how well children are doing in school?

**NOTE:** Students are likely to enjoy brainstorming their own controversies to debate.



# Anonymity in Different Scenarios

| Anonymous                                                                                                                                                                                                                                                                                                                                                                                                                                     | Banksy                                                                                                                                                                                                                                                                                                                                                                                                                                           | OpEd                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | MySpace                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Unabomber                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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|                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                              |                                                                                                                                                                                                                                                                                                                                                                |
| <p>An online group calling itself “Anonymous” has taken up protests against the controversial Church of Scientology. When protesting, many members wear masks to hide their identity. They claim that this protects them against retaliation. They also coordinate on the web, often posting to message boards anonymously or pseudonymously. In July 2008, Anonymous placed its signature Guy Fawkes masks on statues throughout Boston.</p> | <p>Pseudonymous graffiti artist “Banksy” has spread his art on buildings worldwide—often with a theme of social commentary. The organization “Keep Britain Tidy,” says that Banksy’s work is vandalism. He has said, “If you have a statue in the city centre, you could go past it every day on your way to school and never even notice it, right—but as soon as someone puts a traffic cone on its head, you’ve made your own sculpture.”</p> | <p>Many newspapers have an opinions page, on which anonymous authors state their opinions—unedited by the newspaper’s editorial staff. Inventor of the “Op-Ed” concept Howard Bayard Swope is credited as saying, “It occurred to me that nothing is more interesting than opinion when opinion is interesting, so I devised a method of cleaning off the page opposite the editorial, which became the most important in America... and thereon I decided to print opinions, ignoring facts.”</p> | <p>When creating a MySpace account, users must decide on a username as well as how much information to reveal about themselves. This might affect their ability to gain friends, or to gain credibility with others. Sometimes people reveal much of their information to everyone, and at other times they restrict information to friends. Some people have created accounts claiming to be other people and even use those accounts to criticize others.</p> | <p>Theodore Kaczynski is an anarchist anti-technologist who mailed bombs to various targets from 1978 to 1995. He signed the accompanying letters with the initials “FC” (which stood for “Freedom Club”). The popular press referred to him as the “Unabomber.” He wrote a manifesto, demanding that the New York Times and the Washington Post publish it. Later that year, his brother identified him and the FBI raided his remote cabin.</p> |



# Facebook For All!

John M. Francis, The GoodPlay Project

## Facilitator's Guide Classroom Version

### **Lesson Overview** (Grades 8-12)

This lesson is designed to encourage youth to explore their own conceptions of privacy and those of others, particularly older adults. Students create mock social network profiles for important adults in their lives (on paper only); in so doing, they are asked to consider how their own mental models of privacy online may align or misalign with those of others. The lesson encourages sharing the mock profile with the adult as a basis for discussion about the similarities and differences in their respective beliefs about online privacy.

Ethical thinking skills highlighted in this lesson:

- **Perspective-Taking**—Both online and offline, standards of privacy vary among communities, contexts, and individuals. Being able to understand and take the perspectives of others in regard to privacy helps users of online communities participate responsibly and ethically.

New media literacies highlighted in this lesson:

- **Networking**—the ability to search for, synthesize, and disseminate information.
- **Judgment**—the ability to evaluate the reliability and credibility of different information sources.
- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

There are a few key privacy considerations that are unique to online settings and may arise in subsequent discussion around this lesson:<sup>1</sup>

- **Unknown audience**—the size and scope of the audience in many online spaces is vast and unknowable.

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<sup>1</sup> boyd, danah. (2007). Why youth (heart) social networking sites: The role of networked publics in teenage social life. In D. Buckingham, (Ed.), *Youth, identity and digital media*. Cambridge, MA: MIT Press



- Searchability—with increasingly advanced search technology, almost any information is available for public consumption.
- Replicability—content online can easily be copied, pasted, and sent or published to any number of contexts where it may be considered inappropriate.
- Persistence—if content has been replicated and published in multiple places online, it may be difficult or impossible to take it off the Internet

**NOTE:** Please be aware that this lesson asks students to create a mock social network profile for a third party. Out of respect for the privacy of others, the teacher/facilitator should make it clear that students should NOT share specific details of the profile with others, including the facilitator. The purpose of the activity is to provide students an opportunity to reflect on the differing standards of privacy online rather than to disclose personal information. In the discussion portion of the lesson, students should be able to talk about general types of information that they might share without disclosing specific details.

## Learning Objectives

After this lesson, students should be able to:

- Articulate the similarities and differences between their own standards of privacy and those of others, particularly their parents, teachers, and other important adults in their lives.
- Consider the varying standards of privacy that exist online.
- Understand that digital communities often contain multiple, overlapping contexts.
- Identify the importance of managing the contexts of disclosures and be able to articulate how they would navigate various contexts in their own digital experiences.

## Materials Used

- “Drunken Pirate: Article
- “Youth Perspectives on Privacy,” Student Copy
- “Youth Perspectives on Privacy,” Facilitator Copy
- “Facebook For All” Student Instructions and Profile Template





## Lesson Introduction

1. Read the accompanying article titled “College Sued Over ‘Drunken Pirate’ Sanctions” with students, or assign as previous night’s homework. The purpose of the article, about a young teacher-in-training named Stacy Snyder, is to encourage students to think about the meaning of privacy and the importance of understanding the context of disclosure online. Snyder’s case highlights how the privacy decisions we make online can have important consequences, especially when there are different expectations and standards for what is considered private information. The information we reveal about ourselves can take on varying significance depending on the context in which it is disclosed. Use the following questions to guide the discussion:
  - Do you think Millersville University was justified in disqualifying Stacy Snyder from earning her teaching degree because of her MySpace page? Why or why not?
  - Should Stacy have an expectation of privacy online? Why or why not? Should the context of the photo be taken into consideration? How?
2. Read aloud the “Youth Perspectives on Privacy” Student Copy, which includes quotes from young people who were asked in research interviews about their experiences dealing with privacy online. The youth talk about the ways in which they approach the issue of privacy and represent a range of perspectives on the meaning of online privacy. In discussing each quote, you may use the guide questions included on the “Youth Perspectives on Privacy,” Facilitator’s Copy. Once you have read through all the quotes, ask students the following question:
  - Which quote(s) best represent the way you think about privacy online? Why?

**NOTE:** Depending on the amount of time available to complete this lesson, both lesson introductions need not be completed. Either the “Drunken Pirate” article or the “Youth Perspectives” quotations can be used independently or as separate mini-lessons.

## Lesson Instructions

3. Introduce the lesson by passing out the “Facebook For All” Student Instructions and reading them with the class:
  - Imagine one of your parents wants to sign up for a Facebook profile and asks for your help in getting started. In this lesson, you will create a mock social network profile for your parent or another important adult in your life. The person should be someone you



know well who doesn't already have a social network profile (e.g., parent, grandparent, older sibling, other relative, older friend, etc.)

- Use the form on page three to design the profile. Even if you are not a Facebook user, fill out the form as best you can.
- Fill out the profile based on the information you know about the person and in a way that you think he/she would most want to be represented online. You can leave any fields blank—those listed are just suggested fields you have the option of using. Include whatever information you feel the person in the profile would most likely share about him/herself in a Facebook profile.
- Accessibility Guidelines:
  - Assume that the profile would be on a site that is accessible to the general public (e.g. not just for people of a specific profession or other specialized group).
  - Assume that privacy settings are set to public/open so that anyone on the site can view the profile.

**IMPORTANT NOTE:** Out of respect for the privacy of others participating in this activity and of the subject of your profile, DO NOT share your completed profile form with others, including the facilitator. You should work on this lesson individually.

4. When the entire class has filled out the profile template, lead a class discussion using the questions below as a guide
5. At-Home Extension (OPTIONAL): After completing the profile, take it home and show it to the person who it represents. Tell him/her about the purpose of the activity—to explore the different contexts and standards of privacy. Ask your subject the following questions and record his/her answers:
  - Do you feel like this profile accurately represents you? If not, why?
  - Do you feel comfortable with all the information that was included about you? Is there anything you would add or take away?
  - Would you feel comfortable having friends see this profile? What about colleagues from work?
  - Would you create your profile differently? If yes, how so?



## Lesson Discussion Questions

1. How did you decide what information to include in the profile? Was there anything you were unsure or uncomfortable about? Why? Have you ever seen information posted on an online social network that made you uncomfortable?
2. When you were creating the profile, did you consider who might see it? Do you think it is appropriate for both the work environment and the social/friend environment? Why or why not? If it is not appropriate for both settings, how might you change it to make it so?
3. Without saying what it is, was there any important information about the person that you chose not to include on the profile? If yes, why? Did you include anything that is not completely accurate? Anything humorous/joking? Why? What was the purpose?
4. How would you change the information you provided if you could change the site privacy settings?
5. Do you think the subject of the profile would create his/her profile differently? If yes, how so? If no, have you ever talked with him/her about what should go on a social network profile?

## Concluding Takeaways

By asking students to take the perspective of an adult, this lesson encourages reflection on the varying standards of privacy that people might have online. Not only might there be an intergenerational difference between youth and adults when it comes to privacy, but standards may also differ between individuals within youth peer groups. A recognition of these varying perspectives is important for youth in thinking about what levels of privacy are appropriate for them, about the consequences of their decisions, and about the considerations they must make in order to respect the privacy wishes of others.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Articulate the similarities and differences between their own standards of privacy and those of others, particularly their parents, teachers, and other important adults in their lives.
- Consider the varying standards of privacy that exist online.
- Understand that digital communities often contain multiple, overlapping contexts.
- Identify the importance of managing the contexts of disclosures and be able to articulate how they would navigate various contexts in their own digital experiences.

### Assessment Questions (Optional)

- Choose two different online spaces and consider what type and how much personal information people generally post about themselves in each one. Explain how the standards of privacy for each space are similar and/or different.
- Give two examples of how your standard of privacy online differs from the privacy standards of an adult in your life, a peer, or an online community. If you think you are in complete alignment, describe your privacy standard online and explain how it's the same as others.
- Choose an online space that you visit frequently and name the different groups of people who can see some or all of what you post there (e.g. close friends, classmates, parents, siblings, etc.). Next, describe at least two ways that you can manage your privacy in this space.



# Facebook For All!

## College Sued Over "Drunken Pirate" Sanctions

Woman claims teaching degree denied because of single MySpace photo

APRIL 26, 2007—A Pennsylvania woman claims that her teaching career has been derailed by college administrators who unfairly disciplined her over a MySpace photo that shows her wearing a pirate hat and drinking from a plastic cup. In a federal lawsuit, Stacy Snyder charges that Millersville University brass accused her of promoting underage drinking after they discovered her MySpace photo, which was captioned "Drunken Pirate." The picture from Snyder's MySpace page (which she says was snapped at a costume party outside school hours) can be seen below.

In her complaint, Snyder, a 25-year-old single mother of two, says that Millersville officials discovered the image last May, while she was a senior working as a student-teacher at Conestoga Valley High School. A university official told her that the photo was "unprofessional" and could have offended her students if they accessed her MySpace page. At the time the "Drunken Pirate" photo was taken, Snyder was of legal age to drink, though her lawsuit notes that the photo "does not show the cup's contents."...

Despite good grades and solid performance evaluations, Snyder claims that school officials improperly denied her a bachelor of science in education degree and a teaching certificate. The university, Snyder added, instead granted her a bachelor of arts degree last May 13. Because the school refuses to confirm that she satisfactorily completed her student teaching requirements, Snyder claims that she has been unable to secure certification from Pennsylvania's Department of Education. Snyder's lawyer, Mark Voigt, told TSG (TheSmokingGun.com) that his client now works as a nanny. He added that school officials should actually be "celebrating" Snyder, a mother of two young children who returned to school to get a teaching degree.



Source: TheSmokingGun.com

<http://www.thesmokinggun.com/documents/crime/college-sued-over-drunken-pirate-sanctions>



# Facebook For All!

## Youth Perspectives on Privacy, Facilitator Copy

Brandon

"What makes me feel secure [about my privacy online] is everyone is human, so anything I could say, I'm sure someone is saying something worse.... I feel like definitely a really small fish in a huge sea, and that sea is just getting bigger and bigger. I also kind of taught myself to not worry about it. Well, at first I was kind of really self-conscious on the Internet, but over time, I kind of lost that part of me."

*This quote demonstrates how Brandon considers the issue of the unknowable audience—it makes him feel more secure in his online disclosures. He says he has become less sensitive and worried about online disclosures.*

*Questions to consider: Does the vastness of the Internet make you feel more or less secure regarding your privacy? Do you think the Internet is changing how people think about privacy? What are the benefits and risks associated with this perspective on privacy?*

Cristina

"If you're on Facebook, you really don't have that much privacy. But the nice thing about a network site like Facebook is it gives you the personal option to limit your privacy. You can make yourself invisible. But if you're going to be on a social networking site, there's really no point to be absolutely invisible and not available to people. The purpose is to network and have people be in touch with you."

*Cristina brings to the fore the issue of searchability, pointing out that Facebook and other online social networks exist for the explicit purpose of disclosing information and finding information about others.*

*Questions to consider: How important is it for you that people can find information about you online? What are the benefits and risks associated with this perspective on privacy?*

David

"A friend of mine wrote something [on his blog] about how he was feeling suicidal or something, and someone at the school found it and put him in a youth hospital, the adolescent care unit. And it sort of



made me realize, maybe not at that time, but I've sort of seen since then that what you do online has real world consequences."

*David's quote also raises the issue of unknown audiences and how disclosed information is perceived or interpreted by the audience.*

*Questions to consider: When you post information about yourself or others online, do you consider how it might be interpreted by others? If so, does that affect what you post? How? What are the benefits and risks associated with this perspective on privacy?*

Stephanie

"To me [privacy on my blog] means being able to kind of control who can see it at times when I need to, and at other times, fine—that the world can read it, it's really okay."

*Stephanie's quote raises the question of how much control a person can have over the information he/she posts online at a time when information can be replicated and spread rapidly over the Internet.*

*Questions to consider: How much control can you expect to have over information that you post online? Do you feel comfortable with the amount of control you have over your personal information online? Why or why not? What are the benefits and risks associated with this perspective on privacy?*

Thomas

"I think [the Internet] is a pretty public place, and if you have things on there, you shouldn't care if people can be able to see them. And if there's something you don't want people to see, you shouldn't [post it].... Again, usually if a picture is online, it's pretty open, and who's to say they're not supposed to be looking at it? I know if I was going to look at a picture and it's online, I would think to myself, 'Well, it's here, no one is telling me not to look, so why can't I?'"

*Thomas' quote once again highlights the issue of unknown audiences online and the tensions inherent when people approach online interactions with different expectations for privacy.*

*Questions to consider: In your opinion, should people have an expectation for privacy online? Why or why not? What are the benefits and risks associated with this perspective on privacy?*

Julia

"I would say my LiveJournal—it's exactly who I am. It's exactly what I'm feeling, exactly what I think about everything, things that you don't really feel like you can trust people to tell or that you can express to someone. Like if I have a problem, it's really hard for me to talk to someone face-to-face, so through there, I can just let it all go."



*Julia highlights one of the benefits of online disclosure—she feels more free to express her thoughts and emotions without worrying about being judged by others. Not having to face people directly also offers her more time to reflect and think through problems in her life.*

*Questions to consider: Do you find it easier to communicate with others when you don't have to see them face-to-face? What might be the harms for Julia if she "lets it all go"?*





# Facebook For All!

## Youth Perspectives on Privacy, Student Copy

Brandon

"What makes me feel secure [about my privacy online] is everyone is human, so anything I could say, I'm sure someone is saying something worse.... I feel like definitely a really small fish in a huge sea, and that sea is just getting bigger and bigger. I also kind of taught myself to not worry about it. Well, at first I was kind of really self-conscious on the Internet, but over time, I kind of lost that part of me."

Cristina

"If you're on Facebook, you really don't have that much privacy. But the nice thing about a network site like Facebook is it gives you the personal option to limit your privacy. You can make yourself invisible. But if you're going to be on a social networking site, there's really no point to be absolutely invisible and not available to people. The purpose is to network and have people be in touch with you."

David

"A friend of mine wrote something [on his blog] about how he was feeling suicidal or something, and someone at the school found it and put him in a youth hospital, the adolescent-care unit. And it sort of made me realize, maybe not at that time, but I've sort of seen since then that what you do online has real world consequences."

Stephanie

"To me [privacy on my blog] means being able to kind of control who can see it at times when I need to, and at other times, fine—that the world can read it, it's really okay."

Thomas

"I think [the Internet] is a pretty public place and if you have things on there, you shouldn't care if people can be able to see them. And if there's something you don't want people to see, you shouldn't [post it].... Again, usually if a picture is online, it's pretty open, and who's to say they're not supposed to be looking at it? I know if I was going to look at a picture and it's online, I would think to myself, 'Well, it's here, no one is telling me not to look, so why can't I?'"



Julia

"I would say my LiveJournal—it's exactly who I am. It's exactly what I'm feeling, exactly what I think about everything, things that you don't really feel like you can trust people to tell or that you can express to someone. Like if I have a problem, it's really hard for me to talk to someone face-to-face, so through there, I can just let it all go."



# Facebook For All!

## Student Instructions

1. Imagine one of your parents wants to sign up for a Facebook profile and asks for your help in getting started. In this lesson, you will create a mock social network profile for your parent or another important adult in your life. The person should be someone you know well who doesn't already have a social network profile (e.g. parent, grandparent, older sibling, other relative, older friend, etc.)
2. Use the form on page 3 to design the profile. Even if you are not a Facebook user, fill the form out as best you can.
3. Fill out the profile based on the information you know about the person and in a way that you think he/she would most want to be represented online. You can leave any fields blank—those listed are just suggested fields you have the option of using. Include whatever information you feel the person in the profile would most likely share about him/herself in a Facebook profile.
4. Accessibility Guidelines:
  - Assume that the profile would be on a site that is accessible to the general public (e.g., not just for people of a specific profession or other specialized group).
  - Assume that privacy settings are set to public/open so that anyone on the site can view the profile.

**IMPORTANT NOTE:** Out of respect for the privacy of others participating in this activity and of the subject of your profile, DO NOT share your completed profile form with others, including the facilitator. You should work on this lesson individually.

5. At Home Extension: After completing the profile, take it home and show it to the person who it represents. *How do you think he/she will react to your representation?* Tell him/her about the purpose of the activity—to explore the different contexts and standards of privacy. Ask your subject the following questions and record his/her answers:
  - Do you feel like this profile accurately represents you? If not, why?
  - Do you feel comfortable with all the information that was included about you? Is there anything you would add or take away?
  - Would you feel comfortable with friends seeing this profile? What about colleagues from work? Would you create your profile differently? If yes, how so?



## Facebook

\_\_\_\_\_  
(First Name)      (Last Name)

**Status:** \_\_\_\_\_ **is...**  
(Name)

## Write something about yourself

### Basic Information

**Networks:**

**Birthday:**

**Hometown:**

**Political Views:**

**Religious Views:**

### Personal Info

**Interests:**

**Music:**

**Movies/TV:**

**Books:**

**Quotations:**

### Contact Info:

**Email:**

**Current Town:**

**Address:**

**AIM:**

### Education and Work

**College/Major:**

**High School:**

**Employer/Position:**

### Posted Items and Notes:

### Friends:



\_\_\_\_\_  
(Name)      (Name)      (Name)

### Groups:

### Applications:



# Facebook For All!

John M. Francis, The GoodPlay Project

## At Home Version

### Lesson Overview

This lesson is designed to encourage youth and adults to explore their own conceptions of privacy and those of others. A young person and a familiar adult create a mock social network profile for each other (on paper only); in so doing, they are asked to consider how their own mental models of privacy online may align or misalign with those of others. The lesson encourages a discussion between the youth and adult about the similarities and differences in their respective beliefs about online privacy.

Ethical thinking skills highlighted in this lesson:

- Perspective-Taking—Both online and offline, standards of privacy vary among communities, contexts and individuals. Being able to understand and take the perspectives of others in regard to privacy helps users of online communities participate responsibly and ethically.

New media literacies highlighted in this lesson:

- Networking—the ability to search for, synthesize, and disseminate information.
- Judgment—the ability to evaluate the reliability and credibility of different information sources.
- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

There are a few key privacy considerations that are unique to online settings and may arise in subsequent discussion around this lesson:<sup>1</sup>

- Unknown audience—the size and scope of the audience in many online spaces is vast and unknowable.
- Searchability—with increasingly advanced search technology, almost any information is available for public consumption.

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<sup>1</sup> Boyd, Danah. (2007). Why youth (heart) social networking sites: The role of networked publics in teenage social life. In D. Buckingham, (Ed.), *Youth, identity and digital media*. Cambridge, MA: MIT Press



- Replicability—content online can easily be copied, pasted, and sent or published to any number of contexts where it may be considered inappropriate.
- Persistence—if content has been replicated and published in multiple places online, it may be difficult or impossible to take it off the Internet.

**IMPORTANT NOTE:** This lesson is design to be completed with a youth and an important adult in his/her life (e.g., older sibling, grandparent, uncle/aunt, family friend) together in a home environment. Youth and adult should not feel pressured to disclose any information with which they feel uncomfortable.

## Learning Objectives

The goal of this activity is to increase youth and adult understanding of:

- The varying standards of privacy that exist online.
- The multiple and sometimes overlapping contexts that present themselves in digital communities.

By the end of the lesson, youth and adults will be able to complete the following objectives:

- Articulate the similarities and differences between their own standards of privacy and those of others, particularly their parents/children, or other important adults/youths in their lives.
- Identify the importance of managing the contexts of disclosures and be able to articulate how they would navigate various contexts in their own digital experiences.

## Materials Used

- "Drunken Pirate" Article
- "Youth Perspectives on Privacy" Student Copy
- "Facebook For All" Profile Template (on page 5)

## Lesson Introduction

1. Read together the accompanying article titled "College Sued Over 'Drunken Pirate' Sanctions."



- Do you think Millersville University was justified in disqualifying Stacy Snyder from earning her teaching degree because of her MySpace page? Why or why not?
  - Should Stacy have an expectation of privacy online? Why or why not? Should the context of the photo be taken into consideration? How?
- 2.** The purpose of the article, about a young teacher-in-training named Stacy Snyder, is to encourage you to think about the meaning of privacy and the importance of understanding the context of disclosure online. Snyder's case highlights how the privacy decisions we make online can have important consequences, especially when there are different expectations and standards for what is considered private information. The information we reveal about ourselves can take on varying significance depending on the context in which it is disclosed.
- 3.** Read aloud the "Youth Perspectives on Privacy" Student Copy sheet, which includes quotes from young people who were asked in research interviews about their experiences dealing with privacy online. The youth talk about the ways in which they approach the issue of privacy and represent a range of perspectives on the meaning of online privacy. In discussing each quote, you may use the guide questions included on the sheet. Once you have read through all the quotes, discuss the following question:
- Which quote(s) best represent the way you think about privacy online? Why?

## Lesson Instructions

- 1.** In this activity, you will each create a mock social network profile for each other.
- 2.** Use the form on page 5 to design the profile. (See page 5.) Even if you are not a Facebook user, fill out the form as best you can.
- 3.** Accessibility Guidelines:
  - Assume that the profile would be on a site that is accessible to the general public (e.g., not just for people of a specific profession or network).
  - Assume that privacy settings are set to default so that anyone on the site can view the profile.
- 4.** Fill out the profile based on the information you know about each other and in a way that you think your partner would most want to be represented online. You can leave any fields blank—those listed are just suggested fields you have the option of using. Include whatever information you feel your partner would most likely share about him/herself in a Facebook profile.



5. When you are each done filling out the profile template, share them with each other and talk together about the questions below.

## Lesson Discussion Questions

1. How do the two profiles compare to each other?
2. How did you decide what information to include in the profile? Was there anything you were unsure about? Why?
3. When you were creating the profile, did you consider who might see it? Do you think it is appropriate for both the work/school environment and the social/friend environment? Why or why not? If it is not appropriate for both settings, how might you change it to make it so?
4. Was there any important information about your partner that you chose not to include on the profile? If yes, why? Did you include anything that is not completely accurate? Anything humorous/joking? Why? What was the purpose?
5. How would you change the information you provided if you had control over the site privacy settings?
6. Do you think the other person would create his/her profile differently than how you created it for him/her? If yes, how so? If no, have you ever talked with him/her about what should go on an social network profile?

## Concluding Takeaways

By asking a youth and adult to take each other's perspective, this lesson encourages reflection on the varying standards of privacy that people might have online. Not only might there be an intergenerational difference between youth and adults when it comes to privacy, but standards may also differ among individuals within peer groups. A recognition of these varying perspectives is important for youth and adults in thinking about the what levels of privacy are appropriate for them, about the consequences of their decisions, and about the considerations they must make in order to respect the privacy wishes of others.





## Assessment

Youth and adults with a high level of understanding of the lesson's goals will be able to:

- Give at least two examples of how their standards of privacy online differ from the privacy standards of an adult in their lives, a peer, or an online community. If student believes he/she is in complete alignment, he/she should briefly be able to describe his/her privacy standards.
- Give at least two examples of how they might alter their privacy settings or strategies in various online communities.



## Facebook

\_\_\_\_\_  
(First Name)      (Last Name)

**Status:** \_\_\_\_\_ **is...**  
(Name)

### Write something about yourself

### Basic Information

**Networks:**

**Birthday:**

**Hometown:**

**Political Views:**

**Religious Views:**

### Personal Info

**Interests:**

**Music:**

**Movies/TV:**

**Books:**

**Quotations:**

### Contact Info:

**Email:**

**Current Town:**

**Address:**

**AIM:**

### Education and Work

**College/Major:**

**High School:**

**Employer/Position:**

### Posted Items and Notes:

### Friends:



\_\_\_\_\_  
(Name)      (Name)      (Name)

### Groups:

### Applications:



# Facebook For All!

## Youth Perspectives on Privacy, At Home Version

Brandon

"What makes me feel secure [about my privacy online] is everyone is human, so anything I could say, I'm sure someone is saying something worse.... I feel like definitely a really small fish in a huge sea, and that sea is just getting bigger and bigger. I also kind of taught myself to not worry about it. Well, at first I was kind of really self-conscious on the Internet, but over time, I kind of lost that part of me."

*This quote demonstrates how Brandon considers the issue of the unknowable audience—it makes him feel more secure in his online disclosures. He says he has become less sensitive and worried about online disclosures.*

*Questions to consider: Does the vastness of the Internet make you feel more or less secure regarding your privacy? Do you think the Internet is changing how people think about privacy? What are the benefits and risks associated with this perspective on privacy?*

Cristina

"If you're on Facebook, you really don't have that much privacy. But the nice thing about a network site like Facebook is it gives you the personal option to limit your privacy. You can make yourself invisible. But if you're going to be on a social networking site, there's really no point to be absolutely invisible and not available to people. The purpose is to network and have people be in touch with you."

*Cristina brings to the fore the issue of searchability, pointing out that Facebook and other online social networks exist for the explicit purpose of disclosing information and finding information about others.*

*Questions to consider: How important is it for you that people can find information about you online? What are the benefits and risks associated with this perspective on privacy?*

David

"A friend of mine wrote something [on his blog] about how he was feeling suicidal or something, and someone at the school found it and put him in a youth hospital, the adolescent-care unit. And it sort of



made me realize, maybe not at that time, but I've sort of seen since then that what you do online has real world consequences."

*David's quote also raises the issue of unknown audiences and how disclosed information is perceived or interpreted by the audience.*

*Questions to consider: When you post information about yourself or others online, do you consider how it might be interpreted by others? If so, does that affect what you post? How? What are the benefits and risks associated with this perspective on privacy?*

Stephanie

"To me [privacy on my blog] means being able to kind of control who can see it at times when I need to, and at other times—fine, that the world can read it, it's really okay."

*Stephanie's quote raises the question of how much control a person can have over the information he/she posts online at a time when information can be replicated and spread rapidly over the Internet.*

*Questions to consider: How much control can you expect to have over information that you post online? Do you feel comfortable with the amount of control you have over your personal information online? Why or why not? What are the benefits and risks associated with this perspective on privacy?*

Thomas

"I think [the Internet] is a pretty public place and if you have things on there, you shouldn't care if people can be able to see them. And if there's something you don't want people to see, you shouldn't [post it].... Again, usually if a picture is online, it's pretty open, and who's to say they're not supposed to be looking at it? I know if I was going to look at a picture and it's online, I would think to myself, 'Well, it's here, no one is telling me not to look, so why can't I?'"

*Thomas' quote once again highlights the issue of unknown audiences online and the tensions inherent when people approach online interactions with different expectations for privacy.*

*Questions to consider: In your opinion, should people have an expectation for privacy online? Why or why not? What are the benefits and risks associated with this perspective on privacy?*

Julia

"I would say my LiveJournal—it's exactly who I am. It's exactly what I'm feeling, exactly what I think about everything, things that you don't really feel like you can trust people to tell or that you can express to someone. Like if I have a problem, it's really hard for me to talk to someone face-to-face, so through there, I can just let it all go."



*Julia highlights one of the benefits of online disclosure—she feels more free to express her thoughts and emotions without worrying about being judged by others. Not having to face people face-to-face also offers her more time to reflect and think through problems in her life.*

*Questions to consider: Do you find it easier to communicate with others when you don't have to see them face-to-face? What might be the harms for Julia if she "lets it all go"?*



# Trillion-Dollar Footprint

Sam Gilbert, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12)

This lesson introduces students to the concept of the digital footprint. Filling out a form online, emailing a friend, posting a photo, pretty everything you do online—even the simple act of visiting a website or using a search engine—leaves a trail: bits and pieces of information on your computer, and on other computers and servers around the world that allow others to learn about you. Your online presence, all those bits of information about you, is called your digital footprint. When you look over past IM conversations you've had with a friend, or look at a friend's Facebook profile, you're getting a small glimpse into their digital footprint.

Participants role-play as producers for a reality TV program, "Who Wants To Be a Trillionaire?" Tasked with choosing the last contestant for the program, the producers are given the fictionalized results of extensive Google searches about two applicants, including information dating back five or more years from their social network profiles, blog posts, newspaper articles, etc. Based on this information, participants are asked to consider the credibility of each applicant and his/her suitability for the program.

After this exercise, participants are prompted to consider how they interpreted the information they found (especially discrepancies about a candidate); their beliefs about how to handle the privacy of others and the ethics of "Googling"; the role of co-creation of identity in privacy management; and their strategies for managing their own "digital footprints."

Ethical thinking skills highlighted in this lesson:

- **Roles and Responsibilities**—To be an ethical participant in communities, it is important to understand and fulfill one's role and the responsibilities that come with it. Be sure to highlight the various roles present in this activity (friend, Facebook user, journalist, producer, private



investigator, reality-TV contestant) and the particular responsibilities to protect others' privacy that come with each role.

- **Perspective-Taking**—The potential for misinterpretation online is heightened as a result of the nature of new media technologies. In evaluating the content of Jason and Linda's profiles, encourage students to take their perspective and think about the many possible motivations and meanings behind what they post online.

New media literacies highlighted in this lesson:

- **Networking**—the ability to search for, synthesize, and disseminate information.
- **Judgment**—the ability to evaluate the reliability and credibility of different information sources.
- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

## Learning Objectives

After this lesson, students should be able to:

- Define "digital footprint" (the record or "trail" of everything that they do, say, or have said about them online).
- Consider the types of information that make up one's digital footprint, the audiences that may see it, and the people beyond oneself who may help shape it.
- Articulate how and why to take care of their own digital footprints and the digital footprints of others.
- Recognize that digital footprints can change quite easily in one respect, and yet prove quite refractory to change in other respects.

## Materials Used

- Linda Profile (1 per student)
- Jason Profile (1 per student)
- Student Instructions (1 per student)
- Analysis Worksheet (1 per group)



## Lesson Introduction

Take show of hands:

- How many people here have Myspace profiles? Facebook? LiveJournal? Others?
- How many have filled out a form online?
- Sent an email?
- Chatted on AIM?
- How many people here have typed their name into Google? Were there many results that were about you?

All of these types of information make up your digital footprint. Explain digital footprints to students (defined in the Unit Overview), and lead a discussion based on the following questions:

- What are some other types of information that might make up your “digital footprint”?
- In what ways is it good, and in what ways is it bad for this information to be available online for others to see?

## Lesson Instructions

1. Divide the class into groups of 4 or 5 and distribute all handouts.
2. Introduce the lesson. (Instructions from student handout reproduced below.)

Today you’re all producers for “Who Wants To Be a Trillionaire?”—the hit new reality-TV show that puts 20 contestants on Desolation Island, where they must learn to survive while cooking fine cuisine and singing in front of a live studio audience. There is just one more contestant slot to fill, but there are two candidates who, based on their personal statements, seem perfect for the show.

The executive producer, not satisfied with just the candidates’ personal statements, has hired a private investigator (PI) to dig up whatever he can about the candidates online. The PI has created a profile of each candidate, made up of the most important online documents he could find, and has passed along these profiles to you. Based on these PI profiles, the executive producer wants you to choose the final contestant of “Who Wants to Be a Trillionaire?” You’ll want to be careful how you choose: Your candidate will be seen by millions of viewers, and so you’d better make sure that he/she:

- Is honest and open.
- Is funny and interesting.
- Will be good at cooking, singing, and surviving in the wild.





Carefully look through the profile of each candidate, highlighting any and all information you think is important. After reviewing the profiles, work together on filling out the analysis worksheet and come to a team consensus about to whom you will offer the spot!

3. Give students approximately 20 minutes to review the profiles, fill out the worksheets, and make choices.
4. Give each group several minutes to explain its decision; encourage students to point to evidence directly from the profiles. (OPTIONAL: Instead of having each group decide who it would like to include, ask each group to present the pros or cons of a particular candidate—this may help a larger variety of information from the profiles come out.)
5. Transition into a discussion based on the questions below.

## Lesson Discussion Questions

Interpreting Digital Footprints:

- Was there anything in the profiles that you weren't sure how to interpret? Were there any discrepancies? What do you think is going on in these cases? Is Jason, Linda, or one of their friends joking? Is the information up to date? Or are they deliberately lying? If so, why?
- Do you think the candidates described themselves honestly in their personal statements? What makes you think so? At what point does "putting yourself in a favorable light" become deceptive? When, if ever, is it okay to hide things about yourself, exaggerate, or give misinformation online?
- The candidates had information online from their high school and college days—how important was this information to your decision? Is it fair to judge someone based on this information from their past?
- How helpful was the information you found for making the decision? Do you feel like you really got to know Linda and Jason? What else would you want to know if you were really making this decision? In your own life, what kinds of information do you look at online when you want to get a sense of who someone is? Can you tell what a person is really like offline based on what you find online?

Finding Digital Footprints:

- How did the private investigator find this information? Did Linda or Jason make the private investigator's job hard, or easy? Where else could the PI have looked? If a PI was hired to find



information about you, would they find similar things? Is there any information about you online that they would not be able to access?

- Was the private investigator justified in seeking out this information? Was the producer? Were you? How do you think Linda and Jason would react if they knew you were looking at this information about them? When is it okay, and when is it not okay, to seek out information about others online? Have you done anything like this in real life? Would you?

#### Managing Digital Footprints:

- Who helped to shape Linda and Jason's digital footprints? (Not just Jason and Linda; probe for: their friends, journalists, commenters, others-...) Whose digital footprints do you help to create?
- What could Linda or Jason do to improve their chances of getting on the show? If you were in their shoes, would you modify your "digital footprint"—either by adding/removing information or by changing privacy settings? Why or why not?
- Who do you think typically looks at information about you online? Who do you think would never choose to look at information about you online? Having done this lesson, is there anything you might want to change about your digital footprint? Why or why not?

### Concluding Takeaways

There are a variety of people that look at your digital footprint and that contribute to your digital footprint, and you are already contributing to and looking at many others' digital footprints. Over time, you will probably find yourself in a role similar to the one you played today—i.e., you will have to make a judgment, maybe a hiring decision, based on someone's digital footprint. As we did today, try to put yourself in that person's shoes, be careful in interpreting things, and respect his/her digital footprint.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Define “digital footprint” (the record or “trail” of everything they do, say, or is said about them online).
- Consider the types of information that make up one’s digital footprint, the audiences that may see it, and the people beyond oneself who may help shape it.
- Articulate how and why to take care of their own digital footprints and the digital footprints of others.
- Recognize that digital footprints can change quite easily in one respect, and yet prove quite refractory to change in other respects.

### Assessment Questions (Optional)

- What is a “digital footprint” and what are some types of information that make up your own digital footprint?
- Name at least three types of people who may look at your digital footprint, and at least three types of people who may contribute to your digital footprint.
- Name two ways you can take care of your digital footprint and two ways you can take care of the digital footprints of your friends. Why is it important to do so?
- Why might it be difficult to change your digital footprint? Try to think of a specific example where you might want to change something about your digital footprint but may have difficulty doing so.



# Trillion-Dollar Footprint: Student Activity Instructions

In order to get us thinking more about our own digital footprints, we'll be tracing the digital footprints of two fictional characters, looking online for bits and pieces of information about them.

Today you're all producers for "Who Wants To Be a Trillionaire?"—the hit new reality-TV show that puts 20 contestants on Desolation Island, where they must learn to survive while cooking fine cuisine and singing in front of a live studio audience. There is just one more contestant slot to fill, but there are two candidates who, based on their personal statements, seem perfect for the show.

The executive producer, not satisfied with just the candidates' personal statements, has hired a private investigator (PI) to dig up whatever he can about the candidates online. The PI has created a profile of each candidate, made up of the most important online documents he could find, and has passed along these profiles to you. Based on these PI profiles, the executive producer wants you to choose the final contestant of "Who Wants to Be a Trillionaire?" You'll want to be careful how you choose: Your candidate will be seen by millions of viewers, and so you better make sure that he/she:

- Is honest and open.
- Is funny and interesting.
- Will be good at cooking, singing, and surviving in the wild.

Working in groups, carefully look through the profile of each candidate, highlighting any and all information you think is most important. After reviewing the profiles, come to a team consensus about to whom you will offer the spot!



# Trillion-Dollar Footprint: Analysis Worksheet

## Basic Info

Jason Kraiglewsky

Linda Berliner

Age

Marital Status

Job Position

Currently Living  
In

|  |  |
|--|--|
|  |  |
|  |  |
|  |  |
|  |  |

## Selection Criteria

Honest and  
OpenFunny and  
InterestingCooking  
Skills

|  |  |
|--|--|
|  |  |
|  |  |
|  |  |



Jason Kraiglewsky

Linda Berliner

Singing Skills

Survival  
Skills

|  |  |
|--|--|
|  |  |
|  |  |

### Analysis Questions

- How did the private investigator (PI) find information about each candidate? Was the PI unable to find or access anything?
- Was there anything in the candidates' personal statements that might not be true?
- Describe each candidate's personality in a sentence.

### Deliberation

Final Choice: \_\_\_\_\_

Main Reasons for Choice:

1.

2.

3.

**WWBT Profile #657, Subject: Jason Kraiglewsky**

-----  
**Document #:** 1 of 5

**Title:** Personal Statement

**Description:** Short statement written by Jason about why he should be on WWBT, picture included

**Search Notes:** Received in mail by Reality Inc. on April 21<sup>st</sup>, 2008  
-----

April 15, 2008

Hi Reality TV people,

My name's Jason, I'm a 28, born and raised in Boston, MA (Best! City! Ever!), and I was \*made\* to be a contestant on *Who Wants to Be a Trillionaire*. I started cooking omelets before I could walk, and have been doing it ever since—I'm now a line cook at Bistro 481, one of the best French restaurants in Boston. I'm also built tough and have tons of experience backpacking, rock climbing, and mountain biking around New England, so I can take anything Desolation Island throws my way. I'm a classically trained singer (a tenor), but don't think I can't jazz it up a bit: you



should hear me belt out those showtunes in the shower—I'm incredible! When I'm not out on the town with my friends (that's right viewers, I'm single), I'm at home hanging out with my cat, Furmonster. Beyond that, I spend a lot of time online watching Youtube videos and stalking people on Facebook (just kidding), I read a lot of mystery novels, and I LOVE television. So, in conclusion, pick me! I won't let you down!

Sincerely,

Jason Kraiglewsky

**WWBT Profile #657, Subject: Jason Kraiglewsky**

-----  
**Document #:** 2 of 5

**Title:** Fakebook Profile

**Description:** Main page of Jason's Fakebook Profile, screenshot taken on May 15, 2008

**Search Notes:** Found by searching for "Jason Kraiglewsky" using an account in the "Boston, MA" network. Jason is a part of this network and lets non-friends in the Boston, MA network access his profile, though not his pictures.  
-----

**Fakebook**

Settings Account Logout

Search

Applications


Photos

Notes

Scrabulous

Groups

Events



Friend Request


Send Jason a Message

Play Scrabulous with Jason


Poke Jason

Friends

Jason has 169 friends See All



Isaac Manners



Kate Taylor

Groups

I could sing better than that guy on American idol ·  
Hamford Bulldogs Rah! Rah!  
· THE GAYS ARE RUINING EVERYTHING, no seriously ·  
Wicked Good Bowlers ·  
"Elementary, my dear

Jason Kraiglewsky

Networks: Boston, MA

Sex: Male

Status: Married

Birthday: June 16, 1980

Hometown: Malibu, CA

Religious Views: Devout Catholic

Information

Contact Info

Email: jasonkraiglewsky@\_\_\_\_\_.com

AIM: Jasonmmm

Website: http://cooking\_\_\_\_\_.forum.com  
http://www.flickr.com/photos/\_\_\_\_\_

Personal Info

Interests: cooking, reading, God, exploring Boston and its surroundings, singing in the church choir, grilled-cheese sandwiches

Favorite TV Shows: Lost, Survivor, 24, Top Chef, American Idol, Biggest Loser, The Apprentice

Favorite Books: The Big Sleep, DaVinci Code, Murder at Midnight, Death of an Expert Witness, anything Agatha Christie...

Work

Work Info

Employer: Bistro 418

Position: Line Cook

Location: Boston, MA

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Page 2 of 8



The Wall




Justin Horalewsky (Hamford) wrote  
at 6:03 pm on May 13, 2008

Hey Justin, it's been FOREVER! How are ya?  
  
I'm hitting up our favorite burger place tomorrow—want to come along??



Maggie Klumchuk (Boston, MA) wrote  
at 9:16 am on April 16, 2008

Ha! I totally agree! That show is terrible!



Dan Liu (Hamford) wrote  
at 1:16pm on April 14, 2008

Bum: if you spend one more afternoon eating frosting out of the can while watching TV all day, I'm going to personally come over and kick your butt.

[See all 42 Wall posts](#)

-----  
**Document #:** 3 of 5

**Title:** Forum Contributions

**Description:** Various contributions made by Jason to a forum for cooks living in Boston. Screenshots from May 15, 2008.

**Search Notes:** Jason linked to this forum from his FB profile. I searched the forum for "jasonmmm," his IM username, and found posts from a user with the same handle. Based on user's discussion of Bistro 481, I assume these are Jason's words.

-----

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**Page 3 of 8**

**#1**

[Cooking Boston](#) :: [Cooking](#) :: [Cooking Tips](#) :: [Roasting Chicken](#)

1/05/07, 11:43am

[Lisa716](#)

Cook

Joined:  
12/5/07  
Total Posts: 2

Every time I try and roast a chicken at home, I can never get the skin brown enough, and the white meat comes out all dry. What should I do??

1/05/07, 12:06pm

[Jasonmmm](#)

Sous Chef

Joined:  
6/4/03  
Total Posts: 6

Here are some of the recipes I use, might help:

<http://www.epicurious.com/recipes/food/views/231348>

[http://www.ehow.com/how\\_6603\\_roast-chicken.html](http://www.ehow.com/how_6603_roast-chicken.html)

**#2**

[Cooking Boston](#) :: [Food](#) :: [Restaurants](#) :: [Best French in Boston](#)

2/12/08, 6:52pm

[Gourmand9](#)

Food Writer

Joined:  
4/7/05  
Total Posts: 14

I've been trying to eat my way around Boston's French scene as of late, and was wondering what you all thought are the best of the best.

I'd go with: L'Espallier, Marche, Petit Guillaume Bistro, and Banquet. Thoughts?

-----  
"One cannot think well, love well, sleep well if one has not dined well"

**WWBT Profile #657, Subject: Jason Kraiglewsky**

2/12/08, 8:52pm

[Jasonmmm](#)

Sous Chef

Joined:  
6/4/03  
Total Posts: 6

For me, it's Bistro 418, hands down. After I tried their Crème Brulee, I was hooked.

2/13/08, 9:06am

[Gourmand9](#)

Food Writer

Joined:  
4/7/05  
Total Posts: 14

I've only been to Bistro 418 once, but I found it pretty disappointing. My steak was overcooked, and their waiters were stuck up and unfriendly. I'd hardly put it in my top 10. Have they gotten better in recent years?

-----  
"One cannot think well, love well, sleep well if one has not dined well"

2/13/08, 1:28pm

[Manic Chef](#)

Chef d' Cuisine

Joined:  
3/15/02  
Total Posts: 164

Jasonmmm clearly doesn't know what he's talking about, Bistro 418 is crap. I never plan to go there again, and don't understand why they're still open.

Agreed on Marche and Petit Guillaum. L'Espallier is beyond my budget, so I can't say either way, and Banquet isn't exactly your traditional French.

2/13/08, 1:31pm

[Jasonmmm](#)

Sous Chef

Joined:  
6/4/03  
Total Posts: 6

Quote:

**Originally Posted by [manichef](#)**  
*Bistro 418 is crap*

Who do you think you are, manichef? Good thing you don't plan on heading to Bistro 418 again, cause I'll beat your face in if you ever come by. Enjoy your haughty, overpriced, Marche trash, bums.

-----  
**Document #:** 4 of 5

**Title:** Newspaper Article

**Description:** Article from 2000 that references Jason's involvement with a college wrestling scandal at Hamford College in Boston.

**Search Notes:** Archived on the Boston Daily Press website, found via Google search. This is the only important "Jason Kraiglewsky" search result that appears to be about the "Jason Kraiglewsky" in question.  
-----

*Boston Daily Press*

## **Four Hamford College Wrestlers Dismissed from Team Over Steroid Use**

Monday, March 13, 2000 | <http://www.bostondailypress.com> | [Local News](#)

BOSTON – Four members of the Hamford Bulldog's wrestling team have been suspended for the rest of the season and asked not to return the following year after an anonymous source disclosed information about steroid use, says head coach Kevin Casmin.

The news, which has shocked the rest of the team and the College—renowned for its spirited sports fan—marks a sour finish to an otherwise remarkable 18-5 season, and has drawn into question several Bulldog victories of the season.

In an unprecedented move, the four students involved, Freshmen Jeremy Dunlevy and Isaac Smith, and Sophomores Jason Kraiglewsky and Marc Camphor, have written a open letter to the coach, in which they apologize to the team for their "inexcusable actions which have affected our teammates and our college," but go on to speak of a "dire need for reform" in the policies and procedures surrounding performance-enhancing drugs and dietary supplements.

The NCAA ethics review board is looking into the results of several matches where the four wrestlers competed after beginning their steroid use, says director Todd Engleman, and may penalize the team depending on the nature of the Bulldog victories.

Hamford administrators denied comment, but if last year's incident involving steroids use on the baseball team is any indicator, the college administration will likely look into the issue and may pursue disciplinary action.

-- *David Hortelheimer*

-----  
**Document #:** 5 of 5

**Title:** Flickr Nature Album

**Description:** Several pictures uploaded to flickr by "jasonmmm," depict various outdoor excursions; one has comments from other users. Screenshots from May 16, 2008.

**Search Notes:** Linked to from Facebook Profile.  
-----

## On The AT in Maine



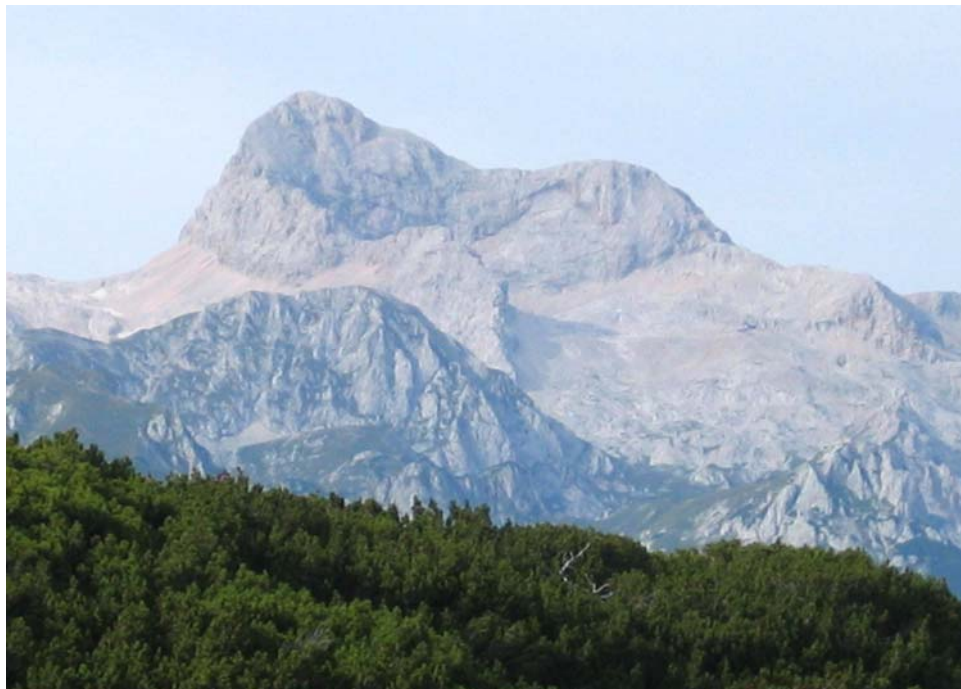
Beautiful day for a hike!

## New Hampshire in June



Bob and Craig hike ahead as I take in the view...

## Mount Haberdam



Assessing our foe before we climb...

## Comments



[OutdoorMaven](#) says:

We kicked that mountain's butt!

Posted 10 months ago. ([permalink](#))



[PhotoStar](#) says:

Thanks for a great weekend, Jason, you were an outstanding guide/instructor/cook.

Posted 10 months ago. ([permalink](#))



**WWBT Profile #221, Subject: Linda Berliner**

-----  
**Document #:** 1 of 6

**Title:** Personal Statement

**Description:** Short statement written by Linda about why she should be on WWBT, picture included

**Search Notes:** Received in mail by Reality Inc. on April 27<sup>th</sup>, 2008  
-----

April 17<sup>th</sup>, 2008

Hey there,

My name's Linda, I'm 25, and I'm a big fan of *Who Wants to Be a Trillionaire*. I watch the show every week (I can't believe you kicked off Kevin, btw), and my friends have been telling me for years that I should try to compete, because, you see, I'm a triple threat: 1) I'm the lead singer in an up and coming local band—last month a regional record producer heard me sing and signed us on the spot; 2) Every summer, I head back home to Boulder, CO (I'm currently trying to “make it” in New York City) to work as an outdoor educator for deaf and blind children, and trust me, leading them through the mountains around Boulder makes Desolation Island look like a picnic; 3) While I've never worked in a kitchen, I'm a really serious cook and have gotten nothing but raves from friends, a few of whom cook professionally (you can also check out my food blog at [www.████████.com](http://www.████████.com)). In short, I'm funny, I'm hot (see picture), and I'm going to blow your socks off as a contestant on the show. Can't wait to hear from ya!



Best,

Linda Berliner



**WWBT Profile #221, Subject: Linda Berliner**

-----

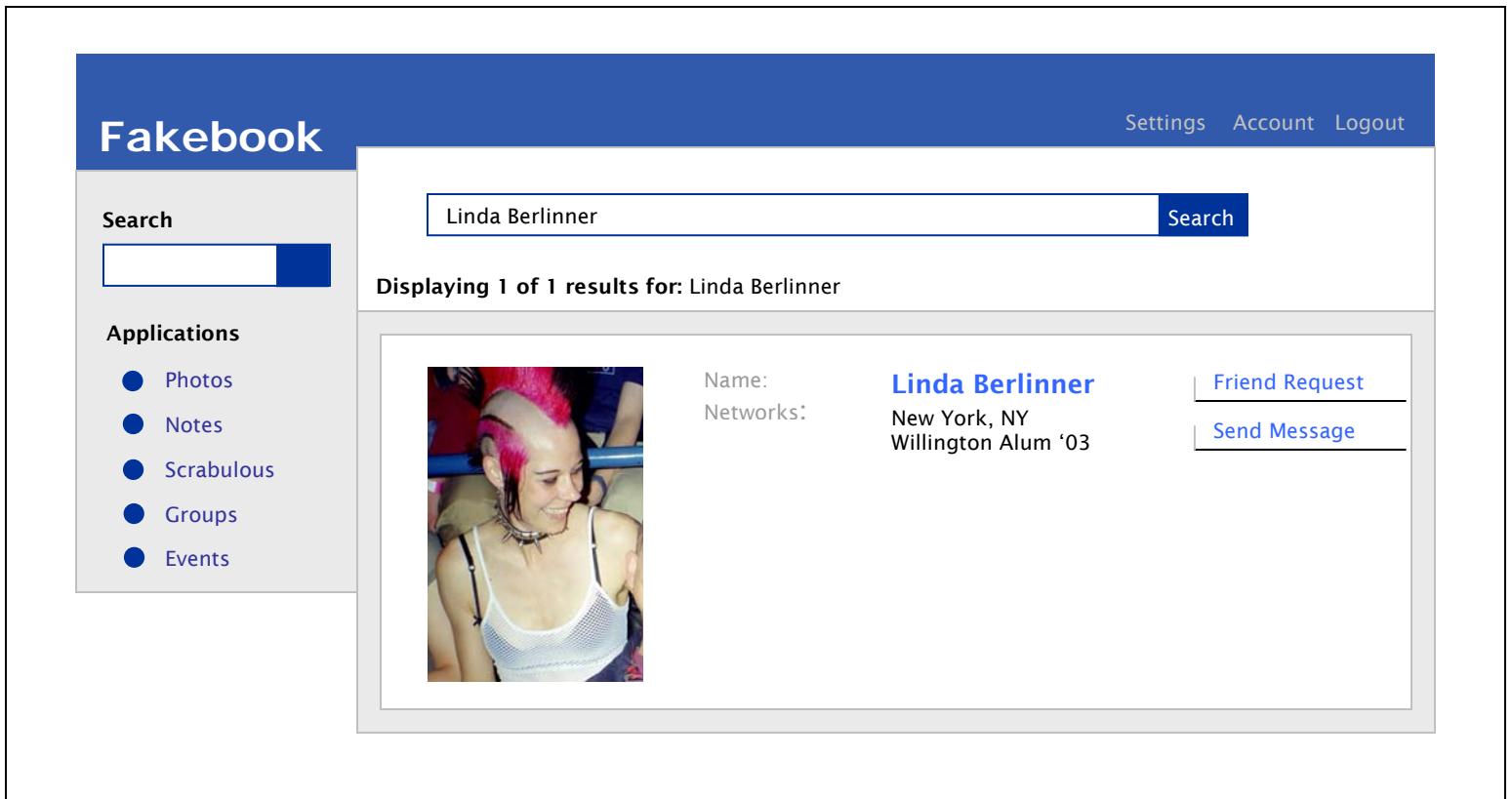
**Document #:** 2 of 6

**Title:** Linda's Fakebook Profile

**Description:** Publicly available profile info (but not actual profile), shows only picture and network affiliation. Screenshot taken May 15, 2008.

**Search Notes:** Found through a search on Fakebook for "Linda Berliner" from a profile in the "New York, NY" network, which Linda is a member of. Linda does not allow non-friends from the New York, NY network to access her profile. Repeated friend requests sent to Linda from dummy accounts failed, and so I was unable to retrieve more thorough information.

-----



-----  
**Document #:** 3 of 6

**Title:** Linda's Blog

**Description:** Two sample posts from Linda's blog, plus her "about me" page. Screenshots taken May 15, 2008.

**Search Notes:** Blog URL included in personal statement.  
-----

## Last Night's Dinner

Posted [April 4, 2008](#)



Shrimp tacos with black beans, rice, cilantro, avocado, and lime. Just toss the shrimp in lime juice, sprinkle with cumin, salt, and pepper, and grill for a minute or so on each side.

Tags: [shrimp](#), [avocado](#), [Mexican](#), [dinner](#), [recipes](#)

**[No Comments]** [leave a comment>>](#)

## Best. Breakfast. Ever.

Posted [May 10, 2008](#)



On Sundays, when I'm feeling half-dead after a late night out, nothing puts me back on my feet like scrambled eggs and beans on toast (with a little roasted tomato to add some acidity to the plate.) I usually slow-cook my pinto beans with a ham hock to give them a meaty, smoky flavor and finish them with some fresh basil, but canned beans will do just fine here. Enjoy!

Tags: [pintos](#), [basil](#), [eggs](#), [tomato](#), [breakfast](#), [sandwich](#)

**Comments** [leave a comment>>](#)

**Anonymous says:**

May 12, 2008

Those beans look *\*exactly\** like the baked beans I buy out of the can—did you honestly slow-cook them yourself?? Either way, they're definitely not pinto beans...

## About Me

Hello World! My name's Linda and I'm 27 years old. I just moved to the Big Apple earlier this year, and am trying to make a living out of singing (check out my band [here](#)) and writing, but it's hard work! Whenever I'm really stressed out—and believe me, as a “freelancer,” i.e. unemployed, that's quite a lot of the time—I like to cook.

Over the years my friends have encouraged me to share this cooking knowledge with the world, so this blog is a place for me to put my go-to recipes, to recount my various food adventures, and to reflect on the amazing world of cooking and eating. Onward!

**[No Comments]** [leave a comment>>](#)

-----  
**Document #:** 4 of 6

**Title:** High School Newspaper Article

**Description:** Article from the sports section of Linda's High School newspaper, the *Parkdale Student Herald*, with attached picture.

**Search Notes:** Found on the Parkdale High School website via Google search. See document #6 for other relevant Google search result.  
-----

Parkdale Student Herald

Berliner Leads Parkdale to 2<sup>nd</sup> in State Track Conference

March 26, 2001

By Desiree Flagon

When Senior Linda Berliner pulled her hamstring at the first track meet of the year, everyone thought the tragic accident would bench Berliner for what was expected to be her capstone season—everyone, that is, except for Berliner.

**WWBT Profile #221, Subject: Linda Berliner**

After a dramatic recovery that put her back in the competition, Berliner's determination has paid off, as she walked away from this past weekend's state track meet with gold medals in the 800 m, 1600 m, and 3200 m events.

Thanks to her performance and those of Lindsay Marshall (12<sup>th</sup> place in the shotput), Judith Carlsboro (15<sup>th</sup> place in the high jump), and Pat Bartley (15<sup>th</sup> place in the Javelin throw), Parkdale High placed second statewide for the season, losing the state title to Scarboro High by a mere 15 points.

"I'm just happy that I had the chance to run with so many great athletes," said Berliner, "and I couldn't have done it without the support of my coach, my teammates, my friends, and my family."

~ DF

[attached picture]



**WWBT Profile #221, Subject: Linda Berliner**

-----  
**Document #:** 5 of 6

**Title:** Band's Myplace Page

**Description:** Myplace page for "Industrial Devolution," band that Linda appears to sing for. Screenshot taken May 15, 2008.

**Search Notes:** Page is linked to from the "about me" page on Linda's blog.  
-----

## Industrial Devolution

Hardcore / Punk / Deathrock



NEW YORK, New  
York  
United States

Profile Views: 37101

Last Login:  
5/15/2008

View My: [Pics](#) | [Videos](#)

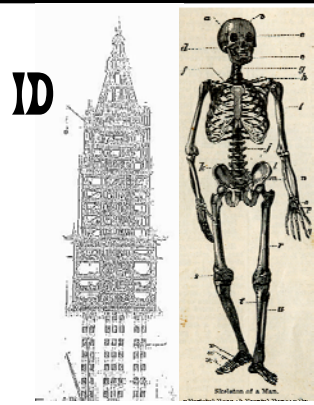
### Industrial Devolution: General Info

Member Since

5/02/2007

Band  
Members

Linda Berliner, Gearg  
Karling, Matt Russerd



### "Industrial Devolution"

Released 4/12/2008

[Kill to Survive](#)

Download | Comment | Plays: 11, 201

[Reality TV Makes me Ralph](#)

Download | Comment | Plays: 5,985

[Industrial Devolution](#)

Download | Comment | Plays: 9, 821

### Upcoming Shows

5/28/2008

The Basement, New York City

6/16/2000

Massive Control, New York City



**Document #:** 6 of 6

**Title:** Linda's Letter to the Editor

**Description:** Letter submitted to *The Boulder*, a free weekly magazine based in Boulder, CO, and published on June 16<sup>th</sup>, 2004

**Search Notes:** Found in *The Boulder's* web archives via Google search for "Linda Berliner."

-----  
*Boulder Voices*

## **Yet Another Quality Season of The Bachelor? Let's get Real.**

After reading Luis Navarro's glowing review of *The Bachelor's* recent season finale, two words came to mind: Ugh! Blech!

I love myself some TV, but *The Bachelor* is a perfect example of why this reality-TV craze is so terrible—the show is a cheesy, staged, chauvinistic bore. Whatever happened to well-written sitcoms, anyway? My guess is that uncritical reviewers like Navarro let them die.

Frustrated,  
Linda Berliner  
Boulder, CO



# CREDIBILITY

## Unit Overview

The Credibility Unit is designed to help students reflect on three facets of credibility online: 1) how they establish their own credibility; 2) how they assess the credibility of people with whom they interact; and 3) how they assess the credibility of online information sources. The lessons raise the benefits and risks associated with the volume of information available online; the factors that make credibility difficult to portray and assess; the potential harms associated with misinformation or misinterpretations of online content; and the responsibilities associated with posting and using online information.

### Key Questions

- What are the benefits and risks associated with the volume of information available online? How do you know when you can trust online information sources?
- How do you present a credible self online? What are your responsibilities when posting information about yourself, about other people, or information in different online spaces?
- How can you assess the credibility of other people based on their online profiles, blogs, and other content about them? What are your ethical responsibilities when you are an information seeker?

Credibility refers to the trustworthiness of people and of information. Credible people are accurate and authentic in how they present themselves, especially their credentials, skills, and motivations. Accuracy is the hallmark of a credible information source.

The volume of information available online creates both opportunities and risks—for learning, for making informed choices, and for connecting with other people. On the opportunities side, anyone can contribute information to knowledge communities like Wikipedia, where alternative models of expertise, based on the community pooling knowledge rather than limiting knowledge to “authorities” with traditional credentials.





On the risks side, it is relatively easy to post misinformation in online spaces such as Wikipedia, or to misrepresent one's credentials and expertise in online forums. The potential harms are especially apparent in spaces such as medical forums, where the information one shares can potentially harm unknown others.

Indeed, certain properties of the Internet make it difficult to assess whether information and people can be trusted—including the potential for anonymity in many online spaces; the asynchronous nature of communication; and the absence of cues (such as tone and facial expression) that help us assess what people say offline.

Therefore, students and teachers alike need to consider responsible strategies for assessing the credibility of other people; for signaling their own credibility; and for evaluating information sources, especially knowledge communities such as Wikipedia.

## **Ethical Thinking Skills**

Ethical thinking skills highlighted in this unit:

- Reflection on one's own online self-presentations in terms of the roles and responsibilities one assumes in various online and offline spaces.
- Perspective-Taking, to consider how different audiences (e.g., potential employers, romantic partners, friends) might respond to different self-presentations online.
- Consideration of the potential benefits and harms to communities of posting information or misinformation online.

## **New Media Literacies**

New media literacies highlighted in this unit:

- Networking—the ability to search for, synthesize, and disseminate information.
- Judgment—the ability to evaluate the reliability and credibility of different information sources.
- Collective intelligence—evidence that participants in knowledge communities pool knowledge and compare notes with others toward a common goal



## Lessons

The credibility unit contains the following lessons:

- **Making Credibility Judgments Online**—This lesson introduces some of the issues associated with making credibility decisions in online environments where people don't know one another offline. Two themes addressed in this lesson are: 1) the differences between online and offline credibility assessment; and 2) the suitability of specific pieces of evidence for different kinds of assessment (e.g., skill level is a good piece of evidence for assessing competence in a game, but is a less effective piece of evidence for determining courteousness to others). In this lesson, students read a quotation from an online gamer, Eva, age 16, and are asked to consider how she makes credibility decisions about her fellow game players. Eva plays RuneScape, a Massively Multiplayer Online Game. Participants play as characters in a persistent game environment. They cooperate with players to achieve quests, such as killing game monsters. Designed by Andrea Flores (GoodPlay).
- **Should You Be in My Space?**—In this lesson, students are given a “MyPlace” profile and blog entries of a fictional acquaintance named Jeff. In pairs or in small groups, they are asked to assess the information in Jeff’s profile to determine whether or not he would be a good match for three different roles: 1) roommate; 2) partner for a group project; and 3) president of the student council. Students are asked to report/discuss the main criteria within the profiles they used to make their selections in light of different concerns regarding online evidence. This activity promotes reflection on the nature of evidence for online assessment of others, considerations of the varying stakes of a given role/responsibility, and mitigating factors of online assessment (such as asynchronous communication). Designed by Andrea Flores (GoodPlay).
- **Demonstrating Credibility Online**—Whereas “Should You Be in My Space?” tasks students with assessing the credibility of someone else online, in this lesson, they are asked to think about their own “digital footprints” and the ways in which they present their own identities and credibility online. Through a role-playing exercise in which they create the online profiles of fictional characters, students will be encouraged to consider the contexts of their disclosures as well as the evidence that they present and how transparently it can be interpreted by others. Students will consider how their credibility is tied to the roles and responsibilities that they choose and are expected to fulfill both online and off. Additionally, they will be challenged to think about the special affordances of online communication (e.g., asynchronous communication, lack of transparency) that make online credibility assessment so difficult. Designed by John M. Francis (GoodPlay).



- **“Whom do you believe?”**—In this lesson, students learn about the issues involved with assessing credibility online. With much information from unknown sources online, how can you know what is credible? Instead of dismissing all information online as not credible, students can use this large amount of information to their advantage. This lesson looks at a series of videos from a variety of sources about the effects of video-game violence on youth. Through diagramming credibility networks around these videos, students learn to roughly assess credibility in the absence of total information. Designed by Nick Seaver (Project NML).
- **Wikipedia: The Group Behind the Screen**—The purpose of this lesson is to introduce students to how Wikipedia works as a collective-knowledge-building system. After completing the activities in the lesson, students should understand how the credibility and reliability of information is a relative value, one that is interpreted by learning to read information on the site as, always and everywhere, part of an ongoing revision process. A process that is fueled by the Wikipedia community's commitment to pooling information, debating what knowledge matters, and following rules for vetting competing truth claims. By reviewing entries steeped in dispute and debate, students are taught to look “behind the screen” and pay attention to the social surround of information found on the site, and, through so doing, to gain a disposition and critical vocabulary for using and contributing to Wikipedia responsibly. Designed by Katie Clinton, Neal Grigsby, Henry Jenkins, Jenna McWilliams, Erin Reilly, Lana Swartz, and Jessica Tatlock (Project NML).



# Making Credibility Judgments Online

Andrea Flores, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12)

In this lesson, students read a quotation from Eva, 16, and are asked to consider how she makes credibility decisions about her fellow game players. Eva plays RuneScape, a Massively Multiplayer Online Game. Participants play as characters in a persistent game environment. They cooperate with other players to achieve quests, such as killing game monsters.

In this anecdote, Eva describes how she was tricked into trusting a fellow player named Victor. Following this experience, she developed a new system for judging the credibility and trustworthiness of other players.

This lesson introduces some of the issues associated with making credibility decisions in online environments where people don't know one another offline. Two themes addressed in this lesson are: the differences between online and offline credibility assessment and the suitability of specific pieces of evidence for different kinds of assessment (e.g., skill level is a good piece of evidence for assessing competence in a game, but is a less effective piece of evidence for determining courteousness to others).

Ethical thinking skills highlighted in this lesson:

- **Reflection on Roles and Responsibilities**—Roles, such as student council president, entail specific responsibilities. For example, the student council president might be responsible for representing student interests to the faculty. To be an ethical participant in communities, it is necessary to take seriously our roles and implied responsibilities.

New media literacies highlighted in this lesson:

- **Judgment**—the ability to evaluate the reliability and credibility of different information sources.



## Learning Objectives

After this lesson, students should be able to:

- Describe the differences and similarities between offline and online assessments of trustworthiness.
- Enumerate different types of trustworthiness and give examples of evidence relevant to each type.

## Materials Used

- “Making Credibility Judgments in Online Games” Handout

## Lesson Introduction

Ask students if they have ever had to trust someone online. How did they decide to make the judgment to trust this person? Did they know him/her from offline? How do they decide to trust someone offline? Is it different? What kinds of things did they use as evidence that this person was trustworthy, both offline and online? What makes it harder to assess online information? Does the evidence change depending on what you trust a person for? (For example, Do you consider the same things when deciding whether someone would be a good partner for a group project versus whether or not he/she would pay you back for lending them a DVD?)

Determining if someone is trustworthy or credible is difficult both offline and online. Online, you have fewer appearance clues—you can't see someone—and you only have his/her actions and text (if you are IMing for example) to determine trustworthiness. In both online and offline cases, it is important to determine what you trust someone for—to be competent in the game, to be a good friend, etc.—to know what types of evidence you should consider.

Today's lesson addresses how one teen, Eva, assesses other people's trustworthiness in an online game. In this lesson, we'll compare the two different ways Eva assess credibility.

## Lesson Instructions

1. Introduce the lesson.
2. Break the class up into small groups and hand out the Eva sheet.



3. For 15-20 minutes, have the groups read through the Eva story and discuss the questions.
4. Bring the class together and have the groups collectively answer the questions. **NOTE:** You could ask different groups to present answers to the different questions.
5. If necessary, use the questions provided on the quotation sheet and provided below.

## Lesson Discussion Questions

**NOTE:** Begin with the questions on the “Rats” Worksheet (not reprinted here). The first 6 questions listed below are also posted in the annotated Facilitator Quotation Sheet.

1. What does Victor’s skill level really tell Eva about him? Does it indicate that he will be a helpful person?
2. Eva assumed that now that Victor was her friend, he was accountable to her. She assumed their friendship involved mutual responsibilities to each other. Should Eva have come to this conclusion based on the evidence from Victor?
3. If Eva was talking to Victor offline, what other things could she have used to tell if he was trustworthy? (For example, facial cues, eye contact)
4. In the second part of her story, Eva uses time in the game as a marker of credibility. Is time a good factor to consider? Why or why not? What would time be useful in figuring out?
5. Eva uses her cousin, an avid player of the game, to determine if others are credible. What do you think about Eva using her cousin as a way to judge others? How could it be effective?
6. Why do you think Eva talks with new players before asking them for help?
7. In Eva’s story, are there any similarities between determining someone’s trustworthiness online versus offline? Differences?
8. What do you think about Eva’s credibility judgments? Does she make good judgments?
9. How do you make credibility judgments when interacting with others online? What do you think about when you make judgments?

## Concluding Takeaways

Eva describes how she assessed, or made a judgment about, Victor, using skill as a proxy both for Victor’s competence as a player and for his treatment of others. Following her experience with Victor, she evaluates players’ trustworthiness differently. She still uses skill level as a proxy for their competency in the game; however, to assess a player’s courteousness towards others, she asks them about their motivations in playing RuneScape, the time they have spent playing the game, and whether



or not they know a trusted player in the game. Eva's new model tries to identify the appropriate piece of evidence to look at for determining courteousness.

From today's lesson, we can see how important it is, whether online or offline, to collect the appropriate form of evidence. Eva is limited online—she couldn't see if Victor was laughing at her trust in him, for example. However, Eva is able to use the signals around her to make better assessments. She now distinguishes between markers of skill and markers of kindness in the game. When you make decisions about credibility online, think about what you are assessing the other person for and what pieces of evidence will best inform that assessment.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Describe the differences and similarities between offline and online assessments of trustworthiness.
- Enumerate different types of trustworthiness and give examples of evidence relevant to each type.

### Assessment Questions (Optional)

- Why might it be harder to decide whether to trust someone online than it is to do so offline?
- Compare these two online situations where you're deciding whether or not to trust someone: a) someone has asked to be your friend on Facebook, b) someone gave you advice about nutrition on a forum. What evidence would you use for one situation that wouldn't be good for the other?



# Making Credibility Judgments Online Facilitator Quotation Sheet

## Instructions

Read the following story about Eva. Eva, 16, plays the Massively Multiplayer Online Game, RuneScape. Below, Eva describes how she trusted a fellow player, Victor, to help her in the game. Eva was tricked into giving him 50 coins.

Consider the following questions:

1. Why did Eva trust Victor?
2. What pieces of evidence did she use to determine that Victor was trustworthy? Did the evidence Eva used help her to make a good decision? Why or why not?
3. How does Eva determine if players are credible or trustworthy now? Is Eva's new model for determining if players are credible or trustworthy a better model than before? Why or why not?
4. What about online communication makes it hard to assess people and information?

**FACILITATOR NOTE:** The annotations contain sample questions; these annotations are intended for use if the students struggle with the questions.





# Eva's Story

INTERVIEWER: HAVE YOU HAD AN EXPERIENCE WHERE YOU THOUGHT YOU COULD TRUST SOMEONE AND THEY BACKSTABBED YOU?

Yeah. In RuneScape I used to talk to this random kid, Victor. I saw him with a really good armor and he had a really good sword.

I asked him: "How did you get to this skill level because I see you're a level 57 and I'm only in level 20?"

Victor told me: "The way you get up to this skill level is [to] just follow me so I can take you."

And then I had felt like I had him as a friend. I had already added him as one of my friends. So, then Victor took me to his dungeon and there were humongous rats in there. And you would have to fight them, but they can bite you. I was fighting, and I lost.

I asked him: "What happened? Where are you?"

Victor then told me: "I just wanted to see if you were going to die so that you could leave me alone."

So, Victor betrayed me. Even before we went to his dungeon, he told me that first I had to give him 50 coins so he could help me. So, I gave him 50 coins so that he could help me.

INTERVIEWER: AND HE CHEATED YOU.

Yeah. Then he took my money and left.

FloresAn 5/27/09 9:43 AM

Comment [1]: Eva uses Victor's armor and SKILL as a proxy for credibility.

**Question:**

What does Victor's skill level really tell Eva about him? Does it indicate that he will be a helpful person?

FloresAn 5/28/09 9:48 AM

Comment [2]: 1.Eva assumed that now that he was her friend, he was ACCOUNTABLE to her because she assumed their friendship involved responsibilities to each other.

**Question:**

Should Eva have come to this conclusion based on the evidence from Victor?



INTERVIEWER: I KNOW YOU GOT CHEATED, BUT IS THAT SOMETHING THAT TROUBLED YOU?

No, not really. Because after I felt that I got cheated, that's when I started noticing other ways to check out players.

First, let me start talking to that person before I ask them for help. So, first I'm going to start asking them: "Oh, how did you come to RuneScape? Oh, do you know my cousin? He's been on RuneScape for a long time."

And I'll start interacting with them and then I'll ask them, "Oh, how did you get to this quest in the game?" But I wouldn't tell him to take me to that quest now.

I'll just be, "Oh, okay." They'll just tell me where the quest is and I'll just have to look it up on the map and try to see how I get there.

FloresAn 5/27/09 9:43 AM

Comment [3]: Eva can only interact with Victor through TEXT in the game.

**Question:**

If Eva was talking to Victor offline, what other things could she have used to tell if he was trustworthy? (Facial cues, eye contact)

FloresAn 6/22/09 10:49 AM

Comment [4]: Eva now uses TIME in the game as a marker of credibility.

**Question:**

In the second part of her story, Eva uses time in the game as a marker of credibility. Is time a good factor to consider? Why or why not? What would time be useful in figuring out?

FloresAn 5/15/09 1:38 PM

Comment [5]: Eva uses her cousin, an avid player of the game, to determine if others are credible.

**Question:**

What do you think about Eva using her cousin as a way to judge others? How could it be effective?

FloresAn 5/27/09 9:43 AM

Comment [6]: Eva can probably get a sense of TONE from her initial discussion.

**Question:**

Why do you think Eva talks with new players before asking them for help?



# Making Credibility Judgments Online Student Quotation Sheet

## Instructions

Read the following story about Eva. Eva, 16, plays the Massively Multiplayer Online Game RuneScape. Below, Eva describes how she trusted a fellow player, Victor, to help her in the game. Eva was tricked into giving him 50 coins.

Consider the following questions:

1. Why did Eva trust Victor?
2. What pieces of evidence did she use to determine that Victor was trustworthy? Did the evidence Eva used help her to make a good decision? Why or why not?
3. How does Eva determine if players are credible or trustworthy now? Is Eva's new model for determining if players are credible or trustworthy a better model than before? Why or why not?
4. What about online communication makes it hard to assess people and information?



## Eva's Story

INTERVIEWER: HAVE YOU HAD AN EXPERIENCE WHERE YOU THOUGHT YOU COULD TRUST SOMEONE AND THEY BACKSTABBED YOU?

Yeah. In RuneScape I used to talk to this random kid, Victor. I saw him with a really good armor and he had a really good sword.

I asked him: "How did you get to this skill level, because I see you're a level 57 and I'm only in level 20?"

Victor told me: "The way you get up to this skill level is [to] just follow me so I can take you."

And then I had felt like I had him as a friend. I had already added him as one of my friends. So, then Victor took me to his dungeon and there were humongous rats in there. And you would have to fight them, but they can bite you. I was fighting, and I lost.

I asked him: "What happened? Where are you?"

Victor then told me: "I just wanted to see if you were going to die so that you could leave me alone."

So, Victor betrayed me. Even before we went to his dungeon, he told me that first I had to give him 50 coins so he could help me. So I gave him 50 coins so that he could help me.

INTERVIEWER: AND HE CHEATED YOU.

Yeah. Then he took my money and left.

INTERVIEWER: I KNOW YOU GOT CHEATED, BUT IS THAT SOMETHING THAT TROUBLED YOU?

No, not really. Because after I felt that I got cheated, that's when I started noticing other ways to check out players.

First, let me start talking to that person before I ask them for help. So, first I'm going to start asking them: "Oh, how did you come to RuneScape? Oh, do you know my cousin? He's been on RuneScape for a long time."

And I'll start interacting with them and then I'll ask them, "Oh, how did you get to this quest in the game?" But I wouldn't tell him to take me to that quest now.

I'll just be, "Oh, okay." They'll just tell me where the quest is and I'll just have to look it up on the map and try to see how I get there.



# Should you be in My Space?

Andrea Flores, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 9-12)

For this lesson, students are given the “MyPlace” profile and blog entries of a fictional acquaintance named Jeff. They (in pairs or small groups) assess the information in Jeff’s profile to determine whether or not he would be a good match for three different roles: 1) roommate 2) partner for a group project 3) president of the student council. Students will have to report/discuss the main criteria within the profile they used to make their selections. This lesson promotes reflection on the nature of evidence for online assessment of others, considerations of the varying stakes of a given role/responsibility, and mitigating factors of online assessment.

Ethical thinking skills highlighted in this lesson:

- **Reflection on Roles and Responsibilities**—Roles, such as student council president, entail specific responsibilities. For example, the student council president might be responsible for representing student interests to the faculty. To be an ethical participant in communities, it is necessary to take seriously our roles and implied responsibilities.

New media literacies highlighted in this lesson:

- **Networking**—the ability to search for, synthesize, and disseminate information.
- **Simulation**—the ability to interpret and construct dynamic models of real world processes.
- **Judgment**—the ability to evaluate the reliability and credibility of different information sources.



## Learning Objectives

After this lesson, students should be able to:

- Identify and evaluate relevant information for making a credibility judgment about a person.
- Appreciate the importance of a person's role and their responsibilities in that role when making a credibility judgment.
- Understand the benefits and drawbacks of using online evidence for credibility judgments.

## Materials Used

- "MyPlace" Packet: Jeff Profile and blog entries
- Student Directions/Worksheets

## Lesson Introduction

There are two possible introductions listed here. The first listed below uses a class brainstorm lesson about the ethics of roles, responsibilities, and stakes. The other uses the lesson Making Credibility Judgments Online as a starting point.

Introductions should focus on the stakes of credibility assessment (What are the potential harms/benefits that may arise to both you and the larger social context from your assessment?) and roles and responsibilities (What position will this person be taking on? What are the duties and obligations of this role?)

Role Introduction:

- On the blackboard, list 3-4 roles: for example, teacher, doctor, firefighter, student council president. Ask students to brainstorm the responsibilities associated with these roles.
  - Take the class through the role of student council president.
  - How could you tell someone is going to be able to fill that role well?
  - What qualities should that person have? How could you tell that he/she has them?
- What if the only evidence you had was from their Facebook page? How seriously would you take it? What would you look at? What would you think wasn't a good piece of evidence?
- If we had looked more in depth at the role of doctor or firefighter, would the qualities you would want change? The evidence? The stakes of the assessment?



### Making Credibility Judgments Online Introduction:

- Ask the students to consider the Eva case in light of the following questions.
  - What role was Eva expecting Victor to fulfill? What responsibilities did Eva assume went with that role?
  - Did Victor intend to fulfill that role? Did Victor think he had a role?
  - What did Eva stand to lose in the situation with Victor? Were these high or low stakes? What might have made the stakes higher?
  - In Eva's new model of assessment, how does she assess others for the role of "information provider"?

In today's lesson, you will consider an online acquaintance for different roles, with differing responsibilities and stakes, through his "MyPlace" profile. Keep in mind what different pieces of evidence from online sources can and can't reveal when making credibility assessments.

### Lesson Instructions

1. Introduce the lesson. (See possible introduction). Students should work in pairs or small groups.
2. Hand out the "MyPlace" Packet only. The facilitator should go over the general instructions with the class (Directions: In this lesson, you have to decide whether or not Jeff is a good match for three different roles based on the information in his "MyPlace" profile and blog. Read all the information in Jeff's profile and blog first).
3. After students have familiarized themselves with the packet, pass out the Student Directions/Worksheets. In their groups, students should work together to decide if Jeff is a match for the various roles. Students should fill out the worksheets.
4. Group Presentation. Once all groups have completed the worksheets, the class should come back together. Go over each role and set of worksheet questions individually, asking each group whether or not Jeff fit the role and what pieces of evidence they considered. Keep track of the evidence used and choices on the blackboard.
5. Once the class has all presented their choices and considerations, lead the class in a group discussion about their choices, types of evidence, and special considerations when considering online evidence. Sample questions provided below.



## Lesson Discussion Questions

### General Questions:

1. Are there any advantages to seeing Jeff's profile and blog for making your assessments? What are the limitations?
2. How did you weigh the evidence Jeff wrote (blog entries, the content of his profile) vs. content written by Jeff's friends and acquaintances?
3. Jeff's roommate, Pat, has many postings on Jeff's blog and profile. Jeff is accountable to Pat for fulfilling the obligations of a roommate—including paying bills and keeping the apartment tidy. How does Jeff's accountability to Pat, and the fact that Pat is part of Jeff's close network, affect your considerations of Pat's posts?
4. Did you interpret the text-based evidence differently than Jeff's pictures? Why or why not?

### Roles and Responsibilities:

1. How did you weigh the responsibilities and roles for each situation? Did different pieces of evidence matter more for different roles?
2. For which role was credibility assessment most difficult? Why?
3. Does Jeff have a responsibility to accurately represent himself and his credibility online? Why or why not?
4. What are the stakes, or potential harms and potential benefits, for deciding for or against Jeff in any given role?
5. Imagine that Jeff's profile is public, and that you googled him to find out more information about him before deciding to work with him on the group project. Is it acceptable to look at his "MyPlace" page to assess his credibility for this role? Is it more or less acceptable for deciding if you want to live with him? To vote for him? Why or why not?
6. For choosing Jeff to be a roommate, you had to consider him in an interpersonal context. For choosing him for student council president, you had to consider if he was "fit for office." Were you able to separate Jeff's social credibility from indications of his competence as a leader?
7. What if you were deciding to accept Jeff as a "MyPlace" friend? What are the stakes of that assessment? How do they compare to the role of FCSC President? Roommate? Partner for a project?
8. Could Jeff fulfill all three roles? Why or why not? Could Jeff fulfill multiple roles and responsibilities simultaneously? Why or why not?





Evidence:

1. In Jeff's details, he says he smokes a pack a day, but also seems to suggest that he is joking. How would you assess his tone? Is it possible to assess?
2. Could you tell tone from Jeff's blog posts? How did you know if Jeff was joking, being ironic, or being serious?
3. What pieces of evidence did you look at to determine his motivations to pursue the role of student council President?
4. From others' comments and Jeff's blog entry, it seems that Jeff does not enjoy group work. Jeff is also a peer tutor and seems to have a good relationship with his lab partner. Could Jeff have been motivated by a need to "vent" his feelings? Does that matter when assessing the evidence?
5. Did you find any contradictory evidence in Jeff's profile? How does a lack of consistency affect your decisions? For which roles is consistency the most important consideration?
6. Jeff mentions his work on the renovations to the student center in his blog and on his profile; however, in a comment on his blog entry, Jeff is corrected by another poster regarding misinformation he provided. Does this entry affect how you think about his competence to fulfill the role of student council president?
7. It seems that Lex86 has known Jeff since high school. Does the length of time she's known Jeff affect your consideration of her posts?

## Concluding Takeaways

To close the lesson, ask the students to consider some of their roles—roles as friend, student, lesson member. Would their credibility in these roles be evident from their online profiles? How do they demonstrate their credibility? If students were in Jeff's position, how do they think their profiles would be assessed? Ask them if they would reconsider their assessments of Jeff. Today's lesson introduced the importance of considering roles and responsibilities, stakes of the assessment, and online evidence types. Applying these 3 ideas to online assessment will help make better informed assessments.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Identify and evaluate relevant information for making a credibility judgment about a person.
- Appreciate the importance of a person's role and their responsibilities in that role when making a credibility judgment.
- Understand the benefits and drawbacks of using online evidence for credibility judgments.

### Assessment Questions (Optional)

- You've just been asked to pick a partner for a school project. What do you look for in a class partner (in other words, what are your partner's responsibilities), and how would you go about selecting someone from your class? What evidence would you look for?
- Describe 2-3 challenges that one faces when judging someone's credibility using online evidence.



# Should you be in My Space?

## Student Worksheet

### Directions:

In this activity, you have to decide whether or not Jeff is a good match for three different roles based on the information in his “MyPlace” profile and blog. Respond to the questions listed below.

#### Role #1: Roommate

You are about to choose roommates for next year. Your friend John is away for the semester and has asked you to help him pick a roommate. John is easygoing and sometimes can be a little sloppy. Would Jeff make a good roommate for John? List the 3 main pieces of evidence from Jeff’s profile and blog (e.g., wall posts, blog entries) that helped you make your decision. Describe why you think these 3 pieces of evidence are most important.

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### Role #2: Partner for a Group Project

For your architecture course, you have been assigned a group project. In this project, you must build a model for a new building at Fluth College, write a mock proposal paper about the design, and present your building in class. This project counts for 25% of your final grade. Would Jeff be a good partner for your project? List the 3 main pieces of evidence from Jeff's profile and blog (e.g., wall posts, blog entries) that helped you make your decision. Describe why you think these 3 pieces of evidence are most important.

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### Role #3: Fluth College Student Council (FCSC) President

It's election time at Fluth College. The FCSC president represents student interests to the president of the college, sets the budget for all student activities, plans all homecoming activities, and meets with important people at Fluth College, including deans and professors, about student issues. Jeff is running for president. Would you vote for him? List the 3 main pieces of evidence from Jeff's profile and blog (for example, wall posts, blog entries) that helped you make your decision. Describe why you think these 3 pieces of evidence are most important.

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## Jeff



**Male, 19**  
**Santa Fe, NM**

**Current Status:**  
**Irritated**

**View my: Pix**

**Last login: 12/07**

## Jeff's Schools

**Fluth College** '11  
Major: Chemistry/Pre-med  
Clubs: FC Student Council (FCSC), Writing Center Tutor, Frosh Buddie, FC String Quartet  
**Santa Fe High** '10  
Clubs: SFHS Newspaper, JV Baseball, Mock U.N.

## Jeff's Interests:

**General:** Late night dining hall, serial killing, cereal killing.

**Music:** Pretty much just loud. Metal, Rap, Violin.

**Television:** Daily Show, Infomercials on at 3am when I do my Chem. Hmwk

**Movies:** Horror

**Books:** SparkNotes = Life

## Jeff's Details:

**Status:** Single

**Smoker:** Yup, pack/day. Cough, cough. Lol.

**Fears:** Dust **Biggest Fear:** disappointing my constituents for GSCC; failing a class.

**Regret:** That last test...

**Hate:** people who like the morning, the RIAA

**Loves:** FCSC/ Peer Tutor/Chem Dept! LimeWire

**Weakness:** Eating Pat's food from home☺

**Would like to:** not stay up all night...AGAIN

**Goals:** Be a doc. And FCSC prez.

**Best Trait:** Explaining stuff to people

**Best Skill:** Editing term papers (I'm freakishly good)

**Favorite Drink:** Red Bull plus coffee

**Favorite Place:** Student Center

## Jeff's Blog Posts:

Irritated...AGAIN [Read More]

Student Center Needs Renovations [Read More]

Your Dirty Laundry [Read More]

**About Me:** I'm Jeff. Perhaps you've heard of me.

**Who I'd like to meet:** Whoever thought I needed to take Calculus to be a doctor...

## Jeff's Friends:

Jeff has 120 friends.



Pat

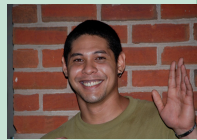
Lex 86

IJZed

Le@nn@@

## Jeff's Friends' Comments:

YourPalAl



Thanks for helping the intermurals get funding from the FCSC. See you at baseball. ~Al

JJZed



Jeff, can you do another writing tutor session this week? Maggie can't do the 2:30-3:30 spot. Thanks, with finals, we are swamped.

RosyRosa



J, what's going on??? I never see you at breakfast! You must go to sleep when I wake up, LOL. XO, Ro.

The trouble w/ Ty



Jay, what's there to say? Oh just that you are awesome, kicked some butt today in IM baseball, oh and are about the smartest, nicest guy at GC. <3 you!

**Jeff**

Current Mood:  
Irritated

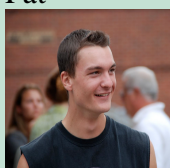
**Date: October 16****Subject: Irritated...AGAIN**

So, it has happened again. For my philosophy class we had to do these stupid group presentations. Which, of course, means that I get stuck doing all the work—getting all the information, making the powerpoint, writing up the handouts. And then these jerks have the nerve to ask what they should say. I'm so mad. Number 1, I hate group projects in the first place. I like to do things my way, and I don't want your input, Random Girl who never comes to class and Annoying Guy that missed all our group meetings. Number 2, I really don't have time to explain it to you.

Anyway, I told the professor that Random Girl and Annoying Guy didn't do anything. Let's just say, that 'A' isn't for Annoying...

**COMMENTS:****Aries3456**

Hey Jeff, that stinks. I'm sorry that happened 2 you—you're so nice! You totally don't deserve that ☺ Anyway, just wanted to let you know that your tutoring paid off! I got a A on my Psych paper. Thanks, Jeff---hang in there ☺ When is our Frosh Buddies outing, btw? Where are you taking us??? I heard rumors of pizza.

**Pat**

Chill out, Jeff. I can't believe you talked to the prof.—they weren't that bad. I mean Random Girl did make us cookies...LOL. You are waaaaay too intense about this class anyway. Remember when you totally bailed on me for our anatomy midterm study group. You def did not make me cookies to make up for it, if I remember correctly.

**Lex86**

Oh Jeff and his hatred of group work. LOL. Remember how back in high school you petitioned the school council to eliminate school projects. I'll never forget Mrs. Trawinski's face when you actually went to Parent Council about it. A budding politician even then I guess. Anyway, hope no more group projects come your way anytime soon.

**It'sPeteRRR**

Classic Jeff. I pity people who work with you. J/K. Lab partners for LIFE (btw, I picked up this week's assignment...should we all meet in Jessie's room to divide up the work for this week?)

**Jeff**

Current Mood:  
Excited



**Date: 11/20**

**Subject: Student Center Renovations**

Hey Guys,

The campus vote on whether or not there should be renovations to increase student club space in the Student Center is tomorrow. Please come out and vote—it's really important. You guys know I've been working on this for months now, after all the meetings we've had with student groups, I'm sure it's a really good idea. It'll make the Student Center a great place to come hang out (did I mention renovations also add a cafe). If you want more information about the renovations themselves, including plans for solar panels (solar panels plus a café, people), I've made a factsheet you can get from your RAs. Thanks to everyone who got up at the crack of dawn last week to put up posters in the Quad. This really means a lot to me, and I think it is really important that the Student Council knows how much you guys care about what we do!

**FCSC PREZ Liz**



Thanks for posting this, Jeff. And thanks for sending out the Fakebook invites to vote, posterizing, making the fact sheet. I couldn't have done it without you! You rock! See you at Student Council.

**Lacrosse44**



I thought you thought the renovations were a bad idea...what changed??

☺ Jeff says: Ted, You are right. I first thought that it would be bad idea b/c the center had to be closed for December. But, after meeting with all these groups and talking with other students, I changed my mind. I never voted against it though...I just sent an email around the dorm talking about my concerns (Check the Ryman Hall Wiki).

**Mahj~is~dancin**



Thanks, Jeff...you are such a great rep for us! I'll be sure to vote tomorrow. Also, I got your email. Yes, the dance team did apply for space in the new center—thanks for reminding me to do that too;)

**SammieG**



I thought the Council voted against solar panels???

☺ Jeff says: I'll have to get back to you on that, Sammie...pretty sure it passed, Liz?

☺ FCSC Prez Liz says: Jeff, you should prob. take that down. Sammie, it hasn't been decided yet, but the board votes on it next week.

☺ Jeff says: Sorry☺ I'll get it right next time...



**Jeff**

Current Mood:  
Good Neighborly



Date: 12/1

Subject: Your Dirty Laundry...

...is leaking out of your room into the common room again. Pat, Pat, Pat my boy, there's a little something I like to call cleanliness. Now I'll admit, I have been known from time to time to eat your treat from home and leave some dishes in the sink. But for serious, Pat, your laundry is like a biohazard in our living room. I never knew socks could be so foul. Does Leanna need to come over and give you another laundry tutorial? That was hilarious ("Leanna, I don't think the red socks can go in there...NOOO!"). I guess it's true love if she can handle those socks. Anyway, I threw the extra common room laundry into the washer. You totally owe me, it was worse then when we found that rotten orange behind the trash can (I still think it was yours...). I'm definitely deducting one more cookie from your next package from home. Roommate good times.

### Comments:

Pat



Hahaha. That was your orange, and I'll swear by it till I die. Anyway, thanks for throwing it in. Leanna says thanks too. She says she's never recovered from turning everything pink. Good thing you were there...after all my clothes were pink. By the way, where's your rent check for this month? I really need you to mail it by tomorrow.

CJROCKS



This is too good—Mr. Neat Freak living with Patrick 'I'm not sure how the chicken wings ended up behind the couch, Mom' Jenkins. Too hilarious. Don't take this the wrong way, but I would have never guessed the two of you would get along. Anyway, your place is great guys! Even with socks seeping out of Pat's room. (Jeff, thanks for lending me your mop). <3

JayMatF81



Favorite Jeff quote— "Um, I'm not sure if that's frosting or mold."  
☞ Jeff says: Haha. Yeah, not my best roommate moment. At least you didn't eat it.  
☞ Pat says: No, I did. Thanks, guys.

Angie78



I don't remember you doing my laundry...and I'm your sister!





# Demonstrating Credibility

John M. Francis, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 8-12)

Whereas *Should You Be in My Space?* tasks students with assessing the credibility of someone else online, this lesson asks them to think about their own “digital footprints” and the ways in which they present their own identities and credibility online. Through a role-playing exercise in which they create the online profile of a fictional character, students will be encouraged to consider the context of their disclosures as well as the evidence that they present and how transparently it can be interpreted by others. Students will consider how their credibility is tied to the roles and responsibilities that they choose and are expected to fulfill both online and off. Additionally, they will be challenged to think about the special affordances of online communication (e.g., asynchronous communication, lack of transparency) that make online credibility assessment so difficult.

Ethical thinking skills highlighted in this lesson:

- **Roles and Responsibilities**—Individuals take on many roles in the course of a lifetime. The roles of child, student, friend, employee, boss, parent, etc., all entail specific responsibilities. The fulfillment of responsibilities required by certain roles has important personal implications; for example, the failure to complete work on time and to sufficient standards can lead a person to be fired from a job. Beyond the self, to be an ethical participant in communities, it is necessary to take seriously one's roles and implied responsibilities.
- **Perspective-Taking**—The potential for misinterpretation online is heightened as a result of the nature of new media technologies. The ability to take the perspective of others and understand how they might interpret information that you post online is an important part of ethical participation.

New media literacies highlighted in this lesson:

- **Networking**—the ability to search for, synthesize, and disseminate information
- **Simulation**—the ability to interpret and construct dynamic models of real world processes.



- Judgment—the ability to evaluate the reliability and credibility of different information sources.

## Background Concepts and Vocabulary

The concepts and vocabulary below may arise in the discussion section of this lesson. Where appropriate, you may find it useful to mention these terms explicitly. Both online and offline, a central aspect of credibility assessment is the examination of relevant evidence. Types of evidence one might consider when assessing the credibility of others or thinking about how to establish one's own credibility include:

- Time—How long have you been doing this activity or trusted with this responsibility?
- Trackability—Is there a way to track your consistency over time?
- Consistency—Do you consistently fulfill your roles and responsibilities to the activity and others involved?
- Tone—Is the tone of your representation consistent with the norms of the community in which the activity takes place?
- Transparency—Are your motivations for taking part in the activity transparent?

There are several characteristics of online interaction that make the assessment of evidence challenging, especially when trying to determine the credibility of others or when trying to establish credibility in a community oneself. These include:

- Accountability—There are few credentialed gatekeepers monitoring the veracity of information in online spaces.
- Asynchronous—Online interactions can take place over a long period of time.
- Networks—Audiences may be interconnected, leading to situations where what is appropriate in one network may not be in another.
- Motivations—Motivations are hard to assess.
- Text-Only—It is often hard to know exactly whom you are talking to online. Tone can be hard to gauge through text.



## Learning Objectives

After this lesson, students should be able to:

- Describe the challenges inherent in online credibility assessment.
- Consider the roles and responsibilities of themselves and others when making online credibility judgments.
- Recognize the importance of conscious deliberation when establishing one's own credibility online and when assessing others' credibility.

## Materials Used

- "Demonstrating Credibility" Student Instructions
- "Facebook" Group Materials
- "Match.com" Group Materials
- "Sittercity" Group Materials
- Scissors and Glue

## Lesson Introduction

Introduce the lesson with a brief discussion about the meaning of credibility, roles, and responsibilities. Prompt students with the following statement:

*Someone might be credible if they...*

For the purposes of this lesson, someone who is credible fulfills the roles that are expected of him/her and follows through on his/her responsibilities. *Roles* refers to the social positions that someone takes in a community (e.g., class president, member of a sports team, moderator of an online forum, etc.) Roles are typically associated with specific expectations that help fulfill community needs and desires (i.e., *responsibilities*).

Questions to Consider: What is expected of me/others in a particular role? What are the responsibilities associated with this role? What valued behavior does the community expect of this role?



## Lesson Instructions

1. Divide the class into groups of 3-4 students. This lesson is most effective if there are at least three groups.
2. Pass out the “Demonstrating Credibility Student Instructions” sheet. Go through the directions with the class.
  - In this activity, we are going to examine the statements of a 21-year-old college student named “Sandra” and consider how she presents herself as a credible individual in the context of her online interactions. These are real quotes from an interview in which she talked to researchers about how she presents herself on three popular online social networks. She has a Facebook account, which she uses to connect with friends. She has an account on Match.com, which is an online dating site. And she is active on Sittercity, a social network that allows people looking for babysitters to connect with people offering sitter services
  - Each group will receive a sheet with a quote from Sandra about the considerations she makes when setting up and editing her social network profiles.
  - Each group will take on the role of Sandra and create a profile for her based on the quote and background information provided. DO NOT share your quotes with other groups until the end of the activity when you will share the profiles you have created with the entire class. Use the provided profile template to make Sandra’s profile and choose a photo of Sandra from the selection of stock photos.
  - You should create a profile that represents Sandra as a credible member of each online community. Use Sandra’s quotes as a guide for making your decisions for profile content. You should feel free to use your imagination to fill in any blanks in Sandra’s background—just make sure to think about the context of the profile.
  - You may want to consider the following questions when creating Sandra’s profile:
    - What are Sandra’s roles and responsibilities in each space? How should Sandra present them in each online space?
    - What does Sandra hope to gain in each context? In other words, what are the stakes involved for her various representations?
  - After creating Sandra’s profile, you will present it to the entire class. Be prepared to discuss how you addressed Sandra’s needs and concerns in the profile you created for her.



- 3.** Read as a class the “About Sandra” description on the Student Instructions:
  - While taking classes, Sandra works for the women’s basketball team at her college doing administrative work. She used to be a drama and music major, but now she is pursuing degrees in sociology and psychology. Sandra still very much enjoys acting, however, and is involved with the improv-comedy group at her college. She loves trivia games like Trivial Pursuit and Jeopardy!, which she used to play all the time with her dad when she was younger. Her favorite TV show is “One Tree Hill.” At work, Sandra calls herself “office tech support” because everyone always comes to her when they have problems with their computers. She identifies as a Catholic, but also is a co-leader of the campus Buddhism Club. In the future, Sandra hopes to earn a PhD in clinical psychology.
- 4.** Pass out the three sets of group materials, one set to each group, and have the students create profiles for Sandra.
- 5.** Once all the groups have completed their profiles, each should present it to the entire class. Read the quote aloud or pass a copy of it around to everyone in the class and ask students how they addressed Sandra’s needs and concerns in the profile they created for her,
- 6.** Lead a class discussion on Sandra’s profiles in relation to credibility. Use the questions below as a guide, as time allows.

## Lesson Discussion Questions

### Roles and Responsibilities Questions

- 1.** What are Sandra’s roles and responsibilities in each space? How should Sandra present them in each online space?
- 2.** What does Sandra hope to gain in each context? In other words, what are the stakes involved for her various representations?
- 3.** How does the profile you created for Sandra demonstrate her roles and responsibilities in each space? What evidence do you utilize?

### Credibility Questions

- 1.** Obviously there are some differences in how each group chose to represent Sandra based on her own statements. How might that affect her credibility? Is it okay that Sandra represents different aspects of herself in different spaces? Should she have a more uniform identity online? Why or why not?



2. How would you feel if you were just getting to know Sandra and came across all these different aspects of her? What evidence would you use to assess Sandra's credibility as a friend, a date, or a babysitter? (e.g., Time, Trackability, Consistency, Tone, Transparency)
3. If you were a parent looking for a babysitter and you came across Sandra's Facebook or Match.com profiles, would that affect your decision to hire her? In other words, would it affect Sandra's credibility as a babysitter?
4. Are there ways in which it is difficult to assess the credibility of a person online that are perhaps easier in an offline setting? Are there characteristics of online communication and identity expression that make credibility more challenging to assess online? (e.g., Accountability, Asynchronous, Networks, Motivations, Text-Only)

### Self-Reflection Questions

1. Thinking about your own online identity, what roles and responsibilities do you assume? What aspects of yourself do you think are most important to convey? How do you do that? What evidence do you provide?
2. How do your roles and responsibilities compare to your offline life? What about the types of evidence you provide?
3. If anyone has profiles on multiple sites like Sandra does, what purpose does each one have? How consistent are they with one another? Do you think there could be a chance of someone misinterpreting information in one context that would affect your credibility on another site or offline?
4. In your own opinion, do you think that the evidence you provide online accurately portrays your interest and expertise in the activities in which you participate? If not, what could you change to make it more accurate? Are there downsides to misrepresentations or being completely accurate?

## Concluding Takeaways

By asking students to role-play as our semi-fictional character Sandra, this lesson encourages students to consider how they establish credibility online. By first establishing the expectations for Sandra through a consideration of her roles and responsibilities, they can then think critically about the evidence that best represents Sandra as a credible member in various communities. The nature of new media and online communities means that establishing credibility can be a complicated and confusing process in which there is much room for misinterpretation. By understanding the expectations for



participation, the tools of credibility establishment, and the challenges of credibility assessment, students will be better equipped to participate ethically online.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Describe the challenges inherent in online credibility assessment.
- Consider the roles and responsibilities of themselves and others when making online credibility judgments.
- Recognize the importance of conscious deliberation when establishing one's own credibility online and when assessing others' credibility.

### Assessment Questions (Optional)

- Think about an online community that you are a part of. What is your role in the community, and what responsibilities come with that role? List 2-3 ways in which you demonstrate (or could demonstrate) your credibility in that community.
- Describe 2-3 challenges that make it harder to assess someone's credibility online as opposed to offline.



# Demonstrating Credibility

## Student Instructions

In this activity, we are going to examine the statements of a 21-year old-college student named “Sandra” and consider how she presents herself as a credible individual in the context of her online interactions. These are real quotes from an interview in which she talked to researchers about how she presents herself on three popular online social networks. She has a Facebook account, which she uses to connect with friends. She has an account on Match.com, which is an online dating site. And she is active on Sittercity, a social-networking site that allows people looking for babysitters to connect with people offering sitter services.

- 1.** You will be in three groups. Each group will receive materials with quotes from Sandra about the considerations she makes when setting up and editing her social-network profiles.
- 2.** Each group will take on the role of Sandra and create a profile for her based on the quote and background information provided. DO NOT share your quotes with other groups until the end of the activity, when you will share the profiles you have created with the entire class. Use the provided profile template to make Sandra’s profile and choose a photo of Sandra from the selection of stock photos.
- 3.** You should create a profile that represents Sandra as a credible member of each online community. Use Sandra’s quotes as a guide for making your decisions for profile content. You should feel free to use your imaginations to fill in any blanks in Sandra’s background—just make sure to think about the context of the profile.
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- 5.** After creating Sandra’s profile, you will present it to the entire class. Be prepared to discuss how you addressed Sandra’s needs and concerns in the profile you created for her.





## About Sandra

While taking classes, Sandra works for the women's basketball team at her college doing administrative work. She used to be a drama and music major, but now she is pursuing degrees in sociology and psychology. Sandra still very much enjoys acting, however, and is involved with the improv-comedy group at her college. She loves trivia games like Trivial Pursuit and Jeopardy!, which she used to play all the time with her dad when she was younger. Her favorite TV show is "One Tree Hill." At work, Sandra calls herself "office tech support" because everyone always comes to her when they have problems with their computers. She identifies as a Catholic, but also is a co-leader of the campus Buddhism Club. In the future, Sandra hopes to earn a PhD in clinical psychology.

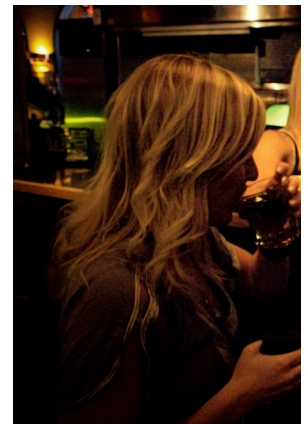
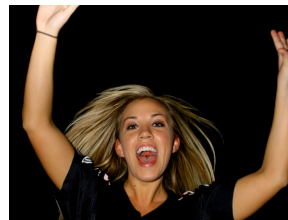
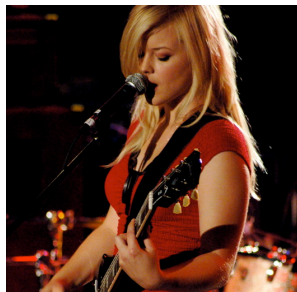


# Demonstrating Credibility

## Sittercity Group Materials

Below is a quote from Sandra's interview with researchers about how she presents her identity and credentials on Sittercity, a social network that allows people looking for babysitters to connect with people offering sitter services.

"Well, I think the way you present yourself on Sittercity is very important. You wouldn't want a picture of you holding a red Solo cup or anything like that, acting crazy. You want a picture of you dressed appropriately. But it still shows character, doing something you love. So the pictures you post on that site are really important. On Sittercity, I want someone to read my profile and be like, 'Wow, she sounds very responsible. She sounds like she has great experience. I think she'd be a perfect fit for my family. I'd love to hire her.'"





Sittercity

**Sandra**

PICTURE GOES HERE

**At a glance...**

**Age:**

**Years Experience:**

**Rate \$\$:**

**Contact Info**

**Email:**

**Phone #:**

**Gender:**

**Bio**

**Work Experience**

**Education**

**College/Major:**

**Skills and Certifications**

**Job Preferences**

**Rate:**

**Maximum number of children:**

**Pets OK?:**

**Ages of children:**

**Child care location:**

**Hobbies, Interests and Talents**

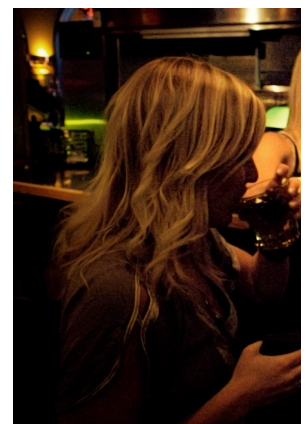
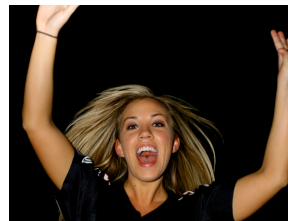
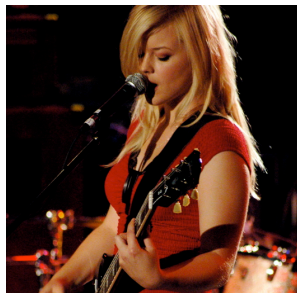


# Demonstrating Credibility

## Match.com Group Materials

Below is a quote from Sandra's interview with researchers about how she presents her identity and credentials on Match.com, a popular dating website.

"On Match.com, I get to present myself as a desirable date. So I only put up the pictures that were very flattering. And I just spent a lot of time thinking up the tagline or whatever and going through everything. So yeah, it's definitely geared towards trying to get my profile out there. On Match.com, I don't want someone to read my profile and laugh. I want someone to read my profile and be like, 'Wow, she sounds really cool! She sounds like someone I would like to date.'"





Match.com

**Sandra**

PICTURE GOES HERE

**General**

Past Relationships?

Have Kids?

Want Kids?

Ethnicity:

Body Type:

Height:

Religion:

Smoke?

Drink?

**About Me and Who I'm Looking For**

**About Me**

Hair:

Eyes:

Best Feature:

Body Art:

Sports and Exercise:

**In My Own Words...**

For Fun:

My Job:

My Ethnicity:

My Education:

Favorite Hot Spots:

Favorite Things:

Last Read:

**Hobbies, Interests and Talents**



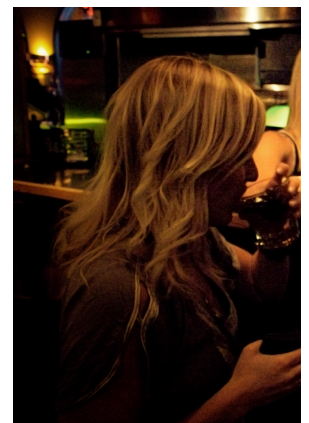
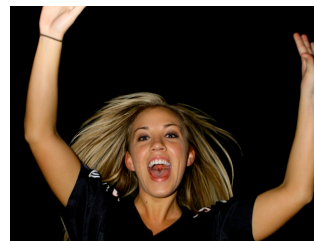
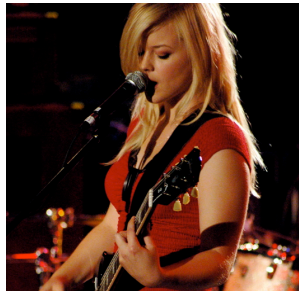


# Demonstrating Credibility

## Facebook Group Materials

Below is a quote from Sandra's interview with researchers about how she presents her identity and credentials on Facebook, a social network particularly popular among teenagers and young adults.

"And Facebook, again, I try not to present myself in a certain way. I try and present myself accurately. I don't untag photos, I don't delete wall posts. But also I feel like there are so many options on Facebook—you have the applications; you can add so many different things to your profile. I still don't think that if someone looked at my Facebook profile, they could really get to know me. I want someone to be entertained. I like that I have a fortune-cookie application, so I have funny, quirky little fortune cookies, something where if you actually cracked open a fortune cookie and saw that, you would laugh."





## Facebook

### Sandra

PICTURE GOES HERE

**Sandra is...**

**Write something about yourself**

#### Basic Information

**Networks:**

**Birthday:**

**Current City:**

#### Personal/Contact Info

**Interests:**

**Music:**

**Movies/TV:**

**Books:**

**Quotations:**

**Email:**

**AIM:**

#### Education and Work

**College/Major:**

**Employer/Position:**

#### Sandra's Posted Items:

#### Sandra's Notes:

#### Sandra's Friends:

Sandra has 120 friends.



Pat

Lex 86

JJZed

Le@nn@@

#### Sandra's Groups:

#### Applications:



# Whom Do You Believe?

Nick Seaver, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 9-12)

Credibility assessment depends upon the ability of the assessor to consider a given piece of information in a certain context. In the offline world, context is typically straightforward: A reader seeking to assess the credibility of information found in a book may examine sources cited in the book; a patient seeking to assess the credibility of a doctor's report may consider the reputation of the medical school where the doctor was trained.

Online, the connections between different information sources are often less readily available than footnotes in a research work, and credentials like a medical degree are unverifiable or from unrecognized sources. In order to evaluate information in this environment, one must be able to situate it appropriately.

Information is always situated in a network of credibility markers. If someone on a message board posts a medical assertion ("Drinking only grapefruit juice is a healthy and safe way to lose weight"), that statement is enmeshed in a variety of contexts:

- The credibility of the poster:
  - Who is the poster? For how long have they been posting? What are their motivations for posting this?
- The credibility of the board:
  - Who usually posts on this board? How are other community members responding to this post? To posts in the past? Are they established "experts," who bring verifiable professional training and proven knowledge to the board? Or are they "enthusiasts," who bring primarily personal experience and motivation?
- The Internet at large:
  - What do other sources online have to say about this assertion? Is it on Wikipedia? What kind of argument is on the relevant Wikipedia talk page (if any)?





- What about the credibility of these other sources?

An effective credibility assessment maps out a portion of this space, locating a piece of information in the complex network of credibility markers available online.

Contextualization relies primarily on two new media literacy skills:

- Networking—the ability to search for, synthesize, and disseminate information.
- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

The effective use of these two skills aids judgment—the ability to evaluate the reliability and credibility of different information sources.

By exploring the ways in which digital technology has disrupted the linear (hierarchical) process by which knowledge has traditionally been produced and consumed, this lesson allows students to consider the credibility of individuals and information as a community concern, and to practice the ethical thinking skill of reflecting on community-level benefits and harms associated with different courses of action.

## **Ethical Thinking Skills**

Ethical thinking skills highlighted in this unit:

- Consideration of the potential benefits and harms to communities of posting information or misinformation online.

## **New Media Literacies**

New media literacies highlighted in this unit:

- Networking—the ability to search for, synthesize, and disseminate information.
- Judgment—the ability to evaluate the reliability and credibility of different information sources.



## Learning Objectives

After this lesson, students should be able to:

- Make judgments about the credibility of people with varying credentials.
- Describe and give examples of credibility markers.
- Evaluate the credibility of a given credibility marker by looking at the context around the marker.
- Identify different credibility markers that pertain to how people perceive your expertise in a community.

## Materials Used

- For Students:
  - “Overview” Handout
  - “Mapping Credibility” Handout
  - “Networks of Networks” Handout
  - Transcripts of Videos
  - Internet access
- For Teacher/Facilitator:
  - Video links (require Internet access):
    - Video 1: Matt Lauer interviews Jack Thompson and Tony Romando  
<http://www.youtube.com/watch?v=Ey--3YV6FCw>
    - Video 2: Video Game Violence: A Gamer’s Point of View  
<http://www.youtube.com/watch?v=tbQukhbx3Bg>
    - Video 3: Katie Couric’s Notebook  
[http://www.youtube.com/watch?v=xDi5X6sN\\_JA](http://www.youtube.com/watch?v=xDi5X6sN_JA)
    - Youth Documentary <http://www.youtube.com/watch?v=DVI-inERzKk>  
(contains some adult language)
  - “Transcripts of Videos” Handout can be used if Internet access is not available.

**NOTE:** The videos address video game violence, which can be a controversial topic. This topic was chosen for its likeliness to engage students on an issue they are concerned about, but the general scaffolding can be adapted to other topics if so desired. The optional Video 4 contains adult language, which has been excised from the transcript.



## Activity #1: From the Gut

Introduction: Distribute Handout #1 to students. Explain that this lesson is about the challenges of establishing and assessing the credibility of people and information in the online environment.

1. Watch video or use transcript of Video #1: Matt Lauer Interviews Jack Thompson and Tony Romando. In this clip from “The Today Show,” Matt Lauer interviews two “experts” on video-game violence. Think about Tony Romando and Jack Thompson as sources of information. Have students consider:



- Who do you find more credible?
  - What information do you have from the “Today” segment that affects how you judge their credibility?
2. On the board, create a table with Tony and Jack’s names at the top. Distribute Handout #2, and discuss the kinds of information that might influence our initial sense of these experts’ credibility, such as their appearance, jobs, training, political affiliations, languages, or accents. Have a class discussion to fill in the table with the factors that influenced viewers’ perceptions of the credibility of the two “experts.”
  3. Additional information on Tony and Jack’s credentials: The Editor and the Lawyer  
Explain that according to Lauer’s introduction, Tony Romando is the editor of the gadget magazine *Sync*, and Jack Thompson is a lawyer and “video-game expert.” Television shows like “Today” often rely on credentials when they decide whom to invite to be guests on the show. For this segment, they chose two credentialed people with opposing viewpoints to set up an argument. Have students look at the credibility markers on the table and discuss whether credentials did in fact influence their perceptions of either expert’s credibility.

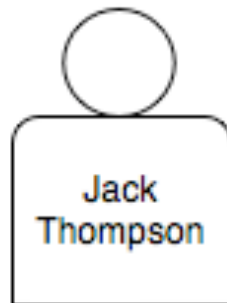
## Activity #2: Mapping Credentials

1. Lead a structured discussion of credibility markers.  
Explain that all of the elements you identified in the table above are credibility markers, bits of evidence that you add up in order to decide whether someone is believable. These bits of evidence do not exist in a vacuum: they are all set in a specific context. The context of any piece of evidence helps you decide whether that evidence is credible, just as the evidence helps you decide whether a person is credible.



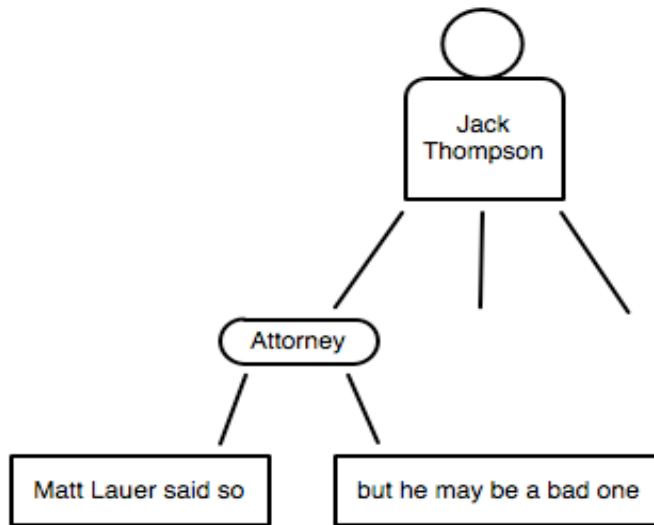
2. Explain that Mapping is a tool that you can use to visually organize all of these credibility markers so you can make an informed decision. Refer students back to Handout #2 and explain that you are going to map out Jack Thompson's credibility.

Draw a shape on the board representing Jack Thompson and label it as such.





Explain that since we know he is an attorney, a fact that affects his credibility, we draw a line and attach “Attorney” to him:

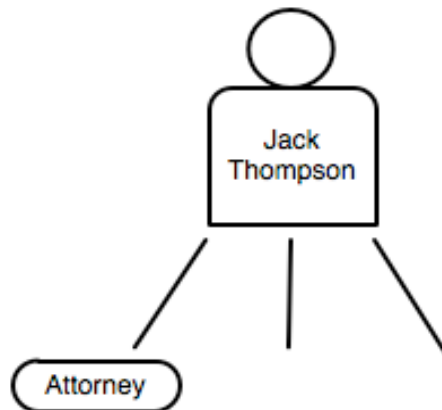


Work with students to complete the map, connecting other pieces of evidence from the table filled out earlier to the empty lines.

Explain that while the fact that Jack Thompson is an attorney is a piece of evidence that could influence your assessment of his credibility, it remains unclear just how credible that piece of evidence is. In light of this, pose the question: How much influence should that piece of evidence have on your opinion of Jack Thompson?

Well, Matt Lauer and “The Today Show” say he’s an attorney, and they don’t have much reason to lie about something like that. But we don’t know how good an attorney he is, just that he is one.

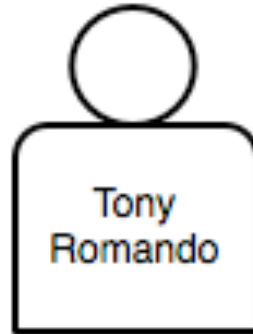
Think about your other pieces of evidence; how do you know they’re credible? Try attaching them to the network below, and connect their evidence





### 3. More Maps: Tony's Turn

Now that you've worked through Jack Thompson with your class as a group, have your students independently draw out a network for Tony Romando. Encourage them to make as many branches as they can, thinking about his credentials and anything else that comes to mind.



### 4. Relevance: The Law Degree and the Big Hair

Once students have completed their maps of Tony Romando, have them look at their diagrams, and think about whether the evidence on the map is relevant. For example,

- Does Tony Romando's hair actually make him less credible about video game violence?

While that one may be obvious, have students think about Jack Thompson's credentials:

- Does being an attorney make him more credible about video game violence? Why or why not?

Explain that deciding what evidence is relevant is a vital part of deciding how credible someone is. Have students go back to their diagrams and cross out evidence that they don't think is relevant to deciding how credible the experts are.

### 5. Is That All You Know?

Explain to students that so far, they've only been able to use evidence directly from this one video. Note that if you are using the Internet to watch the video, you have access to even more evidence: the entire World Wide Web!

Invite students to look up Tony Romando or the studies he cites online. Note that his magazine, *Sync*, is now out of business, and ask whether that affects their assessments of his credibility.



Have students locate Jack Thompson's Wikipedia page. Note that he has been disbarred in Florida, so he is no longer allowed to practice law. Ask whether that affects their assessments of his credibility as an expert on video game violence.

In searching out evidence, you can continue to grow your network of credibility markers, examining each piece of evidence for its relevance and context.

## 6. Discuss: Talking Heads

Point out that in this activity, we were specifically trying to assess the credibility of a person.

Some questions for discussion:

- Once you've decided that someone is credible, would you believe anything they said? What other factors might be important to consider?
- Are credentials useful anymore, now that you can easily look up information on your own, without having to rely on what one person says?
- Do you think that the amount of information you need to know about a person changes depending on what kind of information you're getting from him/her? Why? What kinds of situations would change this?

## Activity #3: Machinima: What did Master Chief just say?

1. Watch video or use transcript of Video #2: "Video Game Violence: A Gamer's Point of View." Explain that this video is machinima, an animation made by controlling video-game characters as if they were actors and giving them lines.

Machinima can be a very expressive genre: In this video, the director is able to make a point about video game violence using the actual characters from a violent game.



2. But that's not Master Chief, right?

Point out that one big difference between the online and offline worlds is that online, it is easier to stay anonymous, which has implications for the ability to assess credibility.



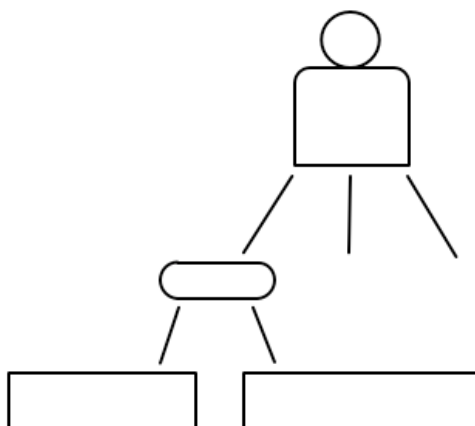
Explain that unlike the segment with the experts on “The Today Show,” we don’t know anything about the creator of this video. We never see the speaker, and he doesn’t claim to have any credentials. The only information we have about him is that according to the video’s YouTube page, the producer’s username is DemonElite117. But this information has limited value, because we can’t find DemonElite117 on Wikipedia, and he’s not a public figure like the experts on “The Today Show.” However, that doesn’t mean we have to completely disregard what he says in his video. In this case, instead of assessing the credibility of a person, we can assess the credibility of a given piece of information.

### 3. Here comes everybody!

Write the words “expert” and “enthusiast” on the board. Have students write down definitions of each word, and then look up their dictionary definitions. In pairs or small groups, have students discuss the differences between their own definitions and the dictionary definitions, and then compare and contrast the meanings of the two terms as they now understand them. What are the characteristics of an expert? Of an enthusiast? Is information presented by an expert always more credible? Think of a situation in which you would definitely want an expert opinion, and one in which an enthusiast’s opinion would be acceptable, or preferable.

Explain that the Internet provides a way to add to a small number of experts with a large number of enthusiasts. The credibility of any one enthusiast is not as important (although it still matters a little), because we can check what they say with a large number of other people.

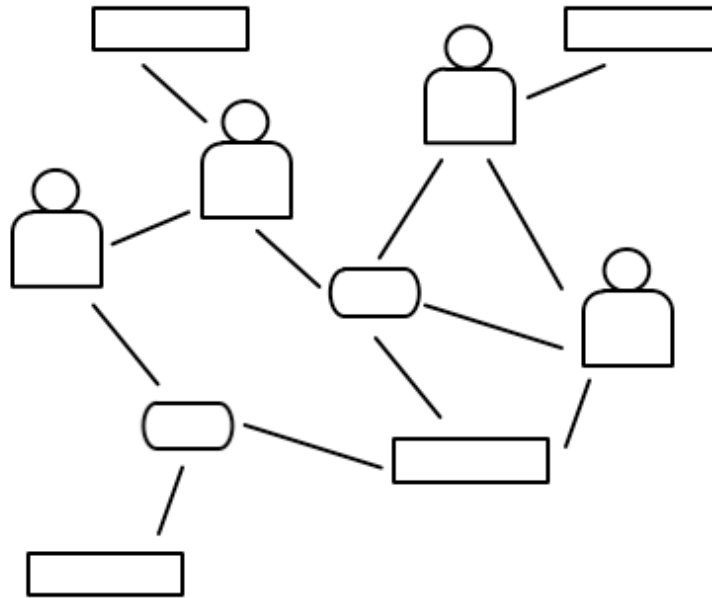
Have students revisit their diagrams from the first activity, explaining that now, instead of having a top-down network with one expert at the top, like this







our network will be more connected, focusing on a variety of interrelated sources and pieces of information, like this (draw or project an image representing distributed knowledge):



Explain that it is more difficult to assess the credibility of any one information source online, so we need more context. Furthermore, that context is also going to be harder to verify, so we'll need more context there too! Explain that mapping in this situation is about following leads and looking up information, but that you don't need to know *everything* to assess credibility—you just need to decide how much context is appropriate.

### Activity #4: Networks of Networks

1. Explain that because we don't have credentials or Matt Lauer to vouch for the information in DemonElite117's video, it is more important to **contextualize** it.

Point out that the narrator says that some studies connect violent games to violent behavior, "but this is very rare." Ask students how they might evaluate this statement. If necessary, suggest that they can start by looking at its immediate context: the YouTube video.

Ask students the following questions:

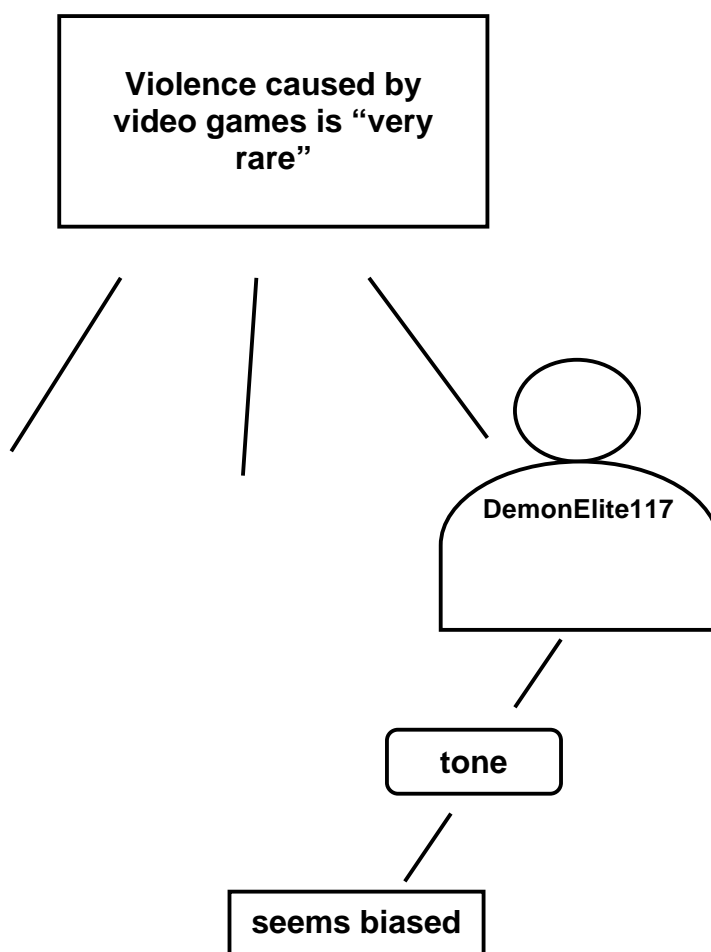
- What is there in the video that affects how credible you find this information?



- Think specifically about the tone of the video and the motivation behind its making.

Explain that when thinking about tone and motivation, we're trying to imagine what the author of the video is like, so that we can assess his or her credibility as a person. In this case, however, because the person is anonymous, it is difficult to form a clear picture of what the person is like, so we just look at the claims they make. The video doesn't provide very much evidence that suggests it is credible, so we need to expand our network.

Draw or project a diagram representing a credibility map for DemonElite117. Here is what our network might look like so far:

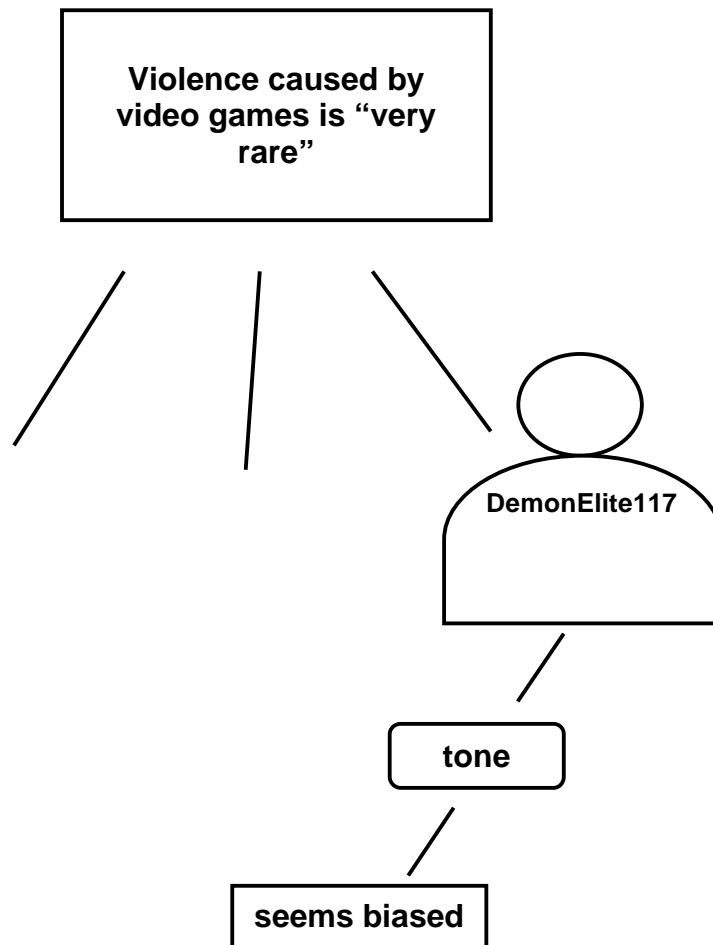


Point out that so far, the information doesn't seem especially credible. With only our guesses about the anonymous author as evidence, it looks like we need to find more evidence to support the claim that "violence caused by video games 'is very rare'" if we're going to believe it.



Explain that online, you have access to an extraordinary number of interlinked networks, and these can be useful tools for contextualization.

2. Distribute Handout #3 and have your students search for “video game violence” online. Suggest they try Wikipedia or a news aggregator like Google News to see what evidence there is out there regarding video game violence. Instruct them to connect their new evidence to the network below:



Point out that by researching online, you are forming the connections that make up a new credibility network.

This extended network allows you to take a statement from a video with very little context and situate it in a much larger context. The more connections you have in your network, the better you will be able to tell if any given piece of information is credible.



### 3. Where does it end!?

Ask whether any of the students searched Wikipedia for the last activity, and if so, whether they found the page on “Video Game Controversy.” Note that this page contains a lot of information, and if they looked at the talk page, where the Wikipedia editors discuss the main article, they would find even more information.

*(The talk page can be found at [http://en.wikipedia.org/wiki/Talk:Video\\_game\\_controversy](http://en.wikipedia.org/wiki/Talk:Video_game_controversy))*

Point out that if they continued mapping every new piece of information they found, their map would never end! There are dozens of sources cited on the Wikipedia talk page and hundreds of news articles about video game violence.

Explain that while this may seem overwhelming, the trick with mapping is that you don’t need to map everything, but the more you map, the more likely it is that you understand a claim in context. Deciding how thorough a credibility network needs to be is not arbitrary, but requires an understanding of the potential reach and impact of the credibility assessment at hand.

### 4. How much? What are the stakes?

Remind students that in the present situation, they’re just working on a class project. The information about video game violence is not going to be used for any specific purpose, and their credibility maps won’t be shared beyond the classroom (unless you find something you think would be a good addition to the Wikipedia page!).

This means that right now, the stakes are low. No one is relying on their credibility assessments to make important decisions. Ask the students: What if we were in Congress and were expected to vote on whether to censor violent video games?

In that case, the stakes would be very high, so it would be more important to map out more of the credibility network. If, as a member of Congress, you failed to map out enough, you might make an unethical decision that could negatively affect the lives of other people. In the case of members of Congress, their constituents have elected them thinking that they will make this kind of assessment in an informed and ethical way.

### 5. Looking for consistency

Explain that while drawing out their maps, students should be looking for consistency. If the various pieces of evidence they gather seem to agree with one another, then it’s more likely that



the information in question is credible. If they find inconsistencies, they should dig deeper to understand the causes.

## 6. Discuss

Point out that finding sources that all agree with each other is still not a guarantee that the information you find will be right. What problems do you think could come up when using this approach? How could you try to overcome them?

## Activity #5: Presenting Credibility

1. Watch video or use transcript of Video #3: Katie Couric's Notebook. Explain that in this video, Katie Couric delivers her "Notebook" segment, in which she gives her own opinion on video game violence. Point out that while she does not claim to be an expert, she still presents her views as credible.

Given what they've learned about assessing credibility, encourage students to think about the other half of credibility as they watch the video: How do you present your own credibility? More importantly, how do you present your own credibility accurately and fairly?



2. I'm not an expert, I just talk a lot. Remind students that Katie Couric is not a video game expert, and she doesn't even claim to be one in this video. So what makes her a credible source for information about the controversy?

As they watch the video, have students write a list of the things they think Katie Couric does to make herself seem credible.

3. It's the network. Have students share their lists with the group. If necessary, point out that just by virtue of being on television, Katie Couric gains the appearance of some credibility; someone picked her to be the anchor, and we assume he/she had a good reason. Remind



students that because she has a history on television and a life in public, we can look at her record and evaluate it for consistency (does she change what she says a lot?) and correctness (has she been right about things like this in the past?).

Explain that Katie Couric does not just rely on her own personal credibility to give her statement. (Her personal credibility may not even be relevant on our map!) Instead, she situates herself in a credibility network. Ask if anyone knows how she achieves this: She quotes a source (in this case, Jim Steyer of Common Sense Media) who is an expert, and she uses his statements as a way to back up her own. In this way, Katie Couric strengthens the credibility of what she says by mapping out some of the credibility network for us!

4. You can do it, too! When you have some special knowledge (maybe after completing a credibility mapping like you did in the last activity), you can share it with others. When you do, it is important to present your own credibility accurately and fairly. After all, other people may use your information to form their own credibility mappings!

Think of a topic you know a lot about—it could be a favorite sport, a television show, or maybe a music group. How would you prove to someone, in writing, that you know a lot about it? How would you acknowledge the limits of what you know?

### Activity #6: Apply It (Optional)

1. Watch video or use transcript of Video #4: Youth Documentary. This video is a youth-produced short about video game violence that brings up many of the issues discussed in the earlier activities.
2. Try some of the mapping techniques on the speakers in the video, or discuss your thoughts about these questions in a group:



- What kinds of people are interviewed in the video? Would you consider them experts or enthusiasts?
- Does being a gamer make you an expert on video games?
- What about the teacher? Is he more credible because he's an authority figure?



- What kinds of information sources do you think are the most credible when it comes to the effects of video game violence on youth? Why?

## Concluding Takeaways

By exploring the ways in which digital technology has changed the terms of knowledge production and consumption, this lesson encourages students to unpack the notion of credibility as a status that is granted or assumed through a top-down, hierarchical process, and instead engage with it as a distributed process of investigation. Through mapping, students have the opportunity to think critically about what kinds of information they need to gather in order to make sound judgments about credibility of people and the claims they make, and to distinguish between different levels of expertise.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Make judgments about the credibility of people with varying credentials.
- Describe and give examples of credibility markers.
- Evaluate the credibility of a given credibility marker by looking at the context around the marker.
- Identify different credibility markers that pertain to how people perceive expertise in a community.

### Assessment Questions (Optional)

- What is a credibility marker? List 2-3 situations in which you might look for credibility markers to make a judgment.
- You've just read a blog post about health that says that "given the pace of medical science today, in just 10 years we will be able to cure all forms of cancer." What are some credibility markers you might look for to evaluate this statement?
- What makes someone an expert? What makes someone an enthusiast? When might you want to trust an expert, and when an enthusiast?
- Can you identify different credibility markers that pertain to how people perceive your expertise in a community?



# Video #1 Transcript:

## Matt Lauer interviews Jack Thompson and Tony Romando



*These are not verbatim transcripts of the videos, but rather paraphrases that try to capture their main features.*

Matt Lauer: Tony Romando is editor in chief of the gadget magazine *Sync* and Jack Thompson is an attorney and video game expert. Guys, good morning to both of you.

Tony, let me start with you. What is the appeal? Why do you think this series of games [Grand Theft Auto] has struck a chord?

Tony Romando: I think the big deal with it is, as we know, this is not for kids. This is for a mature audience. This is for adults. Thirty-year-old men, you know. The average gamer is 29 years old, so the guy who works 12 hours a day on Wall Street and is stressed out, and gets home, you know, this is his vice. This is his way to relieve a little stress.





Matt: Why do we need beating up people, shooting people, getting points for killing cops, hanging out with hookers and pimps, as an outlet?

Tony: It's just like a Hollywood blockbuster. People go for the entertainment value. This is basically putting you in a big-time Hollywood production where you're the star. In defense of the company that makes it, the whole game is not just about beating up cops and women, you know. When you turn on the people that are there to protect you, the whole game turns on you. There are consequences for that violence.

Matt: All right, it's for adults, a parental issue, but the FTC [Federal Trade Commission] has a study that says that first of all 12-, 13-, 14-year-old kids, even if it says "M" on the box, are going into stores, buying it, and what they also say is that about 80% of the time, they're accompanied by their parents when they're buying the game. How does that strike you, Jack?

Jack Thompson: My son was able to go into Best Buy here in South Miami last night and buy it at the age of 12, no questions asked. What Tony doesn't apparently know is that Harvard and Indiana Universities have determined that these games, they're actually processed in an adolescent and in a teen in the part of the brain in which copycatting is likely to occur, whereas adults process them in the forebrain, where differentiation between reality and fantasy occur. These games are murder simulators.

Tony: That's absurd. You know there's no medical backing, no findings, no research that prove that—

Jack: Of course there is.

Tony: —no studies whatsoever that say—



Jack: You don't know that.

Tony: —that games are bad for children or change you whatsoever. Think about it: What came first, the gangs or the game? The games picked it up.

You can go on with all the legal battles you want to. You've been involved in every legal battle ever with video games and have never actually won a single case.

Matt: You said yourself that this is not for children, Tony. But would you concede that children probably process this in a slightly different manner than adults?

Tony: I would think to a certain degree. I mean, there are far bloodier games than this. This is a parent's decision to make. You need to know where your child is at. You need to know if your child is going to Best Buy. You need to know what your children play. If you don't know your children's top five video games, it's your ... you know ...

Jack: First of all, the heads of six major health care organizations, including the American Medical Association, have all testified under oath, before Congress, that there is a direct cause-and-effect link between these games and teen violence. Secondly, law enforcement has found repeatedly, as in Grand Rapids, Michigan, that some young people played Grand Theft Auto 3, hopped in their truck, and ran over a man they didn't even know, went home, and started playing the game. They decided the game was simply—that murder was an extension of the game.

Tony: It's the same old song and dance. You know, rock 'n roll, and everything you want to peg from throughout the years. It's the parent's job. I mean, there's no doubt, this game is rough and it's tough and it's not meant for 13-year-old kids. You don't know the video games they play, you're not doing your job.

Jack: Tell that to the families of the dead people.



# Video #2 Transcript:

## Video Game Violence, From a Gamer's Point of View



*This video is youth-produced, largely humorous, and contains examples of (mild) video-game violence amid the dialogue.*

[Halo players stand around, motionless in the Halo environment.]

Master Chief: Is the camera on? Is it recording? Okay.

Hey folks! You may be wondering why we aren't killing each other like we should be. Well, lately some people have been trying to convince the world that video games make gamers violent. People like Jack Thompson, and maybe even your mom.

So we're here to tell you that this is [BLEEP]. We are the gamers of Halo 2.

[Video game car crashes]

We are the gamers of Grand Theft Auto.

[Explosions]



We are the gamers of DDR.

[Dance Dance Revolution gameplay]

[Cut back to Halo, in a train station.]

See that Spartan over there? He plays M-rated games, but you don't see him running around, blasting everybody with a rifle.

Spartan 1: Hey dude, I need to be somewhere. I don't want to just stand here.

Master Chief: Don't worry about it, man, we're almost done.

So let's see what would happen if the stereotype of gamers being violent were true.

[Player shoots the other players in the train station.]

You don't see that every day, do you? In fact, you never see this.

Our research of the topic has had very mixed results, but they do say that extreme exposure to extreme violence has increased accounts of violence, but this is very rare. Other things, like a bad neighborhood, can make gamers violent.

[example of a "bad neighborhood" acted out in Halo]

Master Chief: Games like Grand Theft Auto and Burnout have a lot of road rage, but does this make gamers, once they finally get their hands on real wheels, be crazy drivers?

[Example of dangerous driving in Burnout]

Thankfully, gamers don't drive like this.

Spartan 1: Actually, we drive like this:

[Halo players act out a fast-food drive-through order.]



Master Chief: Maybe losing is what makes gamers so violent? Nope, that's not it either. We don't do this:

[Player starts shooting wildly and is bleeped out.]

When we lose, we're like this guy:

Spartan 2: What!? I lost! Whatever, man, I'm getting some more cheesy puffs.

Master Chief: So, you see, people, not all these rumors about M-rated games and gamers are true. So, tell Jack Thompson, and maybe even your mom, that none of this is true.



# Video #3 Transcript:

## Katie Couric's Notebook



Katie Couric: It's banned in Britain where the film board condemned its casual sadism and unrelenting focus on stalking and brutal slaying. But here in this country, Manhunt Two goes on sale tomorrow. What sets this video game apart is that the player can become physically involved in the acts of violence. Rather than just pushing buttons, the player actually wields a knife, an axe, a glass shard to stab an opponent.

The game has been rated "M," meaning you have to be 17 to purchase one, but retailers have been known to sell to underage kids, and some of the game is already online. We talked with Jim Steyer of Common Sense Media, who said that research shows violent games can cause kids to act more aggressively and accept violence as a part of everyday life.

So if you have a child who's a gamer, discourage this form of "entertainment." Too much time playing video games is hazardous to their health, and with this latest entry, may be hazardous to the health of others, too.

That's a page from my notebook. I'm Katie Couric, CBS News.



# Video #4 Transcript:

## Video Game Violence, A Youth Documentary



*(This video contains adult language that is excised from the transcript, but some violent references have been left in.)*

Narrator: Video games have come a long way since the 1970s. And with it comes ratings, controversy, and other issues in our modern day and age.

First, let's see what the gaming community plays nowadays.

Gamer 1: World of Warcraft.

Gamer 2: Knights of the Old Republic.

Gamer 3: I just finished God of War, the first one last night.



Gamer 4: Fable.

Gamer 5: Old Mario games.

Gamer 6: Just about all of the newer ones. Ha-ahem.

Gamer 7: Uhhhhh.

Gamer 8: BloodBath 3, I play Stab a Hooker.

Gamer 9: Kill Zone.

Gamer 10: Mortal Kombat.

Gamer 8: Crack Baby Massacre. LAPD Beats Black People.

Gamer 11: Devil May Cry series.

Gamer 12: Halo 3.

Gamer 13: Guitar Hero.

Narrator: Obviously most of the games people play nowadays seem violent, but what do those people think about video-game violence?

Gamer 6: Violent video games are, umm ...





Gamer 7: They're fine.

Gamer 8: If you know your kid's psychotic, don't let him play a video game where he acts psychotic!

Gamer 14: A lot of video games are good, if you are not, like, a serial killer...but they can make you be a serial killer.

Gamer 15: It's good.

Gamer 9: It's good.

Gamer 16: It's good.

Gamer 15: You can shoot anyone ...

Gamer 16: Yeah, you can shoot anybody ...

Gamer 15: ... but inside the game. Don't come to school and do that....

Gamer 10: I don't think they cause violence or anything; it's just they're fun to play, and I like them.

Gamer 5: They can also be quite hilarious when you're playing. But only because it's a video game....



Teacher: Hi, I'm Stuart Morse, and I'm a computer-applications teacher as well as Honors US History teacher. The issue of violent video games is really a non-issue. People of the high-school age and even a little bit younger should clearly be able to determine the difference between fantasy and reality. And if they are unable to make that determination, the problem is far deeper than simple video games. Then you're looking at issues of parenting. Why someone hasn't explained to the individual the difference between fantasy and reality? And if you're going to blame video games for it, you know, I think that's just passing the buck. It's definitely a parenting issue.

Narrator: It seems that most people are pro-violence. But it's not like the majority act out that violence in real life. Most people, in fact, have found healthier alternatives to relieve stress.

Gamer 11: I don't cuss people out, I just make weird noises like "Huhn!" or "Arrrrhh!" or "Git them!" Y'know, stuff like that.

Narrator: Of course, when someone supports something, there's always someone who opposes against it.

Anchor: He is a Christian Conservative lawyer who is on a crusade against video games he says are evil.

Narrator: Meet Jack Thompson. A self-proclaimed crusader against video games, he's been in more lawsuits with game manufacturers than any other attorney.

Tony Romando: He's been in every legal battle ever with video games, every music, Howard Stern—you know, everything, but he's never won a single dollar. He's never actually won a single case.



Narrator: And most of those lawsuits were involved with Take-Two Interactive, the creators and publishers of the Grand Theft Auto series, Bully, and several other controversial titles. However, most of these cases were closed due to insufficient evidence. Take-Two eventually filed a lawsuit against Thompson who was trying to prevent the sale of their upcoming titles Grand Theft Auto VI and Manhunt 2, stating that the lawsuits were a violation of their First Amendment rights.

Thompson replied to this by saying "I have been praying, literally, that Take-Two and its lawyers would do something so stupid, so arrogant, so dumb, that such a misstep would enable me to destroy Take-Two".

His involvement with gaming in the media, and especially the use of legal threats, have raised questions about First Amendment rights, and [the] Florida Bar Association is currently seeking sanctions against Thompson for inappropriate conduct. All of these issues and more just show that video game violence is a complex topic that will be discussed for years to come.



# Whom Do You Believe?

## Handout #1

### **Lesson Introduction: The Importance of Context**

Things to consider when establishing context for the credibility of information found on the Internet:

Online, the connections between different information sources are often less readily available than footnotes in a research work, and credentials like medical degrees are unverifiable or from unrecognized sources. In order to evaluate information in this environment, one must be able to situate it appropriately.

Information is always situated in a network of credibility markers. If someone on a message board posts a medical assertion ("Drinking only grapefruit juice is a healthy and safe way to lose weight"), that statement is enmeshed in a variety of contexts:

The credibility of the poster:

- Who is the poster? For how long have they been posting? What are their motivations for posting this?

The credibility of the board:

- Who usually posts on this board? How are other community members responding to this post? To posts in the past? Are they established "experts," who bring verifiable professional training and proven knowledge to the board? Or are they "enthusiasts," who bring primarily personal experience and motivation?

The Internet at large:

- What do other sources online have to say about this assertion? Is it on Wikipedia? What kind of argument is on the relevant Wikipedia talk page (if any)?
- What about the credibility of these other sources?



# Whom Do You Believe?

## Handout #2

### Activity #2: Mapping Credentials

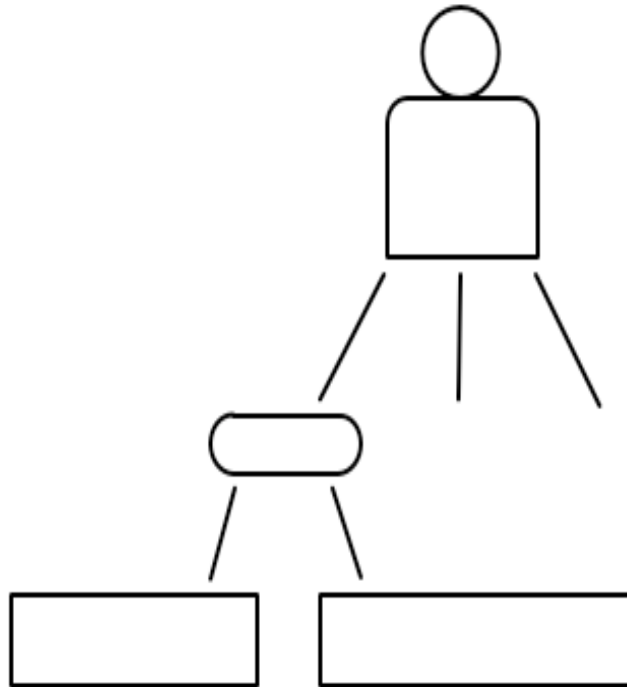
Instructions:

1. Fill out Credibility Table: Use the table below to list evidence of credibility for Jack Thompson and Tony Romando.
2. On the next page, complete the diagram to map out Jack Thompson's credibility using the evidence generated through class discussion.

| Jack Thompson | Tony Romando |
|---------------|--------------|
|               |              |



Mapping is a tool that you can use to visually organize all of these credibility markers so you can make an informed decision. Complete the diagram using the information from the table.





# Whom Do You Believe?

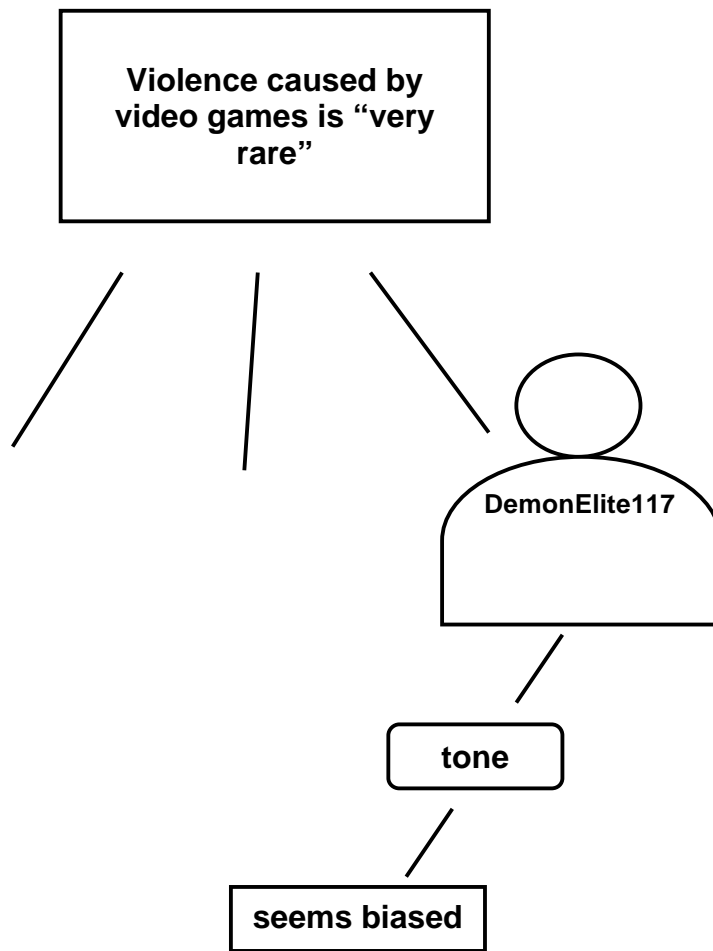
## Handout #3

### **Activity #4: Networks of Networks**

The narrator in DemonElite117's video says that some studies connect violent games to violent behavior, "but this is very rare." How can we evaluate this claim, given that the creator of the video is anonymous?

What is there in the video that affects how credible you find this information? Think specifically about the tone of the video and the motivation behind its making.

Now search for "video game violence" using tools you may already use online. If you can't think of a source you would go to, you might try Wikipedia or a news aggregator like Google News to see what evidence there is out there regarding video-game violence. Connect your new evidence to the network on the following page.







# Wikipedia: The Group Behind the Screen

Katie Clinton, Neal Grigsby, Henry Jenkins, Jenna McWilliams, Erin Reilly, Deja Elana Swartz, Jessica Tatlock, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 10-12)

The goal of this lesson is to introduce students to the value of collective intelligence as a mechanism for knowledge building. When considering new information, most of us are in the habit of relying on a “central authority” to judge its credibility. But this mindset can obstruct the development of systems that harness the full potential of collective intelligence as a mechanism for knowledge-building. Collective intelligence represents an alternative mechanism for producing and evaluating information, one that relies more on social processes than on any individual person.

Wikipedia is simply one of a number of online communities that rely on people pooling information and checking one another's claims in order to solve problems more complex than can be met by any individual. A few years ago, nobody would have believed that an online community could have worked together to write an encyclopedia. Asked whether Wikipedia is accurate, its founder, Jimmy Wales, said that this was the wrong question: The right question was “when is Wikipedia accurate?”—suggesting that any given entry is always in the process of active revision. Each member is responsible for the reliability of the information he/she posts as well as for fact-checking the information posted by others.

Given the quantity and variety of information that is freely available in the digital age, we clearly need to cultivate the ability of individuals to judge the reliability of information found online. In response to this need, this lesson is designed to introduce students to the ways the Wikipedia site (a system of signs), as it is used by the Wikipedia community (“the group behind the screen,” which acts according to a simple set of norms and rules), provides a means for assessing the reliability of information found on the site. And, in so doing, the lesson suggests some of the new sorts of skills and mindsets that are required for judging the credibility of information found online.



Ethical-thinking skills highlighted in this lesson:

- The ability to consider different roles and responsibilities within a community.
- The ability to recognize the community-level consequences of individual decisions.

New media literacies highlighted in this lesson:

- Collective Intelligence—the ability to pool knowledge and compare notes with others toward a common goal.
- Negotiation—The ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.
- Judgment—the ability to evaluate the reliability and credibility of different information sources.

## Learning Objectives

After this lesson, students should be able to:

- Identify some of the features that enable Wikipedia to function as a collective knowledge-building system.
- Describe some of Wikipedia's core principles and standards of practice.
- Evaluate whether or not a particular Wikipedia article is credible.

## Materials Used

**NOTE:** This set of activities requires Internet access and access to Wikipedia, a site that is sometimes blocked by school administrators and sometimes by the site itself (if someone from the school has been blocked).

Handouts:

- "Wikipedia Scavenger Hunt"
- "Wikipedia: Core Principles (Five Pillars)"
- "Wikipedia: Basic Rules (Simplified Ruleset)"
- "Wikipedia: Practical Guidelines" ("Writing High Quality Articles" and "Safe Behaviors")



## Lesson Introduction

Take a show of hands:

- How many of you have used a print or online encyclopedia (such as Britannica) to get information about something?
- How many of you have used Wikipedia?

Ask the students to name any differences they can think of between traditional encyclopedias and Wikipedia, and write their answers on the board. Encourage students to note the fact that anyone with Internet access can, in principle, contribute to Wikipedia, which distinguishes it from traditional encyclopedias. Explain that the implications of this distinction, especially in terms of credibility, are the focus of this lesson.

## Activity #1: Collective Intelligence

1. **Brainstorm.** Ask the students to identify topics that they are familiar with and would like to learn more about. The topics can be almost anything, from academic subjects to sports to aspects of popular culture. Write the topics on the board and copy each one onto the top of a sheet of paper, one piece of paper for each topic. Make sure you come up with enough topics to have one topic per group. Ideally, there will be 4 or 5 students per group. For example, if there are 20 students in the class, select 4 or 5 topics.
2. **Class Knowledge-Building.** Circulate the papers around the room. Distribute the papers so that the student who gets a paper first is not always the same. Ask each student to write anything they can think of about the topics on each paper. Everybody should try to write something on each paper, even if they think they know nothing about the subject. They can write questions for clarification, or ask for a definition of a word, or just write what the topic makes them think about, or related personal stories. Have the students respond to what the others have written and cross out what they think is wrong.
3. **Group Discussion.** Break the class up into small groups, one for each paper that was circulated. Hand one paper to each group. Groups should look over and briefly discuss what has been written.

Discussion Questions:

- Was anybody surprised at the amount of knowledge that the class as a whole was able to contribute to the topics/subjects?
- What kinds of things did people write?



- Did you learn anything you didn't know?
  - Was there questionable information?
  - What was missing?
  - How might you go about verifying the facts and further filling in the information?
  - If someone crossed out something that you'd written, did you want to respond to ask them why?
- 4.** Use the above exploration of collective intelligence (that took place at the level of the classroom) as a lead-in to introduce Wikipedia. Have students look up their topic on the Columbia Encyclopedia site (<http://www.bartleby.com/65/>) or a printed encyclopedia, and also on Wikipedia.
- 5.** Have the students in each group compare the brainstormed theme sheet, the print version of the encyclopedia, and the Wikipedia entry, and discuss the similarities and differences among the different information sources.

#### Discussion Questions:

- Was the topic you looked up in the encyclopedia? Could you find it on Wikipedia?
- What differences did you notice between the encyclopedia entry and the Wikipedia entry?
- Was the Wikipedia entry better in any ways?
- Was the encyclopedia entry better in any ways?
- Were the lists the class generated more like the encyclopedia or Wikipedia?

## Activity #2: Introducing Wikipedia

Show students four videos introducing Wikipedia and exploring how it functions as a community of "knowledge-builders."

### I. Video. "What is a Wiki?"

<http://techtv.mit.edu/videos/805-report-from-wikimania-2006-span-classhighlightwhatspan-span-classhighlightisspan-span-classhighlightaspan-wiki>

#### Discussion questions:

- What is Wikipedia?
- Has anyone ever edited a Wikipedia entry?



**2.** Video. "Report from Wikimania 2006: The Spread of Knowledge"

<http://techtv.mit.edu/tags/1423-wikipedia/videos/563-report-from-wikimania-2006-the-spread-of-knowledge>

**NOTE:** This video is intended to launch a broader discussion about how knowledge is collected and edited on Wikipedia. Introduce the video by explaining that it addresses how and why Wikipedia exists in comparison to other information sources such as traditional encyclopedias.

Discussion Questions:

- What's the difference between the way Wikipedia and print encyclopedias build articles?
- Are there strengths to each approach? Weaknesses?
- Who creates the entries in Wikipedia? Is it okay to edit Wikipedia even if you're not an expert?
- From the video, discuss this quote, "We forget that the bulk of human knowledge is produced by amateurs."

**3.** Video. "Report from Wikimania 2006: 'Where did this come from?'"

<http://techtv.mit.edu/videos/463-report-from-wikimania-2006-span-classhighlightwherespan-span-classhighlightdidspan-span-classhighlightthisspan-span-classhighlightcomespan-from>

Discussion questions:

- How would you explain Wikipedia to someone who has never used it?
- Has anyone here ever visited a talk page?
- Why do some people not trust Wikipedia as an information source?
- Discuss this quote from the video: "You can't get lazy with Wikipedia."
- Explain the concept of "systemic bias." How does this phenomenon shape the kinds of information included?
- In general, is it better to have lots of people edit a Wikipedia entry or fewer people?
- What would be the benefits of getting a more diverse group of people to contribute to Wikipedia?

**4.** Video. "Wikipedia Norms"

<http://www.youtube.com/watch?v=rph7buz826w>



**NOTE:** Due to the large number of important ideas that are introduced in this video, hand out the discussion questions as something that students can read through and answer while they are watching the video. It is probably best to show the video more than once.

Discussion questions:

- What does it mean to say that an article is neutral?
- What does “verifiability” mean?
- Name two things that Wikipedia isn’t.
- What is an edit war?

### **Activity #3: Wikipedia Scavenger Hunt**

1. Now that the students have been exposed to the norms, processes, and culture of Wikipedia through the videos, they will now knowledgeably explore Wikipedia in action with this targeted scavenger hunt. In the “Scavenger Hunt” Handout, there is a list of terms and topics to create customized lists for Wikipedia Scavenger Hunt teams.

**NOTE:** Depending on the size and grade level of your class, you can create an appropriate number of items on the lists. You may want to make mixed-topic or topic-specific lists. The terms listed on the “Scavenger Hunt” Handout are just examples; more terms can be added. The 3 Wikipedia handouts offer possibilities for other important terms, principles, behaviors, and/or ideas that can be added to the list.

2. Pass out the “Wikipedia Scavenger Hunt” Handout to the students. Tell students to find an article, talk page, or discussion on Wikipedia that meets each of the terms on their list, and write a short (1-3 sentence) explanation of why the Wikipedia community gave that article that descriptor. Emphasize that their explanations should show that they understand the meanings of the terms and that they understand how those meanings apply to the article they’ve selected. Have students include the URL of the pages and the dates and times they accessed them.

### **Activity #4: Scenarios**

1. Instruct students to, in small groups or pairs, look up a Wikipedia article about a controversial topic. Controversial topics can range from sports teams like the Boston Red Sox to historical events like the Kennedy assassination to issues like global warming. Encourage



students to try to think of topics about which people may have differing ideas about what kinds of facts are relevant for inclusion in an encyclopedia article.

Wikipedia talk pages reflect ongoing documentation of edits, and can be confusing, especially if one is not experienced in reading them; however, being able to follow them is an essential skill for evaluating credibility on Wikipedia.

2. To be used as reference materials, hand out each of the three Wikipedia handouts ["Wikipedia: Core Principles (Five Pillars)," "Wikipedia: Basic Rules (Simplified Ruleset)," and "Wikipedia: Practical Guidelines" ("Writing High Quality Articles" and "Safe Behaviors")] to each group.
3. Ask the students to work together to follow the conversations on the talk pages of the articles that they have chosen and isolate one or two examples of interactions that seem positive—conflicts that demonstrate productively working through disagreements with the goal of improving the article—and those that seem negative, such as edit wars, vandalism, and soapboxing, where the quality of the article is secondary to the individual biases of contributors.
4. Ask students to present their findings to the class, and lead a discussion about how these interactions do or do not conform to the stated norms of the Wikipedia community (see the "Basic Rules" Handout). Keep in mind that such conflicts may or may not reflect an inaccurate entry. They simply give us a window into viewing the process by which the community argued and reached a conclusion about what kinds of information should be included in the entries in question.

Discussion questions below emphasize the importance of engaging in judgment when deciding how and when to trust or use information available on Wikipedia.

#### Discussion Questions:

- What are the operative rules that shape how the community has responded to these issues? Does the behavior of the participants encourage or discourage others from making contributions to the site?
- Which of the participants are acting in "good faith"?
- What are the likely consequences of someone "vandalizing" a Wikipedia entry by posting inaccurate or inappropriate content? Who is "hurt" when someone undercuts the reliability of Wikipedia?
- What do these examples suggest about the mechanisms by which the community would correct such misconduct?



- In what ways do people establish (or fail to establish) their credibility when editing Wikipedia, and how can you tell?
- If you needed to, how would you go about verifying the credibility of the information available on Wikipedia?
- What signposts (markers of credibility) can you use to determine the credibility of the information you find on Wikipedia?

## Concluding Takeaways

Students are invited to examine the attributes of Wikipedia that enable it to function as a collective knowledge-building system. By introducing students to “the group behind the screen,” it is hoped that students will orient to the process of judging the credibility of information found on the Wikipedia site as a matter of learning to read the social cues and signposts that Wikipedia-as-a-system uses to indicate the status of information, as viewed from the values of the Wikipedia community. In this way, students are guided to think about the credibility of information as a community concern.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Identify some of the features that enable Wikipedia to function as a collective knowledge-building system.
- Describe some of Wikipedia’s core principles and standards of practice.
- Evaluate whether a particular Wikipedia article is credible or not.

### Assessment Questions (Optional)

- What is collective intelligence? What’s good about it?
- What are some pros and cons of using Wikipedia instead of a traditional encyclopedia?
- Describe 3-4 characteristics of a high-quality Wikipedia entry.

## Teacher/Facilitator Resource (included)

Jenkins, H. (2008). What Wikipedia Can Teach Us About the New Media Literacies, *Journal of Media Literacy*.





# Wikipedia Scavenger Hunt

## Student Worksheet

### Instructions:

Find an article, talk page, or discussion on Wikipedia that has each of the following terms. Write a short (1-3 sentence) explanation of why the Wikipedia community gave the article that descriptor. Your explanation should show that you understand the meaning of the term and that you understand how it applies to the article you've selected. Please include the URL of the page and the date and time you accessed it.

### List of Terms and Topics:

Quality Scale—find an article that is at each level of the quality scale and describe why it was rated at that level.

Featured Article

Featured List

A-Class

Good Article

B-Class

Start

Stub

List

Importance Scale—find an article that is at each level of the importance scale and describe why it was rated at that level.

Top

High

Mid

Low



Find an article that is part of a Wikiproject and list both the article and the project. What other articles are part of that project? What articles, according to the Wikipedia community, still need to be written? Who might be able to contribute to this project?

Find a Wikiproject you would enjoy contributing to. What is an article you might write? What would you need to do to prepare to write the article?

## Talk Pages

Find an article in which the following has been negotiated, explain the meaning of the term, and describe how it applies to:

Notability

Vandalism

Original Research

Attack Pages

Banned Users

Soap Boxes

Neutral Point of View

Find a talk page that contains an "edit war." Describe the nature of the edit war and the different voices in the debate and how it was handled by the community and the administrators.



# Wikipedia Core Principles (Five Pillars)

From Wikipedia, the free encyclopedia [http://en.wikipedia.org/wiki/Wikipedia:Five\\_pillars](http://en.wikipedia.org/wiki/Wikipedia:Five_pillars)

This page is about the core principles of Wikipedia.

- Wikipedia is an encyclopedia incorporating elements of general and specialized encyclopedias, almanacs, and gazetteers. All articles must strive for verifiable accuracy: unreferenced material may be removed, so please provide references. Wikipedia is not the place to insert personal opinions, experiences, or arguments. Original ideas, interpretations, or research cannot be verified, and are thus inappropriate. Wikipedia is not a soapbox; an advertising platform; a vanity press; an experiment in anarchy or democracy; an indiscriminate collection of information; or a web directory. It is not a newspaper or a collection of source documents; these kinds of content should be contributed to the Wikimedia sister projects.
- Wikipedia has a neutral point of view, which means we strive for articles that advocate no single point of view. Sometimes this requires representing multiple points of view, presenting each point of view accurately, providing context for any given point of view, and presenting no one point of view as "the truth" or "the best view". It means citing verifiable, authoritative sources whenever possible, especially on controversial topics. When a conflict arises regarding neutrality, declare a cool-down period and tag the article as disputed, hammer out details on the talk page, and follow dispute resolution.
- Wikipedia is free content that anyone may edit. All text is available under the GNU Free Documentation License (GFDL) and may be distributed or linked accordingly. Recognize that articles can be changed by anyone and no individual exclusively controls any specific article; therefore, any writing you contribute can be mercilessly edited and redistributed at will by the community. Do not infringe on copyright or submit work licensed in a way incompatible with the GFDL.
- Wikipedia has a code of conduct: Respect your fellow Wikipedians even when you may not agree with them. Be civil. Avoid conflicts of interest, personal attacks and sweeping generalizations. Find consensus, avoid edit wars, follow the three-revert rule, and remember that there are 2,910,744 articles on the English Wikipedia to work on and discuss. Act in good faith, never



disrupt Wikipedia to illustrate a point, and assume good faith on the part of others. Be open and welcoming.

- Wikipedia does not have firm rules besides the five general principles presented here. Be bold in editing, moving, and modifying articles. Although it should be the aim, perfection is not required. Do not worry about making mistakes. In most cases, all prior versions of articles are kept, so there is no way that you can accidentally damage Wikipedia or irretrievably destroy content.



# Wikipedia Basic Rules (Simplified Ruleset)

From Wikipedia, the free encyclopedia: [http://en.wikipedia.org/wiki/Wikipedia:Simplified\\_Ruleset](http://en.wikipedia.org/wiki/Wikipedia:Simplified_Ruleset)

This is an information page, and describes communal consensus on some aspect of Wikipedia norms and practices. However, it is not a policy or guideline.

- Wikipedia is a continuous, endless process—if you write something good, it could be around for centuries! While editing, keep in mind the following things, and you will soon find yourself making useful contributions to the project.
- The primary objective of Wikipedia is to produce a high-quality encyclopedia, and most pages are encyclopedia articles. However, given that there is no official structure policing the quality of articles, the Wikipedia community has spawned its own rules, procedures and values, which continue to evolve. Some of these values are informal and you will learn them from observing, asking, or being told by other editors. Some are formal (and their page titles are preceded by "Wikipedia:", like this page). While there are rules and procedures covering everything from serious, right down to fun, a few are really important. These few are mostly common sense about respecting how Wikipedia works and what it tries to do, but also reflect the accumulated experience of hundreds of editors who are constantly learning and refining core values, which help us avoid or resolve conflicts over content, and which guide us in our constant effort to improve articles.
- If you follow these behaviors, you will likely be treated with kindness and respect. As you gain experience, you might learn of additional style guides, handy ways to do things etc. But don't worry too much if you don't understand at first. Someone will clean up after you, and, as time goes on, you'll learn more of the subtleties of how to be a great Wikipedian!
- There is no strict set of rules. Instead there is a set of policies and guidelines, the latter of which you can choose to follow. You might see people do things that are plainly not in accordance with these guidelines, but which may still be well within the actual Wikipedia policies. The "be gracious" guideline applies in those situations too. In many cases, well-informed and well-intentioned editors working on an article just have to sort out among themselves the most appropriate way to improve the article.



# Wikipedia Practical Guidelines

## Writing high-quality articles

- **Neutral point of view.** Write from a neutral point of view. This is a fundamental principle of the Wikimedia Foundation, which allows us to make a fair representation of the world around us. Even if material is verifiable, it is still important to put it into a balanced and representative form so that it conveys a fair impression of the various points of view on a subject.
- **Verifiability.** Articles should contain only material that has been published by reliable sources. Editors should cite reliable sources for any material that is challenged or likely to be challenged, otherwise it may be removed by any editor. The obligation to provide a reliable source is on the editors wishing to include the material, not on those seeking to remove it.
- **No original research.** Articles may not contain previously unpublished arguments, concepts, data, or theories; or any new analysis or synthesis of published arguments, concepts, data, or theories that serves to advance a position.

## Safe behaviors

The intent of these guidelines is to provide a safe set of rules of thumb. Follow these behaviors, and you'll likely not get into trouble. (And adhering to these ideals may improve the prospects of aspiring administrators.)

- **Be bold!** in updating pages. Go ahead, it's a wiki! Encourage others, including those who disagree with you, likewise to Be bold!
- **Be civil** to other users at all times.
- **When in doubt, take it to the talk page.** We have all the time in the world. Mutual respect is the guiding behavioural principle of Wikipedia and, although everyone knows that their writing may be edited mercilessly, it is easier to accept changes if the reasons for them are understood. If you discuss changes on the article's talk (or discussion) page before you make them, you should reach consensus faster and happier.
- **Clear edit summaries and straightforward and transparent explanations** are universally appreciated. Other editors need to understand your process, and it also helps you yourself to understand what you did after a long leave of absence from an article. Please state what you changed and why. If the explanation is too long, elucidate on the discussion page. It is



a fundamental principle of Wikipedia that anyone may edit articles without registering, so there are a lot of changes to watch; edit summaries simplify this.

- Assume good faith; in other words, try to consider the person on the other end of the discussion to be a thinking, rational being who is trying to positively contribute to Wikipedia. Even if you're convinced that they're evil reptilian kitten-eaters from another planet, still pretend they're acting in good faith. Ninety percent of the time, you'll find that they actually are acting in good faith (and wouldn't you have looked stupid if you'd accused them of being evil).
- Particularly, don't revert good faith edits. Reverting is a little too powerful sometimes, hence the three-revert rule. Don't succumb to the temptation, unless you're reverting very obvious vandalism (like "LALALALAL\*&\*#@THIS\_SUXORZsammygoo", or someone changing "4+5=9" to "4+5=30"). If you really can't stand something, revert once, with an edit summary something like "(rv) I disagree strongly, I'll explain why in talk." and immediately take it to talk.
- Be gracious: Be liberal in what you accept, be conservative in what you do. Try to accommodate other people's quirks the best you can, and try to be as polite, solid and straightforward as possible yourself.
- Signing. Sign on talk pages (using ~~~~ which gets replaced by your username and timestamp when you hit submit), but don't sign on mainspace articles.
- Use the Show preview button; it prevents cluttering up the page history.
- Foundation issues: There are only five actual rules on Wikipedia: *neutral point of view*, *a free license*, *the wiki process*, *the ability of anyone to edit*, and *the ultimate authority of Jimbo and the board on process matters*. If you disagree strongly with them, you may want to consider whether Wikipedia is the right place for you. While anything can theoretically be changed on a wiki, the community up to this point has been built on these principles and is highly unlikely to move away from them in the future. A lot of thought has been put into them and they've worked for us so far; do give them a fair shake before attempting to radically change them or leaving the project.
- Don't infringe copyright. Wikipedia uses the GNU Free Documentation License. Everything you contribute must be compatible with that license.
- Ignore all rules—rules on Wikipedia are not fixed in stone. The spirit of the rule trumps the letter of the rule. The common purpose of building an encyclopedia trumps both.

**NOTE:** The above mainly focuses on practice, rather than actual content; for content discussions, see 'List of bad article ideas' for a discussion of article ideas that show up (and get deleted) frequently on articles for deletion, Wikipedia's method of removing articles that don't constitute vandalism in and of themselves.

# What Wikipedia Can Teach Us About The New Media Literacies

BY HENRY JENKINS

In the winter of 2007, Vermont's Middlebury College found itself the center of a national controversy when its history department took a public stand against students referencing Wikipedia in their research papers.<sup>1</sup> The ban had been inspired by one faculty member's discovery that a large number of his students were making the same factual error (dealing with the role of Jesuits during the Shimabara Rebellion in 17th century Japan) which could be traced back to a bit of misinformation found in one entry of the online encyclopedia. Despite the publicity that surrounded it, the statement was scarcely a condemnation of Wikipedia: "Whereas Wikipedia is extraordinarily convenient and, for some general purposes, extremely useful, it nonetheless suffers inevitably from inaccuracies deriving in large measure from its unique manner of compilation." Students were asked to take responsibility for the reliability and credibility of the information they used in their papers; Students were told not to use Wikipedia as a scholarly source.

Jimmy Wales, the co-founder of Wikipedia, publicly supported the Middlebury History Department's decision: "Basically, they are recommending exactly what we suggested—students shouldn't be citing encyclopedias. I would hope they wouldn't be citing Encyclopaedia Britannica, either. If they had put out a statement not to read Wikipedia at all, I would be laughing. They might as well say don't listen to rock'n'roll either."<sup>2</sup> Despite Wales's statement, Middlebury's announced policy inspired a series of

national editorials; leading journalists and scholars weighed in on the perceived merits of the Wikipedia and on the credibility of online information more generally. The Middlebury History faculty were cast as poster children in the backlash against Web 2.0 and its claims about the "wisdom of crowds."

Wales's analogy between Wikipedia and "Rock'n'Roll" suggests that the Wikipedia debate has also become emblematic of the divide separating the generation that grew up in a world where digital and mobile technologies are commonplace from their parents, teachers, and school administrators for whom many of these technologies still feel alien. As Jonathan Fanton, president of the John D. and Catherine T. MacArthur Foundation, wrote in an op-ed piece published on the eve of this conference, "The real gap between tomorrow's digital haves and have-nots will be a lag in competence and confidence in the fast-paced variegated digital universe building and breeding outside schoolhouse walls.... Today's digital youth are in the process of creating a new kind

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of literacy; this evolving skill extends beyond the traditions of reading and writing into a community of expression and problem-solving that not only is changing their world but ours, too... In this new media age, the ability to negotiate and evaluate information online, to recognize manipulation and propaganda and to assimilate ethical values is becoming as basic to education as reading and writing."<sup>3</sup>

Responding to these challenges, the MacArthur Foundation has committed 50 million dollars over the next five years to support research which will help us understand the informal learning which takes place as children interact within the new media landscape and how we might draw on the best practices that emerge from these new participatory

cultures as we redesign school and after-school programs. I was part of a team of MIT based researchers which drafted a white paper that accompanied the MacArthur announcement and sought to identify some of the core social skills and cultural competencies that young people need to acquire if they are going to be full participants in this new media environment.<sup>4</sup> And I am the

principle investigator for Project nml, a MacArthur funded effort to develop resources to support the teaching of these skills through in school and after school programs. As it happens, we are just now completing a documentary about the Wikipedia movement and an accompanying curricular guide. This documentary is one of a number of short films produced for online distribution through the Project nml exemplar library.

Here, I will draw on the interviews and research behind the documentary to explore what Wikipedia (and the debate around it) might tell us about the new media literacies. Through looking more closely at what young people need to know about Wikipedia,

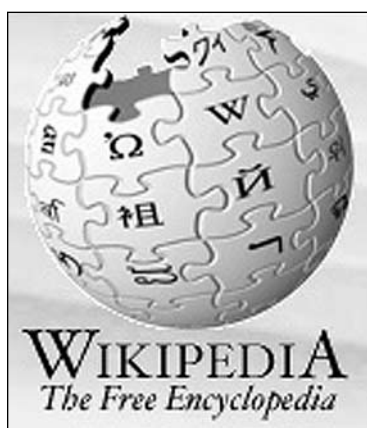
I hope to suggest some of the continuities (and differences) between this emerging work on New Media Literacies and the kinds of concerns that have occupied the Media Literacy community over the past few decades.

## THE NEW MEDIA LITERACIES

According to a recent study from the Pew Center for Internet & American Life, more than half of all teens have generated media content and roughly a third of teens online have shared content they produced with others.<sup>5</sup> In many cases, these teens are actively involved in what we are calling participatory cultures. A participatory culture is one where there are relatively low barriers to artistic expression and civic engagement, where there is strong support for creating and sharing what you create with others, where there is some kind of informal mentorship whereby what is known by the most experienced gets passed along to newbies and novices, where members feel that their contributions matter, where members feel some degree of social connection with each other at least to the degree to which they care what other people think about what they have created.<sup>6</sup>

A growing body of scholarship suggests potential benefits of these emergent forms of participatory culture, including opportunities for peer-to-peer learning, a changed attitude towards intellectual property, the diversification of cultural expression, the development of skills valued in the modern workplace, and a more empowered conception of citizenship. Access to this participatory culture functions as a new form of the hidden curriculum, shaping which kids will succeed and which will be left behind as they enter schools and workplaces.

Not all of these skills are dramatically new—they are extensions on or elaborations of aspects of traditional research methods, text-based literacies, and critical analysis that have long been valued within formal education. In some cases, these skills have taken on new importance as young people move



into emerging media institutions and practices. In some cases, these new technologies have enabled shifts in how we as a society produce, dissect, and circulate information.

While some have argued that these new media skills represent the different mindsets of “digital natives and digital immigrants”, that analogy breaks down for us on several levels. First, the participatory cultures we are describing are ones where teens and adults interact but with less fixed and hierarchical relations than found in formal education. It is a space where youth and adults learn from each other, but it would be wrong to see young people as creating these new institutions and practices totally outside of engagement with adults. Second, the “digital natives” analogy implies that these skills are uniformly possessed by all members of this generation; instead, young people have unequal access to the technologies and cultural practices out of which these skills are emerging and so we are facing a growing participation gap in terms of familiarity with basic tools or core cultural competencies.

Even if we see young people as acquiring some of these skills on their own, outside of formal educational institutions, there’s still a strong role for adults to play in insuring that young people develop a critical vocabulary for thinking about the place of media in their lives and engage in meaningful reflection about the ethical choices they make as media producers and participants in online communities. While the MacArthur researchers take seriously youth innovations through media and respect the meaningful role that these experiences play in young people’s social and cultural lives, they also value what teachers, parents, librarians, youth workers, and others bring to the conversation. We want to help these adults respond to the changing circumstances young people face in a period of prolonged and profound media change. It is our belief that these new media literacies need to inform all aspects of the educational curriculum; they represent a paradigm shift in how we teach

English, social science, science, math, and the other schoolroom subjects. If these skills are going to reach American young people, it is going to require the active participation of collaboration of all of those individuals and institutions who impact young people’s moral, intellectual, social, and cultural development.

Our initial report raised three core concerns, which suggest the need for policy and pedagogical interventions:

- 1. The Participation Gap**—the unequal access of youths to the opportunities, experiences, skills, and knowledge which will prepare them for full participation in the world of tomorrow.
- 2. The Transparency Problem**—the challenges young people face in learning to see clearly the ways that media shapes our perceptions of the world.
- 3. The Ethics Challenge**—the breakdown of traditional forms of professional training and socialization which might prepare young people for their increasingly public roles as media makers and community participants.

Educators need to work together to insure that every American young person has access to the skills and experiences needed to become a full participant, has the ability to articulate their understanding of the way that media shapes our perceptions of the world, and has been socialized into the emerging ethical standards which should shape their practices as media makers and participants in online communities.

This context places new emphasis on the need for schools and after-school programs to foster what we are calling the new media literacies—a set of cultural competencies and social skills which young people need as they confront the new media landscape. Participatory culture shifts the focus of literacy

training from individual expression onto community involvement: the new literacies are almost all social skills which have to do with collaboration and networking. Just as earlier efforts at media literacy wanted to help young people to understand their roles as media consumers and producers, we want to help young people better understand their roles as participants in this emerging digital culture.

In the discussion of Wikipedia that follows, I am going to be emphasizing four of the eleven skills we identify in our report:

**Collective Intelligence**—the ability to pool knowledge and compare notes with others towards a common goal.

**Judgment**—the ability to evaluate the reliability and credibility of different information sources.

**Networking**—the ability to search for, synthesize and disseminate information.

**Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative sets of norms.

## WIKIPEDIA RECONSIDERED

Many educators express concern about young people's increased reliance on Wikipedia as a resource for their homework assignments and research projects. These teachers worry that youth aren't developing an appropriate level of skepticism about the kinds of information found on this particular site. There are legitimate concerns about the credibility of online information and the breakdown of traditional notions of expertise which should be debated. Our documentary project, and this article, reflects our assumption that these vital debates need to be shaped by a clearer picture of the Wikipedia movement. Our ultimate goal is not to convince you to use Wikipedia in your classes,

but rather to argue that in a world where many young people are turning to this as a key source for information, educators need to understand what is going on well enough to offer them meaningful advice and guidance.

Much as educators responded to the debates in the 1990s about "political correctness" and multiculturalism by arguing that we should "teach the debate," today's educators should help young people to understand competing arguments about the value of Wikipedia. In this context, it is not enough to construct policies restricting the use of Wikipedia as a source if we don't help foster the skills young people need in order to critically engage with a site which has become so central to their online lives.

I am reminded of a powerful statement by Renee Hobbes about the role that media literacy education should play in shaping young people's relationship to news and information: "Some students, when asked to ask questions about the believability of media texts, may respond from deep within the familiar adolescent state of alienation and mistrust. In a more or less conscious way, they may answer, 'I can't believe in any of this information. Nothing is believable.'" This cynical perspective is the antithesis of what the educational experience strives to foster. It is informed skepticism and a sense of the power of communication as a form of action to transform and shape society that educators hope to impart to students.<sup>7</sup> The same might be said of teachers and their relationship to Wikipedia: educators need to adopt an "informed skepticism" rather than a dismissive attitude. Wikipedia is a very rich site for teaching young people about many of those things that have historically been at the heart of the media literacy movement but we can only capitalize on its potentials if we understand how it works and what it is trying to do.

Here's what the About Wikipedia site tells us about the project: "There are more than 75,000 active contributors working on some 5,300,000 articles

in more than 100 languages. As of today, there are 1,843,251 articles in English; every day hundreds of thousands of visitors from around the world make tens of thousands of edits and create thousands of new articles to enhance the knowledge held by the Wikipedia encyclopedia.”<sup>8</sup> All of this development has occurred since Wikipedia launched in 2001. This volunteer army of writers, editors, and fact-checkers has been supervised, if we can use that word, by a paid staff of roughly five people. So much negative attention has been directed against Wikipedia that it is easy to forget the idealistic goal which motivates all of this activity. As Jimmy Wales explains, “Imagine a world in which every single person on the planet is given free access to the sum of all human knowledge. That’s what we’re doing.”<sup>9</sup>

Wikipedia has benefited enormously from its use of the encyclopedia analogy. People already know what an encyclopedia looks like; they start from a shared understanding of the kinds of information it contains, language it deploys, and functions it serves. This familiarity with basic genre conventions allows large numbers of people to roll up their sleeves and starting working and even more people to go to use Wikipedia as a central reference work.

Yet, like most analogies, calling Wikipedia an encyclopedia clarifies some aspects of the phenomenon while obscuring others. Describing it as an encyclopedia emphasizes Wikipedia as a product rather than focusing attention on the ongoing process by which its community pools information, debates what knowledge matters, and vets competing truth claims. Encyclopedias we have known in the past were depositories of an always already completed process of writing and research.

Wikipedia is something different. Andrea Forte, a Georgia Institute of Technology researcher who has studied Wikipedia, told our production team, “When you first come to Wikipedia, it really seems like a collection of articles. It seems like a bunch of pages about different topics. Now when you talk to people who are very involved in Wikipedia, it

becomes a collection of people who are carrying out a project... Wikipedia was a place where people were coming together to write about the world and figure out what’s true about the world and what kinds of facts are important to know about the world. These are the kinds of things I think students should be doing.”

Critics also argue that the analogy to an encyclopedia is misleading. Robert McHenry, a former editor of the Encyclopedia Britannica, argues, “To the ordinary user, the turmoil and uncertainty that may lurk beneath the surface of a Wikipedia article are invisible. He or she arrives at a Wikipedia article via Google, perhaps, and sees that it is part of what claims to be an “encyclopedia.” This is a word that carries a powerful connotation of reliability. The typical user doesn’t know how conventional encyclopedias achieve reliability, only that they do.”<sup>10</sup>

WIKIPEDIA IS A VERY RICH SITE FOR TEACHING  
YOUNG PEOPLE ABOUT MANY OF THOSE THINGS  
THAT HAVE HISTORICALLY BEEN AT THE HEART  
OF THE MEDIA LITERACY MOVEMENT BUT WE  
CAN ONLY CAPITALIZE ON ITS POTENTIALS IF  
WE UNDERSTAND HOW IT WORKS AND WHAT IT  
IS TRYING TO DO.

Surely, the appropriate response to the problem which McHenry identifies is not to turn our backs on the enormous value of the Wikipedia project but rather to help young people place Wikipedia in a larger context, developing a deeper understanding of the process by which its information is being produced and consumed. Wikipedians would push us further, arguing that we also should develop a more critical perspective on other, more traditional sources of information. If McHenry is correct that most people don’t know how conventional encyclopedias achieve reliability, that should be an

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# Teaching the New Media Literacies Framework

BY ALICE J. ROBISON

How are we preparing MIT's graduate and undergraduate students for the work they are doing on Project NML?

Teaching students to be critical thinkers, readers, and writers is difficult in just about any academic setting, but it can be especially challenging for media literacy educators. Popular media might often seem to be in competition with schools' content learning goals, where war metaphors are often used to describe the "barrage" of "bullet-like" messages "bombarding" our students' minds and "occupying" their free time. Media Literacy has long sought to help students develop the critical skills needed to be discerning consumers and more frequently, active producers of media content.

Yet, the new media literacies push us further—to think about their roles as active participants in online

communities, gaming guilds, fan cultures, and social networks. Here at MIT, the New Media Literacies Project seeks to help educators develop professional techniques, ideas, and strategies for working with new media, as Henry Jenkins (this issue) explains.

How do we make the ideas and framework of the New Media Literacies Project useful to pre-service educators, educational technologists, librarians, legal scholars, literacy specialists, or for that matter, students in media studies?

This past spring, I was invited to teach a graduate course titled New Media Literacies that would expand and support the concepts put forth in the New Media Literacies white paper, published in October, 2006 for the MacArthur Foundation's Digital Learning Initiative. The purpose of the course was to provide students with a solid theoretical understanding of what it means to think about media production and consumption as literacy practices. At the same time, I wanted to give students the opportunity to act as educators themselves and design materials for teaching new media literacy concepts that themselves represented the new ways of thinking about both interpreting and making media. The course was offered as a special topics mixed undergrad/grad course in the Comparative Media

Studies Program; it enrolled ten students total and a handful of auditors who joined us regularly.

The syllabus I created was designed to provide students with some rapid reading in the area of contemporary media literacy by introducing them to some of the progressives in the area, including Renee Hobbs and David Buckingham. At the same time, we read from the print-based literacy tradition, beginning with Plato's *Phaedrus*, in which he expresses his deep skepticism of written language. Positioned opposite Plato was Walter Ong's "Writing is a Technology that Restructures Thought," in which Ong, once a student of Marshall McLuhan's, argues that the process of writing—of making meaning—is closely tied to thinking. "To say writing is artificial is not to condemn it but to praise it," says Ong. "Like other artificial creations and indeed more than any other, writing is utterly invaluable and indeed essential for the realization of fuller, interior, human potentials. Technologies are not mere exterior aids but also interior transformations of consciousness, and never more than when they affect the word" (23). The comparison between Plato and Ong helped students understand why similar debates arise with regard to digital technologies, and how perhaps both Plato and Ong might be viewed as privileging the technology more than the practice of using it.

I wanted to teach them about the "new" and "literacy" parts of new media literacies. Since my training as a literacy scholar was largely based in what is now called the New Literacy Studies (NLS), I assigned readings from NLS scholars who argue for an even further extension



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of Ong's theories. Among the New Literacy Studies scholars are Deborah Brandt, James Paul Gee, Brian Street, Gunther Kress, Colin Lankshear, and Michele Knobel, all of whose work we read in the course. Jumping straight into the New Literacy Studies scholarship enabled students to think critically about where meaning is situated. Plato had argued that meaning comes from oral dialogue; Ong positioned meaning in the printed word. The New Literacy Studies looks instead at meaning-making as a process, as a "coming to know," as a series of both oral and print-based activities within particular contexts and social groups. Much of the NLS research is anthropologically-based and driven by topics of social justice, but what resonated most with the class were the concepts of multimodality (Kress and Van Leeuwen) and D/discourse analysis (Gee). But most important for these media studies graduate students, thinking in "new" ways about literacy enabled them to see why

participating in media production and consumption communities is a rich and cognitively valuable experience.

Students remarked that the practical applications of the theories we discussed were the most helpful when thinking about media literacy education. Nine of the fifteen weeks were devoted to heavy, theory-driven readings in media, literacy, and learning. During the other six weeks (interspersed throughout the semester), students wrote their own media literacy lesson plans. They focused on the skills and competencies of the NML framework (e.g., transmedia navigation, networking, judgment, play) and developed theoretically-informed activities which we then practiced in-class. Highlights of these student-led teaching days included lessons on editing digital video, making a podcast, and constructing a wiki. Combined with the regular sharing of viral videos, memes, and fun new

technology toys, these teaching days made for a nice counterbalance to a challenging set of course readings.

Final projects for the course, student-written lesson plans, photos, videos, readings, notes, and the course syllabus will soon be available free for download via MIT's Open Courseware project, located at [HTTP://OCW.MIT.EDU](http://ocw.mit.edu). \*

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indictment of how our schools teach research skills, not an excuse to blindly accept Britannica.

The Wikipedians sought to make the production of knowledge more transparent to everyday people. The practices around Wikipedia preserve traces of the disputes and disagreements that typically go on behind the scenes through the editorial processes that shape traditional reference works. Jason Mittell, a media studies professor at Middlebury College, explains, "Wikipedia is transparent in its goals and rules, explicitly listing its policies and guidelines. As far as I know, other encyclopedias offer no such reflexivity as to what they are, how they work, and what type of content and form they

follow. As an educator, transparency provides an excellent teaching opportunity to get students to reflect on sources and their usage."<sup>11</sup> Mittell's blog documents some of the teachable moments as his students tried their hands at producing their own Wikipedia entries:

"Aaron was one of the first to dive into Wikipedia, choosing to edit an entry on a Columbian volcano that he'd previously written a research paper about. As he blogged about his experiences, the act of becoming an editor made feel invested in a topic that he'd otherwise just learned about as an assignment. Simply the act of sharing his knowledge made him feel like an expert and care about a remote subject. He followed up by considering how other

people's edits to his information made him feel part of a community, even though the other editor was anonymous and remote...

"Paxson created a new entry on Eagle Peak, a mountain near his hometown in Alaska. He discovered that unlike Aaron's entry, nobody seems invested in this topic, as he's the only editor who has contributed. But he did learn a lesson about copyright, as he uploaded his own photo of the mountain, which was immediately tagged for lacking

of media when they have engaged in production activities, young people ask better questions about the nature of scholarship and research when they contribute to Wikipedia.

Educators ask the wrong question when they wonder whether Wikipedia is accurate, because this implies a conception of Wikipedia as a finished product rather than a work in progress. Wikipedians urge a more skeptical attitude: "Wikipedia's radical openness means that any given article may be, at any given moment, in a bad state: for example, it could be in the middle of a large edit or it could have been recently vandalized. While blatant vandalism is usually easily spotted and rapidly corrected, Wikipedia is certainly more subject to subtle vandalism than a typical reference work."<sup>13</sup>

The key word here is "at any given moment." The community has taken on responsibility to protect the integrity and accuracy of its contents; they have developed procedures which allow them to rapidly spot and respond to errors, and the information they provide may be more up-to-date than that found in printed encyclopedia which in school libraries might sit around for decades. As historian Roy Rosenzweig explains, "Like journalism, Wikipedia offers a first draft of history, but unlike journalism's draft, that history is subject to continuous revision. Wikipedia's ease of revision not only makes it more up-to-date than a traditional encyclopedia, it also gives it (like the web itself) a self-healing quality since defects that are criticized can be quickly remedied and alternative perspectives can be instantly added."<sup>14</sup>

Yet, the accuracy of an entry has to be judged "at any given moment." Some entries, which receive heavy traffic, also receive more regular attention than others which might represent tide pools that lay stagnant for extended periods of time. Someone using Wikipedia needs to assess the state of a current entry. The good news is that Wikipedia provides a series of tools that help us to trace and monitor the process by which an entry is taking shape.

#### EDUCATORS ASK THE WRONG QUESTION WHEN THEY WONDER WHETHER WIKIPEDIA IS ACCURATE, BECAUSE THIS IMPLIES A CONCEPTION OF WIKIPEDIA AS A FINISHED PRODUCT RATHER THAN A WORK IN PROGRESS.

the proper copyright - he needed to give it a public domain, GPL, or Creative Commons license to fit with Wikipedia policy. Although we'll be reading about copyright issues later in the semester, this hands-on experience with the practicalities of the system are far more pedagogically striking. "

"...Scott had a less productive experience - he created an entry for the Middlebury College hockey team, which was "speedy deleted" for not justifying its notability. Scott and I sat down and together rebuilt the entry, following the template for other college sports teams with me teaching him some of the language and protocols for wiki editing, an experience which certainly increased his fluency and strengthened his awareness of how Wikipedia functions as a self-regulating process."<sup>12</sup>

Wikipedia empowers students to take seriously what they have learned in other classes, to see their own research as having potential value in a larger enterprise, and to take greater responsibility over the accuracy of what they have produced. Much as young people become more critical consumers



We can see this process in action if we visit the entry on the Shimabara Rebellion which caused such controversy at Middlebury. At the top of the site are two warning tags. The first tells us that "This article or section is in need of attention from an expert on the subject" and if we follow a link there, we find ourselves in a Talk section where participants weigh in about the contents of the entry, including discussing extensively the criticisms raised by the Middlebury history faculty.<sup>15</sup> This section tells us the entry is being reviewed by the WikiProject Japan, which is seeking to improve the quality of entries on Japanese history and culture and by the Military History WikiProject, which gives the entry a B for its overall quality. The section includes a list of details under dispute and tasks which still need to be completed.

Going back to the top level of the page, we see a second and even more troubling flag: "This article does not cite any references or sources" and a link to a page which lays out standards of verifiability: "The threshold for inclusion in Wikipedia is verifiability, not truth." Verifiable in this context means that any reader should be able to check that material added to Wikipedia has already been published by a reliable source. Editors should provide a reliable source for

quotations and for any material that is challenged or is likely to be challenged, or it may be removed."<sup>16</sup>

If one reads the history pages of most Wikipedia entries, one can see vigorous debates about what counts as reliable evidence. Many of these pages offer compelling case studies that teachers could use to teach the logic through which historians, or other scholarly communities, interpret, evaluate, and contextualize the information they gather.

Wikipedia taps the power of networked culture by providing hyperlinks where-ever possible; this makes it very easy for readers to return to the original source and weigh its evidence for themselves. Wikipedian Kevin Driscoll has proposed a game, much like the popular "Six Degrees of Kevin Bacon," where students challenge each other to see who can find the quickest pathway between two seemingly unrelated concepts. So, for example, we might ask whether one could trace the connection between William Shakespeare and the Apollo Space Program in five or fewer links: We could go from William Shakespeare to his play, *The Tempest* (move one), from *The Tempest* to the science fiction film, *Forbidden Planet*, which was loosely based on Shakespeare's plot (move two); from *Forbidden Planet* to the larger category of Science

The screenshot shows the Wikipedia article for "Shimabara Rebellion". At the top, there is a navigation bar with links for "article", "discussion", "edit this page", and "history". Below this, the article title "Shimabara Rebellion" is displayed, followed by the text "From Wikipedia, the free encyclopedia" and "(Redirected from Shimabara rebellion)". Two prominent warning boxes are visible: one stating "This article or section is in need of attention from an expert on the subject" and another stating "This article does not cite any references or sources. (February 2007)". The left sidebar contains navigation links such as "Main page", "Contents", "Featured content", "Current events", "Random article", "About Wikipedia", "Community portal", "Recent changes", "Contact Wikipedia", "Donate to Wikipedia", and "Help". The main content area begins with the text: "The Shimabara Rebellion (島原の乱 *Shimabara no ran*?) was an uprising of Japanese peasants, most of them Christians, during the Tokugawa Shogunate in 1637–1638." Below this text is a "Contents" table of contents with links to "The rebellion", "Aftermath", "Notes", "See also", and "External links". On the right side of the article, there is a small image of a landscape.



Wikipedia is sustained by people like you. Please donate today.


Sign In / create account

article discussion edit this page + history

Ten things you may not know about Wikipedia

## Talk:Shimabara Rebellion

From Wikipedia, the free encyclopedia



**WIKIPEDIA**  
The Free Encyclopedia

**navigation**

- Main page
- Contents
- Featured content
- Current events
- Random article

**interaction**


- About Wikipedia
- Community portal
- Recent changes
- Contact Wikipedia
- Donate to Wikipedia
- Help

**search**

**toolbox**

- What links here
- Related changes
- Upload file
- Special pages
- Printable version
- Permanent link

**To-do list for Shimabara Rebellion:** edit • history • watch • refresh

 Here are some *tasks you can do*:


**This is the talk page for discussing improvements to the Shimabara Rebellion article.**  
**This is not a forum for general discussion about the article's subject.**

- Please sign and date your posts by typing four tildes (~~~~).
- Put new text under old text. [Click here to start a new topic.](#)
- New to Wikipedia? Welcome! Ask questions, get answers.

- Be polite
- Assume good faith
- No personal attacks
- Be welcoming


**Article policies**

- No original research
- Neutral point of view
- Verifiability

 This article is within the scope of the **Military history WikiProject**. If you would like to participate, please visit the project page, where you can join the project and see a list of open tasks.

**Start** This article has been rated as **Start-Class** on the quality scale.

**Additional information:** [show]

 This article is within the scope of **WikiProject Japan**, a project to improve all Japan-related articles. If you would like to help improve this and other Japan-related articles, please join the project. All interested editors are welcome.

??? This article has not yet **received a rating** on the assessment scale.

??? This article has not yet **received a rating** on the importance scale.

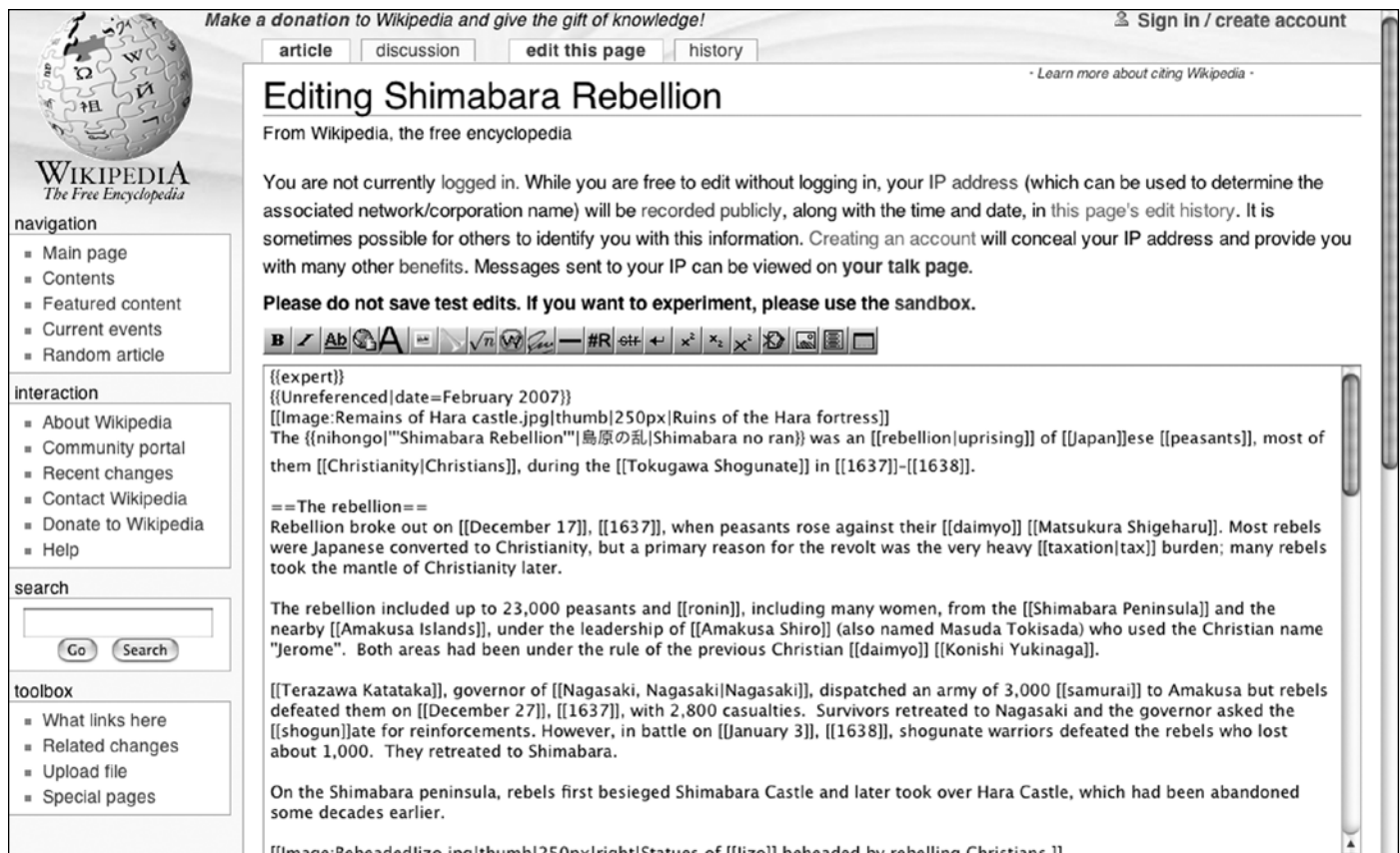
**Japan To-do:** [show]

Fiction Cinema (move three); from Science Fiction Cinema to *La Voyage Dans La Moon*, one of the earliest science fiction films (move four); and from *La Voyage Dans La Moon* to the Apollo Moon Mission (Move five). This trajectory takes us between high and low culture, across the divides between science and the humanities, across several periods of human history and across three national borders.

In doing so, students follow their curiosity, tap their knowledge, and draw connections between topics that might not seem intuitively linked. As Joseph Wang, one of the people we interviewed at the Wikimania conference, explained, "You have to just, every now and then just step back and say, "What do I think is fun? What do I want to learn?" As you learn more you realize how much there is in the world that you don't understand. And that's really fun. And the thing that I find fascinating about Wikipedia is that there is all this cool stuff that I didn't know I didn't know." Just as young people

coming of age in a hunting based culture learn by playing with bows and arrows, young people coming of age in an information society learn by playing with information. This playful relationship to learning and knowledge is one of the things that motivate the community's participation, though the Wikipedians are quick to stress that they also take on very hard tasks, such as proofreading and fact checking pages.

The practices and tools that sustain Wikipedia are designed to insure the highest degree of transparency—the most controversial entries come with the maximum numbers of warnings. Yet, realistically, many young people are going to the site in search of quick data and may lack the critical vocabulary necessary to use its contents meaningfully. So, at the most basic level, a media literacy practice around Wikipedia needs to focus attention on the basic affordances of the site, so that students are encouraged to move beyond the top level and see what's going on underneath the hood.



Researchers have shown that the current generation of young learners often exploit digital tools to copy and paste information, sometimes getting confused about where any fact came from, or blurring the lines between their own insights and those from secondary sources.<sup>17</sup> Preliminary work from the researchers at a MacArthur funded project at the University of Southern California suggests that differences in access to digital technologies further impact young people's research practices.<sup>18</sup> Those children who have the most extensive access to networked computers are most likely to look critically upon the kinds of information that they draw from Wikipedia: they have the time to experience knowledge production as a collaborative process. For those young people whose only access is through schools and public libraries, however, they need to get in quick, get the information they need, and make way for the next user. These time constraints encourage them to see the web as a depository of information and often discourage them from taking time to closely examine

where that information comes from or under what circumstances it was produced. This is only one of the many consequences of what we are calling the participation gap.

The participation gap is shaped by uneven access to technologies but also by unequal access to formative experiences and thus unequal opportunities to acquire the social skills and cultural competencies we are calling the new media literacies. Participation in these online communities constitutes a new hidden curriculum which shapes how young people perform in school and impacts the kinds of opportunities they will enjoy in the future.

## RETHINKING EXPERTISE

At a time when schools still emphasize the autonomous learner and most kinds of research collaboration get classified as cheating, the Wikipedia

movement emphasizes a new kind of knowledge production Pierre Levy has described as collective intelligence. As Levy notes, collective intelligence exploits the potential of network culture to allow many different minds operating in many different contexts to work together to solve problems that are more challenging than any of them could master as individuals. In such a world, he tells us, nobody knows everything, everyone knows something, and what any member knows is available to the group as a whole at a moment's notice.<sup>19</sup>

THE WIKIPEDIA MOVEMENT IS ALLOWING  
PEOPLE WITH VERY DIFFERENT BACKGROUNDS  
TO WORK TOGETHER TO SHARE WHAT THEY  
KNOW WITH EACH OTHER.

Indeed, such groups are strongly motivated to seek out problems that are sufficiently challenging that they can engage as many members as possible: "Members of a thinking community search, inscribe, connect, consult, explore... Not only does the cosmopedia make available to the collective intellect all of the pertinent knowledge available to it at a given moment, but it also serves as a site of collective discussion, negotiation, and development... Unanswered questions will create tension with cosmopedic space, indicating regions where invention and innovation are required."<sup>20</sup> What holds a knowledge community together is not the possession of knowledge—which can be relatively static—but the social process of acquiring knowledge—which is dynamic and participatory, continually testing and reaffirming the group's social ties. The Wikipedians bond by working together to fill gaps in their collective knowledge.

Wikipedian Kevin Driscoll proposes a suggestive analogy for thinking about such collaboration: "The only thing that I can think of in my life that's similar in an "off-the-internet" kind of way is sometimes when you go to the beach there will be

a bunch of people making a sand castle. And you can just come over and start making another part of the sand castle and then join them together. And then somebody sees like "wow those guys are making a huge sand castle." And then they get involved and then the thing gets so big, you might not even ask the other peoples' names. You still built the thing together. And nobody owns that sand castle. You all built it together. You're all proud of it. And you all get the benefit of each other's work so you're all really relying on each other. And Wikipedia is like that sand castle except no ocean is going to wash Wikipedia away." Part of what young people can learn through contributing to, or even consuming, Wikipedia is what it is like to work together within a knowledge culture.

It might be helpful to trace some of the ways that this idea of a knowledge-generating culture contrasts with what Peter Walsh has called the Expert paradigm:<sup>21</sup>

1. The expert paradigm requires a bounded body of knowledge, which can be mastered by an individual. The types of questions that thrive in a collective intelligence are open-ended and profoundly interdisciplinary.
2. In the expert paradigm, there are some people who know things and others who don't. A collective intelligence assumes that each person has something to contribute, even if they will only be called upon on an ad hoc basis.
3. The expert paradigm uses rules about how you access and process information, rules which are established through traditional disciplines. Within the collective intelligence model, each participant applies their own rules, works the data through their own processes, some of which are more convincing than others, but none of which are wrong at face value. Debates about rules are part of the process by which knowledge gets generated.

4. Experts are credentialized; they have gone through some kind of ritual which designates them as among those who have mastered a particular domain, most often through formal education. While participants in a collective intelligence often feel the need to demonstrate how they know what they know, this is not based on a hierarchical system and knowledge that comes from real life experience may be highly valued.

Learning how to weigh different claims about expertise should be part of Hobbes's "informed skepticism." We might, for example, ask young people to talk through the differences in the kinds of expertise displayed by a couch and a ballplayer, a librarian and a researcher, an actor and a director, a mechanic and a race car driver, an architect and a construction worker, or a biologist and a nurse. Some of these people gained their expertise from formal education, other through practical experience; they know different things because they play different roles in a shared process; and having all of these people contribute to the production of knowledge is likely to result in richer and more valuable insights than weighing one's perspective above the others. At the moment, I am playing the part of an expert in writing this article. Perhaps some individual readers see themselves as having greater expertise than I do and at least some cases, they may be right. But there's no question that there is more knowledge in the combined readership of this article than I can access at the time I am writing it. The Wikipedia movement is allowing people with very different backgrounds to work together to share what they know with each other.

Of course, Wikipedia is simply one of a broad range of online activities that involve the collaborative and coordinated production and circulation of knowledge. For example, alternative reality games—large-scale informational scavenger hunts—are being designed so that they occupy the interests of several hundred players working together: any given problem might require a mix of skills and

knowledge drawn across different disciplines and domains.<sup>22</sup> Writers like Steven Johnson and Jason Mittell have shown that television narratives are becoming increasingly complex, involving many different characters and subplots, as they are being consumed in very active and collaborative ways by online fan communities.<sup>23</sup>

Games researcher T.L. Taylor has shown how the guild structure of a massively multiplayer game such as *World of Warcraft* may encourage people with very different skills to work together to meet challenges that are designed for this kind of coordinated activity; the community may develop its own modes and toolkits that help them to monitor and organize such large-scale activities.<sup>24</sup> Similar tools, institutions, and practices have emerged around Wikipedia as the community has sought to flag problems to be addressed and identify people with the skills and knowledge needed to solve them. The Wikipedians we interviewed stressed the broad range of skills needed for the project to succeed.

Participating in the Wikipedia community helps young people to think about their own roles as researchers and writers in new ways. On the one hand, they are encouraged to take an inventory of what they know and what they can contribute. The school expects every student to master the same content, while Wikipedia allows students to think about their own particular skills, knowledge, and experience. Wikipedia invites youth to imagine what it might mean to consider themselves as experts on some small corner of the universe. As they collect and communicate what they know, they are forced to think of themselves writing to a public. This is no longer about finding the right answer to get a grade on an assignment but producing credible information that others can count upon when they deploy it in some other real world context.

On the other hand, participants are encouraged to see themselves as members of a knowledge community and to trust their collaborators to fill in information they don't know and challenge

their claims about the world. Composition theorist Kenneth A. Brufee has emphasized the power of collaborative writing to change how young people think about the relationship between readers and writers: "Most of us are not in the habit of thinking about writing nonfoundationally as a collaborative process, a distanced or displaced conversation among peers in which we construct knowledge. We tend to think of writing foundationally as a private, solitary, 'expressive' act in which language is a conduit from solitary mind to solitary mind....When each solitary reader in the socially unrelated aggregate reads what we write, what happens, we suppose, is that another mind 'absorbs' the thoughts we express in writing. Our goal is to distinguish our own distinct, individual point of view from other people's points of view and demonstrate our individual authority....Once we understand writing in a nonfoundational way as a social, collaborative, constructive conversational act, however, what we think we are doing when we write changes dramatically. The individualist, expressive, contentious, foundational story we have been telling ourselves about writing seems motivated by socially dubious (perhaps even socially immature) self-aggrandizement.... We use a language that is neither a private means of expression nor a transparent, objective medium of exchange, but a community construct. It constitutes, defines, and maintains the knowledge community that fashions it. We write either to maintain our membership in communities we are already members of, to invite and help other people to join communities we are members of, or to make ourselves acceptable to communities we are not yet members of."<sup>25</sup> Contributing to the Wikipedia might encourage students to adopt the very different kinds of rhetorical goals and mindset Brufee claims emerges through collaborative writing activities.

Again and again, the Wikipedians we interviewed for our documentary made reference to certain shared principles that shapes the group's activities and offers a framework for adjudicating disputes. Rather than arguing each point, the group agrees to work together to insure that all points of view

get heard. This is what Wikipedians call adopting a neutral point of view, which is understood here as a goal or ideal shaping the writing process as much or more than it is seen as a property that can be achieved by any given entry.

This focus on neutrality takes on special importance when we consider the global context within which the Wikipedia operates. While Wikipedia projects are being created within a broad array of different languages, many of which are dominated by a single national context, all of these groups want to insure that their perspectives are fairly represented in the most widely consulted English language edition. So, we might consider the very different way that a topic like the Winter War, the Russian invasion of Finland during the Second World War, gets represented in Russian and Finnish history textbooks as opposed to the challenges of producing an account acceptable to Russians, Finns, Germans, Americans, and everyone else within the shared space of the English language Wikipedia. Mastering the protocols concerning "neutrality," then, might provide young people with good skills at navigating across the cultural differences that they will encounter elsewhere in the digital domain. Network culture is bring people together who would never have interacted face to face given geographic distances but who now must work together to achieve shared goals.

## WHAT KNOWLEDGE COUNTS...

The decentralized nature of knowledge production in the Wikipedia movement results in some surprising gaps and excesses. Historian Roy Rosenzweig notes, "It devotes 3,500 words to the science fiction writer Isaac Asimov, more than it gives to President Woodrow Wilson (3,200); American National Biography Online provides a more proportionate (from a conventional historical perspective) coverage of 1,900 words for Asimov and 7,800 for Wilson."<sup>26</sup> Rosenzweig models one of the core critical activities that students might perform in examining Wikipedia: systematically

comparing how the same topic gets dealt with within traditional and emergent kinds of reference works. In doing so, we can flag the selection process which goes into the production of any kind of texts. How do we decide how much space to devote to any given topic?

Remember that the relationship of space to prioritization operates differently within the economy of scarcity that dominated print culture and the plentitude that surrounds a digital resource. The amount of space given a topic in a printed encyclopedia reflected its relative importance because space cost money. Wikipedia space is free and unlimited so the amount of space devoted to a given topic might reflect a range of other factors, including how much the community knows or feels able to communicate about the subject, how many people know about the topic, and what kinds of contexts this information gets used. There isn't someone out there—an editor or publisher—deciding how much space to grant a given topic, though the group may sometimes prune entries that they feel are over-inflated. Rather, someone who cares deeply about a subject takes the first crack towards writing an entry and others who share her interests may also contribute, thus often swelling its word count.

The Wikipedians discuss this issue in terms of what they call “systemic bias.” Our documentary on Wikipedia features the following exchange between Wikipedians Mark Pellegrini and Jim Giles:

**Jim Giles:** *Some groups of people really like Wikipedia, like scientists, computer programmers, mathematicians. Technically-minded people seem to like Wikipedia. So they write really good articles. So on those topics, Wikipedia is likely to be stronger than on say, poetry.*

**Mark Pellegrini:** *It's called a systemic bias is how we refer to it as. We, originally our draw was, yeah, people who are really technologically savvy, you know, white males in the Western world. And so the hope is that as we get larger, the systemic bias will kind of go away.*

The greater focused place on a science fiction writer over an American president reflects this systemic bias: early participants in the Wikipedia project were more likely to reflect the biases and values of geek culture. The solution, the Wikipedians argue, is to become more inclusive, to draw together a more diverse range of participants, and thus to expand what topics get discussed and what kinds of information get included. Collective intelligence places new emphasis upon diversity: the more diverse the participants, the richer the final outcome.

WIKIPEDIA SPACE IS FREE AND UNLIMITED SO THE AMOUNT OF SPACE DEVOTED TO A GIVEN TOPIC MIGHT REFLECT A RANGE OF OTHER FACTORS, INCLUDING [...] HOW MANY PEOPLE KNOW ABOUT THE TOPIC, AND WHAT KINDS OF CONTEXTS THIS INFORMATION GETS USED.

Accordingly, the Wikipedians argue that the question isn't what knowledge matters but rather what knowledge matters to whom under what circumstances for what purposes. Indeed, the whole point is to produce a work which can serve many different purposes and thus which may offer many different structures of information. This is consistent with what David Weinberger argues in his new book, *Everything is Miscellaneous*; one of the defining characteristics of a networked culture is that it enables information to be configured and reconfigured in many different ways: “It's not about who is right and who is wrong. It's how different points of view are negotiated, given context, and embodied with passion and interest....It's not whom you report to and who reports to you or how you filter someone else's experience. It's how messily you are connected and how thick with meaning are the links... A topic is not a domain with edges. It is how passion focuses itself.”<sup>27</sup> While networked culture will generate many different institutions and

social structures which individually and collectively help us to sort through information, the final decision about which process works rests not with traditional gatekeepers but with the community of participants.

The Wikipedia Project's openness to knowledge not valued in academic settings, for example, has made it possible for young people to more actively contribute:

**Ndesanjo Macha:** *Most of the kids who come to our Boys and Girls Club are very very good consumers of information tools and knowledge. They know how to chat, how to email, how to do MySpace, Facebook, how to play video [and] computer games, very very good consumers. But they're not producers of knowledge and information. And if knowledge and information are going to be the key elements that are going to define this moment of history, I think it's very very important for kids in schools to start being producers of these things.*

**Andrea Forte:** *So one of the things that happens on Wikipedia that makes it different from other encyclopedias is [that] people start writing about popular culture. So this is an area where young people far far outstrip their older peers when it comes to being able to contribute new knowledge about the world.*

**Kevin Driscoll:** *Some of my students are super big fans of a T.V. show or a sports team. And I think that those two are things that people document really heavily. Because what happens is that there's a new--another football game every week. And there's another episode of the TV show. So there's something new to add to the Wikipedia entry.*

Similarly, people from different class, race, religious, ethnic, and gender backgrounds will choose to write about different topics, including many which are under-represented in standard reference works. This again places new emphasis upon the problems caused by the participation gap: by locking some segments of our society (let alone the world's population) out of full participation online, we deny the society at large access to the things they know and the ways they know them.

As Levy suggests, a knowledge culture sees such gaps as an incitement to activity. It is certainly valid to ask what information is not included in the Wikipedia and why. However, critics then should roll up their sleeves and taking responsibility for making sure that topics that matter to them gets full and adequate representation

At their most passionate, they see Wikipedia as part of a larger process of insuring a more democratic culture by taking seriously what each member has to contribute:

**Joe Abraham:** *The idea that a few "experts" tell us how we should live our lives, what battles we should fight in, is going to, I think, go by the wayside and we as a collective community, as a democracy, as a world of equals will decide together where we should go and what we should learn. "Raymond's law," that is destined to be one of the great comments of history, which is funny because it's a rather geeky expression: "Given enough eyes, all bugs are shallow." That if enough people are looking at something, that you will find the bugs--the errors. And once you identify the error, you will almost always very quickly find the solution.*

**Mark Pellegrini:** *If you look at the "What the Wikipedia is Not," it says "Wikipedia is not experiment in democracy" and I know that because I wrote it! But it has the trappings of democracy, which is to say it's driven by the collective will of the people.*

**Joe Abraham:** *What makes a democracy so different is that each of us has our hand on the wheel of the ship of state.*

**Kevin Driscoll:** *I imagine that Wikipedia is the beginning of a much larger movement for us to be sharing our knowledge with one another in a real, world-wide way. So there are all of these parts of our culture and parts of our society that have not yet been experimented--on the way that the encyclopedia was experimented--on. And Wikipedia proves that it's possible to find a different way to build these things--a cooperative way--that people who don't ever meet each other can work together. But I believe that this idea will endure, because it's so powerful. And people care about it so much. And when you see that happening, that is something that can't be beat.*

If we understand the Wikipedia movement as fostering civic engagement, then it becomes all the more important that we insure the diversity of participation. We should take steps through classroom and after school activities to broaden who gets to participate in this process of knowledge production and evaluation.

## WRAPPING UP

I have tried to suggest throughout this essay that the Wikipedian movement might be one space where young people could acquire the kinds of social skills and cultural competencies necessary to meaningfully participate in the new media landscape. The Wikipedia movement is a place where young people and adults work together to achieve shared goals. The group itself has worked to make its standards, practices and protocols as transparent as possible, giving us the tools we need to evaluate the information the group produces. Wikipedia assumes an active reader who asks questions about the factual claims presented, the evidence supporting the claims and the sources that were consulted.

In particular, I have identified several key skills which are potentially enhanced through active engagement with Wikipedia:

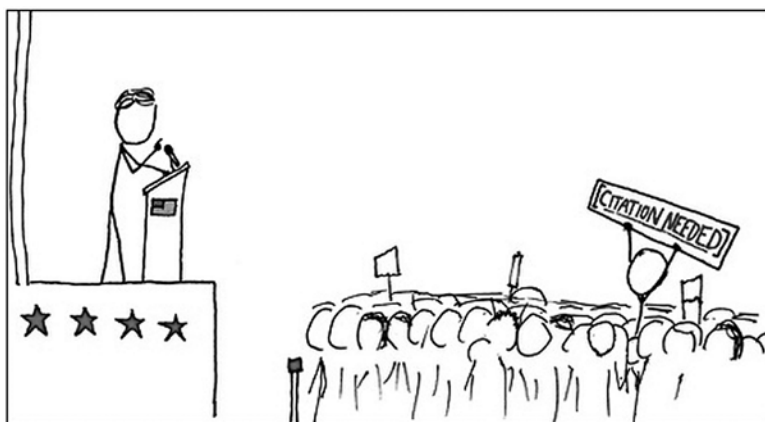
**Collective Intelligence**—the ability to pool knowledge and compare notes with others towards a common goal.

**Judgment**—the ability to evaluate the reliability and credibility of different information source.

**Networking**—the ability to search for, synthesize and disseminate information.

**Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative sets of norms.

But, we need to help our students to develop a larger context for identifying the strengths and limitations



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of its particular model for knowledge production. As we do so, we need to return to the core questions which Project Look Sharp has described as central to the Media Literacy movement and rethink them in relation to this changing context of media production, circulation, and consumption.

1. **Who made - and who sponsored - this message, and for what purpose?** In this case, we need to understand this question from the perspective not of someone who is consuming media produced elsewhere but of someone who is invited to actively participate in the production and circulation of media content.
2. **Who is the target audience, and how is the message specifically tailored to them?** In this case, we need to focus on the sets of norms and shared ideologies that are shaping the Wikipedia movement.
3. **What are the different techniques used to inform, persuade, entertain, and attract attention?** In this case, we need to focus on the rhetorical tools which establish credibility or motivate participation.
4. **What messages are communicated (and/or implied) about certain people, places, events, behaviors, lifestyles, etc.?** In this case, we need to consider the different kinds of expertise that different participants in the Wikipedia movement bring to the



project, looking at the ways that these diverse perspectives get negotiated through the production of any given article.

**5. How current, accurate, and credible is the information in this message?** In this case, we need to focus attention on the devices which make the research process more transparent and the ways we need to deploy them to test the reliability of the information.

**6. What is left out of this message that might be important to know?** In this case, we need to reflect on the systemic biases of the project and how they emerge from the participation gap and from other obstacles which limit individuals ability to access technologies and participate within networked culture.<sup>28</sup>

Clearly, the media literacy community has lots of work to do if we are going to develop as rich and nuanced an understanding of Wikipedia as we have created together over the past several decades around older media forms such as print advertising or television news. But I hope that this article—and the documentaries and curricular guides being produced by Project nml—will represent a step towards integrating Wikipedia into the range of topics that media literacy education seeks to address.\*

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# ABOUT PROJECT NML

BY HENRY JENKINS  
& ALICE J. ROBISON

MIT's New Media Literacies Project provides educators, parents, librarians, youth workers, and media makers with curricular materials they can use to help respond to the challenges of preparing young people for a more participatory culture. This materials incorporate and expand upon the perspective on production and consumption that has long shaped media literacy education but expand it to focus on the new forms of participation, social networking, and collaborative research within the 21st-century media landscape. Our white paper draws (available for download from [projectnml.org](http://projectnml.org)) on a range of contemporary research on literacy, learning, new media, play, civic engagement, and grassroots media production. This NML framework reflects a decade plus of profound and prolonged media transformation, including changes in the digital infrastructure, audience behavior, industry structure and logic, governmental policy, educational practice, and theoretical perspectives.

So far, we are translating the framework of the white paper into a series of short digital documentaries which constitute the beginnings of what we are calling the Exemplar Library ([projectnml.org/exemplars](http://projectnml.org/exemplars)). These documentaries emerged from our recognition that a growing number of media literacy educators are incorporating media production activities into their pedagogy, yet they often do not have resources for contextualizing the new kinds of media production that have emerged in response to these shifts in the media landscape. They often lack

a vocabulary to talk with their students about what is interesting about these new media practices. We wanted to produce a series of documentaries which focused on the choices -- ethical, aesthetic, and economic -- media makers make as they produce and circulate their work. We wanted to help people understand the contexts within which they worked and the standards by which they judged their own work. The documentaries are broken down into four- to five-minute chunks which are ideally suited for sparking discussions or prompting media production activities.

These exemplars are also designed to implicitly and often explicitly reflect the underlying framework of social skills and cultural competencies we believe constitute the new media literacies. Topics developed so far include the remixing and mashup practices of DJ culture, the public artworks produced by a graffiti collaborative, the steps that go into designing the page of a comic book, videoblogging and citizen media, documentary production in video and radio, special effects, and "big" games. Future topics currently being planned and development include animation, cos-play in the anime fan community, the Wikipedia movement, social networks, and computer game design. Project NML is currently seeking collaborators around the world who will develop short films on their own topics to add to the collection; over time we will make the library fully open source so the students and teachers can develop class projects documenting media production in their own local communities and share them with a larger public.

The short documentaries are supported with curricular materials, including vocabulary terms and definitions and lesson plans which build on the films and often lead into class projects (both high- and low-tech) that encourage young people to put these ideas into practice. Our team have developed instructions for how teachers can dissect the rule system behind a game like *Mafia*, how they can get students to think about the relationship between Thomas Paine's *Common Sense* and contemporary blogs, or how they might learn the difference between remixes and mash-ups by cutting out and pasting together passages from classic poems. Our goal here is not so much to teach students technical skills as to give them exposure to the social skills and cultural competencies needed to deploy those technical processes meaningfully in a participatory culture.

The group's long term goals include the development of larger scale teaching guides which, for example, explore how a better understanding of remixing might transform the teaching of Herman Melville and *Moby Dick* and the development of a casebook designed to encourage young people to reflect on their own ethical choices as media makers and participants in online communities, being developed in collaboration with Howard Gardner and Harvard's Good Play project. All of these efforts are being supported through a generous grant from the John D. and Katherine T. MacArthur Foundation. For more information, see [WWW.PROJECTNML.ORG](http://WWW.PROJECTNML.ORG).



# AUTHORSHIP and OWNERSHIP

## Unit Overview

The Authorship and Ownership Unit focuses on how the act of creation has been altered by digital media and the related effects on claims to ownership and authorship. Overall, the goals of the unit are to help students reflect on the ethics of appropriation; to understand the difference between plagiarism and responsible “appropriation”; and to give them the tools to identify—and to defend—meaningful critical and creative expression that is inspired by the work of others.

### Key Questions

- How has the act of creation been altered by new media? What does it mean to you to be an author or a creator today?
- What is the difference between being “inspired by” someone else’s work and plagiarism?
- How can you remix, or otherwise “appropriate” the work of others in a responsible, ethical way?
- How do legal aspects of ownership, such as copyright, public domain, and fair use, limit or enable some forms of appropriation?

New media provide new ways to create content and share it with others, and to access and use others’ creations. Traditional notions of authorship (the process of creating original work) and ownership (holding the legal rights to creative work) are being rethought in response to collective authorship on sites like Wikipedia, by the capacity to distribute amateur and professional videos to mass audiences through sites like YouTube, and by the technologies that allow remixing of content.

There are both promises and risks related to the ways in which authorship and ownership are being reconceptualized in new media environments. New media afford unprecedented access to information,



which may inspire new forms of learning; they also afford budding authors and other creators new avenues to participate in creative life.

At the same time, the ease of access to information, music, video, and other content can result in intentional or naïve misuses—e.g., practices such as illegal downloading, plagiarism, and failures to cite sources properly or to consider the intentions of original creators and owners of online content.

**NOTE:** This unit will not instruct students on the finer points of intellectual-property law or copyright infringement. Rather, the lessons will give a basic overview of copyright and ask students to think critically about legal and social norms surrounding copyright and the appropriation of copyrighted materials (see Axis of Media Ethics and Ad Men). In sum, our approach to ownership focuses on building a basic understanding of the legal principles while engaging students in ethical consideration of the meaning of ownership for creators. For more in-depth information and curricula on copyright law, please see:

- The Berkman Center for Internet and Society at Harvard University and eIFL.net's Copyright for Librarians Curriculum: [http://cyber.law.harvard.edu/copyrightforlibrarians/Main\\_Page](http://cyber.law.harvard.edu/copyrightforlibrarians/Main_Page)
- The Media Education Lab at Temple University's Copyright and Fair Use Curriculum: <http://mediaeducationlab.com/teaching-about-copyright-and-fair-use>

## Ethical Thinking Skills

Ethical thinking skills highlighted in this unit:

- Perspective-Taking—understanding, recognizing the legitimacy of, and empathizing with the often disparate views of authors, creators, owners, and users of content.
- Roles and Responsibilities—recognizing and reflecting on their personal roles and responsibilities when creating or using online content in various ways.
- Awareness of Benefits and Harms to Different Communities—reflecting on the potential benefits and harms to communities of different ownership and authorship choices online.

## New Media Literacies

New media literacies highlighted in this unit:

- Appropriation—the ability to meaningfully sample and remix media content. Existing laws and policies in school may not match with social norms of remixing content; what counts as “appropriation” in one setting might be seen as “plagiarism” in others.



- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms. In this environment of remixed content and differing norms for appropriate use of others' work, this skill is critical for youth.

## Unit Lessons

The authorship and ownership unit was designed by Andrea Flores (GoodPlay), John M. Francis (GoodPlay), Steve Schultze (Project NML), and Deja Elana Swartz (Project NML). This curriculum contains the following lessons:

- **The Axis of Media Ethics**—This lesson includes different scenarios of appropriation in new-media environments. Students discuss the appropriateness of each scenario from the perspectives of both legal norms and social norms, and plot them on an axis of media ethics.
- **Diamonds and DJs**—This lesson is designed to introduce students to the idea of appropriation and to begin to think critically about the ethics of appropriating a creator's work for a new purpose. Students will watch two sets of videos: 1) a Project New Media Literacies Media Exemplar video about the differences between remixes and mash-ups; and 2) the video of a song that has been remixed and the original song that inspired it. The class will then engage in a group discussion about the purpose and meaning of remixing and appropriation.
- **The Inspired Highlighter**—The Inspired Highlighter lesson focuses on the ethics of authorship. The question is examined in light of authorship tools (e.g., point of view and character), copyright protections, and a broader sense of authorial responsibility across different media forms. Participants consider remixes and mashups created by DJs, and original novels that inspired new works (other novels, fan fiction, plays, films).
- **Ad Men**—In this lesson, students role-play as advertising project managers working for the "Vegetable Growers of America" (VGA) on a campaign promoting vegetarianism. The VGA wants a high-impact, creative, controversial print and billboard campaign for use in several major publications and on billboards nationwide. In the activity, participants will choose photos and music for the campaign, considering ownership and licensing and the song/photos' original purpose and authors. Students will also create tag lines for the photos that promote the VGA's message creatively. This lesson allows students to explore how using media purposes other than the original artist intended can have unexpected consequences.
- **Supplemental Lessons: Who Wants to Be in the Public Domain? and Is It Fair Use?**—As stated above, this unit is not intended to serve as an in-depth curriculum on intellectual property law or copyright infringement. However, a basic understanding of the



concepts of copyright, public domain, and fair use will help to ground the discussion in the lessons of this unit and help students to think critically about their legal, social, and ethical consequences. The supplemental lessons provided with this unit introduce these concepts.



# The Axis of Media Ethics

Andrea Flores and John M. Francis, The GoodPlay Project; Steve Schultze and Lana Swartz, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12; Recommended 9-12)

In this lesson, students examine case studies of complex ownership and authorship dilemmas and consider their relationship to legal and social norms. In groups, students use a diagram called the “Axis of Media Ethics” to help them make decisions about the legal and social acceptability of the cases. Students should reference the Ownership Glossary in making their decisions. See if your class can come to a consensus around each case in terms of its acceptability according to legal and social norms of ownership and authorship.

Ethical thinking skills highlighted in this lesson:

- **Reflection on Roles and Responsibilities:** The role of creator involves many distinct responsibilities. The creators and users of content have responsibilities to:
  - 1.** Their audiences.
  - 2.** Their communities
  - 3.** The original content and its creators, if the present creators are using source content.

New media literacies highlighted in this lesson:

- **Appropriation**—the ability to meaningfully sample and remix media content.
- **Judgment**—the ability to evaluate the reliability and credibility of different information sources.
- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.



## Learning Objectives

After this lesson, students should be able to:

- Understand that there are both legal and social norms relating to ownership; sometimes they align and sometimes they do not.
- Identify rights and responsibilities associated with being a content creator.
- Identify rights and responsibilities associated with being a content consumer.

## Materials Used

- "Youth Perspectives on Ownership and Appropriation" Handout
- "Axis of Media Ethics" Worksheet, Student Copy
- "Axis of Media Ethics" Worksheet, Facilitator Copy
- "Ownership" Glossary
- Chalkboard for group Axis

## Lesson Introduction

Distribute the "Youth Perspectives on Ownership and Appropriation" Handout. Read and discuss the following quotations from "Trey" and "Carlos" about illegal downloading. Ask the class what they think about Trey's and Carlos' responses. Do they agree or disagree? Why or why not?

Trey

... It's the recording studio that gets the money, I think. Even an up-and-coming artist gets, you know, like 10% less of what they make. I mean if it's an up-and-coming artist. Say there's a group, there's a local group, I'll buy the CD. But if it's, you know—I mean I love him, Eric Clapton. He has more money than God, and I don't think that he needs any more. But, yet, if it's a group that I support, an up-and-coming, struggling group or independent filmmaker, I'll support it and buy the movie....

Yeah, it's not fair. Because it's the artist writing, recording, producing music, but, yet, this recording studio just records it and they don't really do much and they get all the money, most of them.





- *Trey, 15, defends illegal downloading, citing his own rationale. Namely, the music industry itself is corrupt and rich musicians don't need more compensation. Trey only purchases content from new artists or independent artists. He acknowledges downloading is illegal.*

Carlos

... I got more involved with music, more seriously involved with music, and I kind of started to learn about what illegal downloading—how that can affect and how that is currently affecting music careers and how the music industry is suffering [because] of that and I choose not to support it in that respect ...

... I do talk about it all the time [with my friends]. I have probably 90% of my friends DL illegally still. I'm not happy with it, but I know they aren't going to stop it.... It is still wrong....

It concerns me deeply. Especially, professionally, musicians are losing their jobs because of this, and it is a staggering rate—the number of illegal downloads to legal downloads is 20:1. It's incredible. It is changing my life as a musician, it's changing the music industry, it's changing everything. You know, the thing is, I've learned from my mistakes—I've downloaded music, I've pirated software, but now I've realized how important it is to not do that.

- *Carlos, 22, a musician, thinks illegal downloading is unethical. He cites the damage it does to musicians trying to build careers in music. His opinions are affected by his taking on the role of a creator.*

As the quotes from Trey and Carlos demonstrate, different (and sometimes conflicting) perspectives on the ethics of appropriation exist among young people. Both agree that free downloading is wrong from a legal perspective, but they disagree about whether downloading should be deemed socially acceptable and unethical. Carlos's role as a musician influences his perspective and ability to consider the perspectives of other musicians and of the music industry as a whole. Trey considers the music industry as well, but focuses on the unfair distribution of wealth within it, an argument he uses to justify his own illegal downloading practices.



## Activity #1

In today's lesson, we will see how legal ideas of ownership sometimes don't match social ideas and practices related to ownership. The purpose of the discussion is to reflect on the ethical implications of different ownership decisions.

## Lesson Instruction

1. Break the class into groups of no more than 4.
2. The "Ownership" Glossary found at the end of this lesson may be used to introduce legal concepts such as copyright and fair use. For more in-depth information and curriculum on copyright law, please see:
  - The Berkman Center for Internet and Society at Harvard University and eIFL.net's Copyright for Librarians Curriculum:  
[http://cyber.law.harvard.edu/copyrightforlibrarians/Main\\_Page](http://cyber.law.harvard.edu/copyrightforlibrarians/Main_Page)
  - The Media Education Lab at Temple University's Copyright and Fair Use Curriculum:  
<http://mediaeducationlab.com/teaching-about-copyright-and-fair-use>
3. Review activity instructions with the class. Ask students to try their best to make a conclusion about current social norms regarding authorship and ownership.
4. Allow 15-20 minutes to plot and discuss the examples. The groups should be prepared to show where they plotted each case and describe their rationale for their plotting choices.
5. Plot the cases together on the chalkboard Axis (with groups presenting their rationale for each plot point). Lead the class in a larger discussion about the central ideas and concepts shared among the cases.
6. If so desired, part of this discussion could be plotting of other scenarios brainstormed by the class. Please see the facilitator copy of the Axis for sample examples.

## Lesson Discussion Questions

1. What is the copyright status of this example? Is it copyrighted? How? In the public domain? Creative Commons? Does that matter?
2. Does this user make a profit off of the work? Does that matter?



3. Horizontal Axis: Is the content copyrighted by a person or an institution? Or is it in the public domain? Did the users pay for or have permission for its use? In what ways did they use the content, and what was the context? Could it qualify as “fair use?”
4. Vertical Axis: Can you make a good argument for the acceptability of the users’ choices from a social and/or participatory media perspective, where co-creation and appropriation are encouraged? How might others respond to this scenario—including your peers, your teachers, your parents, the owners of the content? How and why might their responses be similar to or different from yours?
5. What were the major “sticking points” for the class?
6. Ask the class to reconsider the social norms from different perspectives, e.g. ask in the *Harry Potter* case how JK Rowling would feel about this appropriation.

## Concluding Takeaways

- Legal and social norms are continuously changing as new situations arise.
- Legal and social norms are sometimes contradictory.
- Despite the complicated nature of legal and social norms, it is the responsibility of the creator and user to understand, consider, and follow them to the best of his/her ability.
- When legal and social norms contradict each other, the creator and user must be ready to defend his/her choices with sound, reasoned judgment. There are many resources available to help understand this complicated issue. When in doubt, ask!
- Whether made by experts or novices, all original creations—INCLUDING YOURS—are often, but not always, protected by the law and should be treated responsibly by others. What applies to JK Rowling applies to you!



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Understand that there are both legal and social norms relating to ownership; sometimes they align and sometimes they do not.
- Identify rights and responsibilities associated with being a content creator.
- Identify rights and responsibilities associated with being a content consumer.

### Assessment Questions (Optional)

- You keep a lot of photos on Flickr. One day, a friend texts you from Switzerland to tell you that she just saw a billboard advertising Swiss chocolate and it includes a picture of you! You remember that a few months ago you posted several pictures on Flickr that were taken at a chocolate tasting event that you and your friends attended (note: you didn't bother to license any of the photos under Creative Commons). Was it legal for the Swiss chocolate company to use your photo? Whether or not it was legal, do you think the chocolate company was right to use your photo?
- What steps could you take to control how the photos you post on Flickr are used by others?

## Additional Resources and Activity Extensions

- Fair Use Video from Music Education Lab
  - <http://www.youtube.com/watch?v=8tWhKeb-fUQ>
- The Code of Best Practices in Fair Use for Media Literacy Education, Pat Aufderheide, Center for Social Media
  - <http://www.centerforsocialmedia.org/fair-use/related-materials/codes/code-best-practices-fair-use-media-literacy-education>
- As an activity extension, please see the following Challenges in Project New Media Literacies' Learning Library. These challenges allow students to further explore the terms copyright, fair use, Creative Commons, and public domain.
  - Learning Library link: <http://newmedialiteracies.org/library/>



- Titles of Challenges:
  - Mannie Garcia and Copyright
  - Shepard Fairey and Fair Use
  - Optimus Prime and Creative Commons



# Youth Perspectives on Ownership and Appropriation

## Trey

... It's the recording studio that gets the money, I think. Even an up-and-coming artist gets, you know, like 10% less of what they make. I mean if it's an up-and-coming artist. Say there's a group, there's a local group, I'll buy the CD. But if it's, you know—I mean I love him, Eric Clapton. He has more money than God, and I don't think that he needs any more. But, yet, if it's a group that I support, an up-and-coming, struggling group or independent filmmaker, I'll support it and buy the movie,...

Yeah, it's not fair. Because it's the artist writing, recording, producing music, but, yet, this recording studio just records it and they don't really do much and they get all the money, most of them.

## Carlos

... I got more involved with music, more seriously involved with music, and I kind of started to learn about what illegal downloading—how that can affect and how that is currently affecting music careers and how the music industry is suffering [because] of that and I choose not to support it in that respect....

... I do talk about it all the time [with my friends]. I have probably 90% of my friends DL illegally still. I'm not happy with it, but I know they aren't going to stop it.... It is still wrong....

It concerns me deeply. Especially, professionally, musicians are losing their jobs because of this, and it is a staggering rate—the number of illegal downloads to legal downloads is 20:1. It's incredible. It is changing my life as a musician, it's changing the music industry, it's changing everything. You know, the things is, I've learned from my mistakes—I've downloaded music, I've pirated software, but now I've realized how important it is to not do that.



# Axis of Media Ethics

## Worksheet (Facilitator Copy)

### Instructions

Plot each case on the Axis of Media Ethics. There are no right answers; instead, see if your group can come to a decision about how to consider each case—thinking about it according to legal and social norms of ownership and authorship. Remember there are answers with greater and lesser levels of support. Your group should be prepared to: 1) show where you decided to plot the cases below; 2) describe why you made your decision; 3) identify the major “sticking points” for your group; and 4) identify what information you would need to know to better answer these questions.

**NOTE:** For help, refer to the “Ownership Glossary” Handout (attached)

### The Axis

The horizontal axis asks you to consider whether the case is acceptable based on legal standards of privacy and ownership.

Questions to consider:

- Is the content copyrighted by a person or an institution? Or is it in the public domain? Did the users pay for or have permission for its use? In what ways did they use the content, and what was the context? Could it qualify as “fair use”?

The vertical axis asks you to consider whether the case is acceptable based on social norms for authorship, creation, and sharing.

Questions to consider:

- Can you make a good argument for the acceptability of the users’ choices from a social and/or participatory media perspective, in which co-creation and appropriation are encouraged? How might others respond—including your peers, your teachers, your parents, the owners of the content? How and why might their responses be similar to or different from yours?



## Scenarios

1. A group called The Harry Potter Alliance from Somerville, Massachusetts, has used characters and situations from the *Harry Potter* book series and movies to create two videos, which they posted on YouTube. These videos criticize the business practices of Wal-Mart. In the videos, they use new actors to play the characters and altered clips from the original movies.
2. A high-school sophomore, who has the same first name as a popular cartoon character, is running for student government. In her campaign flyers, she uses images of the cartoon character that she found on the Internet. She does not attribute the sources of the images, nor does she attempt to ask permission to use them.
3. Alison Chang, a 16-year-old from Dallas, has a photo snapped of her at a church-sponsored car wash by her church youth counselor, Justin Ho-Wee Wong. Wong posts the image on his extensive public album on the photo-sharing site Flickr, marking the photo under a Creative Commons 2.0 Attribution license (which permits use of the image by the public, including commercial entities.)  
An Australian advertising agency sees the photo of Chang and decides that it fits perfectly for a new campaign for Virgin Mobile Australia. Chang's image soon appears on billboards throughout Australia. In the ad, Virgin Mobile credits Wong and his Flickr account as the source, but did not secure permission from Chang. When Chang becomes aware of the ad, she responds, "I think I'm being insulted." Chang's family files a lawsuit against Virgin Mobile for violating her right to privacy (using her photo for commercial purposes without securing her or her parent's permission). The suit also includes a complaint from Wong against Creative Commons for "failing to adequately educate and warn him ... of the meaning of commercial use and the ramifications and effects of entering into a license allowing such use." (<http://creativecommons.org/weblog/entry/7680>).

FloresAn 6/22/09 10:35 AM

Comment [1]: **High Tech Option:** YouTube links:  
Part 1  
<http://www.youtube.com/watch?v=no0WqYWdH74>  
Part 2  
<http://www.youtube.com/watch?v=QuEAFnMljik>

**Question:**

They don't have permission from the copyright owner, but they are creating something original. How should the Group's original authorship be weighed against ownership?

FloresAn 5/19/09 9:51 AM

Comment [2]: **Question:**  
The student doesn't have permission, but she's not making a profit. Does her lack of financial gain matter?

FloresAn 5/19/09 9:51 AM

Comment [3]: **Note:**  
Refer students to Ownership Glossary.

FloresAn 5/19/09 9:51 AM

Comment [4]: **Question:**  
The use of the photo is allowed by the license, but should Allison's feelings also be considered?

FloresAn 5/19/09 9:51 AM

Comment [5]: **Question.**  
Refer to the Ownership Glossary. Which license should Wong have used?





## Other Scenarios

1. A 16-year-old boy in France translated the newest book from his favorite series before the official French translation was released. The book has been an international bestseller. The boy did not gain any commercial profit from his translation. He does not attempt to ask for permission from the original author or publisher.
2. Sampling:
  - A local DJ produces a popular remix featuring a sample of a Britney Spears song. The DJ did pay for the sample.
  - A local DJ produces a popular remix featuring a sample of a Britney Spears song. The DJ did not pay for the sample.
3. Educational Use:
  - A teacher and students make a collage with famous anti-war photography for a lesson/class project on protest movements.
  - The teacher and students make a collage and sell it on CafePress.com
4. Blogging
  - Portions of a popular Red Sox blogger's blog are found on another blogger's blog with attribution.
  - Portions of a popular Red Sox blogger's blog are found on another blogger's blog without attribution
5. Student Work:
  - You are doing research online for a paper you've been assigned to write for class. You find a student paper online in the course of doing research for your own paper. You don't copy the text itself, but you use the general thesis and structure in writing your own.
  - What if the paper was copyrighted by a research institute?

FloresAn 5/19/09 9:51 AM

Comment [6]: **Note:**

Translation is a complicated case. This example is based on a real-life case in France. The following links provide background on the case and describe the copyright implications for releasing a translation unofficially.

<http://www.law.com/jsp/article.jsp?id=1186563711914>

<http://www.msnbc.msn.com/id/20185024/>

FloresAn 3/6/11 10:10 AM

Comment [7]: **High Tech Option:** Watch MIT Exemplar DJ Culture, Chapters 4 and 5 for more on remixes, sampling, and ethics.

<http://www.projectnml.org/exemplars/08DJ/>

**Question:**

Remixing is acceptable in DJ culture. How would the original creator feel about his/her creation being used in this way? Do you think it matters if the original creator is compensated for use of the sample?

FloresAn 5/19/09 9:51 AM

Comment [8]: **Note:**

"CafePress.com is an online marketplace that offers sellers complete e-commerce services to independently create and sell a wide variety of products, and offers buyers unique merchandise across virtually every topic." --From CafePress.com

**Note:**

The first example is Fair Use for educational purposes. The second example is a purely commercial use, and therefore is not Fair Use.

FloresAn 5/19/09 9:51 AM

Comment [9]: **High Tech Note:**

See Blogger's Terms of Service for more information on the copyright status of blogs: [http://www.google.com/blogger\\_dmca.html](http://www.google.com/blogger_dmca.html)

FloresAn 5/19/09 9:51 AM

Comment [10]: **Question:**  
Does attribution matter?

FloresAn 5/19/09 9:51 AM

Comment [11]: **Question:** Plagiarism is socially unacceptable and, according to most school rules, legally unacceptable. Does copyright matter in this case?



# Perspectives on Ownership and Appropriation

## Trey

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Yeah, it's not fair. Because it's the artist writing, recording, producing music, but, yet, this recording studio just records it and they don't really do much and they get all the money, most of them.

## Carlos

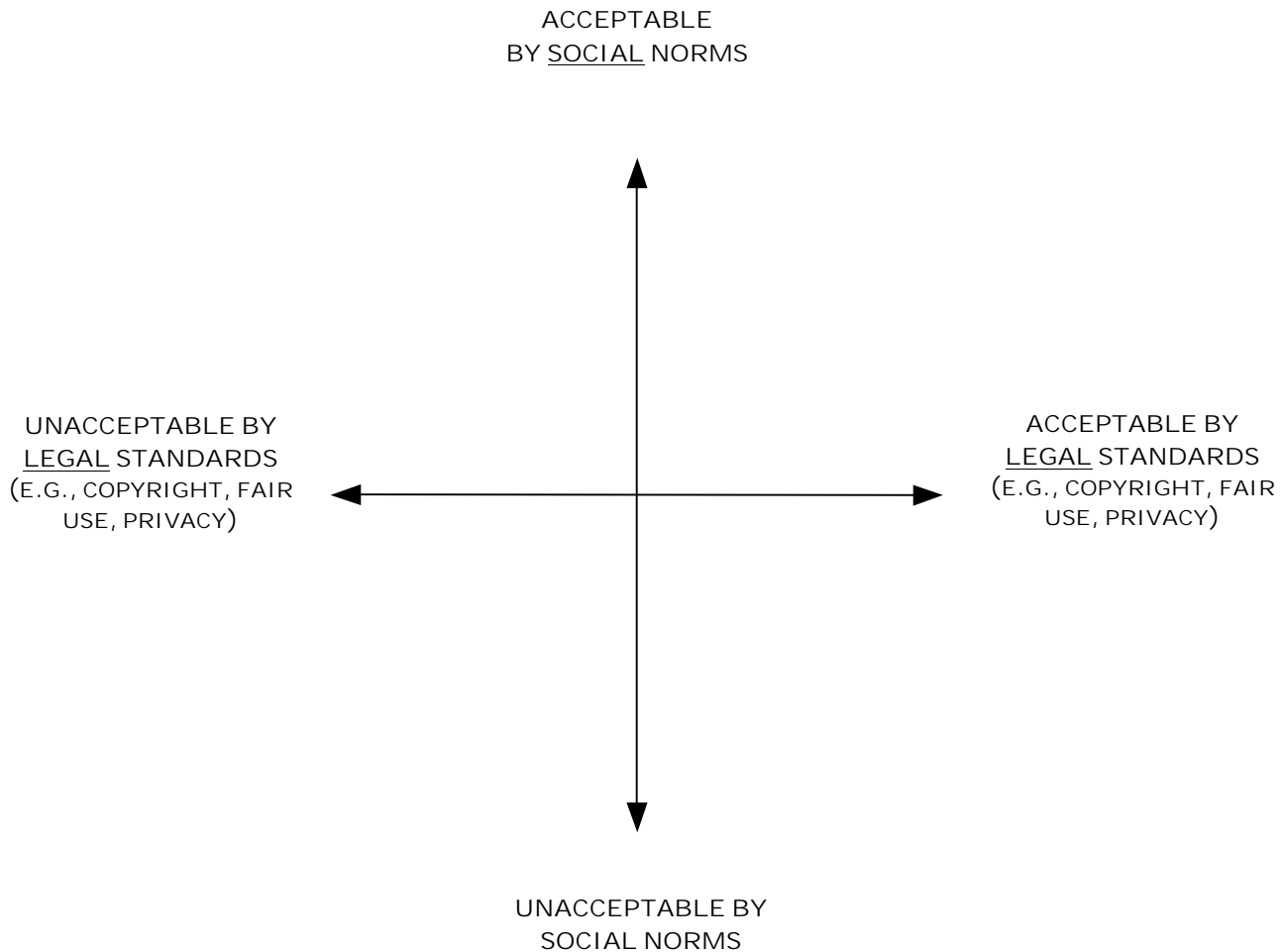
... I got more involved with music, more seriously involved with music, and I kind of started to learn about what illegal downloading—how that can affect and how that is currently affecting music careers and how the music industry is suffering [because] of that and I choose not to support it in that respect....

... I do talk about it all the time [with my friends]. I have probably 90% of my friends DL illegally still. I'm not happy with it, but I know they aren't going to stop it...it is still wrong....

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# Axis of Media Ethics





# Axis of Media Ethics Worksheet

## Instructions

Plot each case on the Axis of Media Ethics. There are no right answers; instead, see if your group can come to a decision about how to consider each case—thinking about it according to legal and social norms of authorship and ownership. Remember there are answers with greater and lesser levels of support. Your group should be prepared to: 1) show where you decided to plot the cases below; 2) describe why you made your decision; 3) identify the major “sticking points” for your group; and 4) identify what information you would need to know to better answer these questions.

**NOTE:** For help, refer to the “Ownership Glossary” Handout (attached).

## The Axis

The horizontal axis asks you to consider whether the case is acceptable based on legal standards of privacy and ownership.

Questions to consider:

- Is the content copyrighted by a person or an institution? Or is it in the public domain? Did the users pay for or have permission for its use? In what ways did they use the content, and what was the context? Could it qualify as “fair use?”

The vertical axis asks you to consider whether the case is acceptable based on social norms for authorship, creation, and sharing.

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3. Alison Chang, a 16-year old from Dallas, has a photo snapped of her at a church-sponsored car wash by her church youth counselor, Justin Ho-Wee Wong. Wong posts the image on his extensive public album on the photo-sharing site Flickr, marking the photo under a Creative Commons 2.0 Attribution license (which permits use of the image by the public, including commercial entities.)

An Australian advertising agency sees the photo of Chang and decides that it fits perfectly for a new campaign for Virgin Mobile Australia. Her image soon appears on billboards throughout Australia. In the ad, Virgin Mobile credits Wong and his Flickr account as the source, but did not secure permission from Chang. When Chang becomes aware of the ad, she responds, "I think I'm being insulted." Chang's family files a lawsuit against Virgin Mobile for violating her right to privacy (using her photo for commercial purposes without securing her or her parent's permission). The suit also includes a complaint from Wong against Creative Commons for "failing to adequately educate and warn him ... of the meaning of commercial use and the ramifications and effects of entering into a license allowing such use." (<http://creativecommons.org/weblog/entry/7680>).



# Ownership Glossary

## Teacher Copy

### **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own. (For teacher-reference use with Inspired Highlighter, Diamonds and DJs, Fair Use and Public Domain Supplemental Lessons.)

### **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a fixed form, such as in print) certain rights to that work, its distribution, sale, and use for a limited period of time. Copyrights can be sold and transferred to other owners. Copyright owners have several main rights under the law. Owners can determine who (if anyone) may adapt the work into something new, perform the work in its current form, benefit financially from the work, and other related rights.

Copyright has several goals. First, copyright should promote the creation of new works by giving authors and copyright owners the ability to control their works and to profit from them. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users. Ideally, copyright strikes a balance between protecting an owner's rights to benefit from the ownership of the work and users' rights to use copyrighted materials for specific and limited purposes. Potentially, copyright can promote a culture of respect for ownership rights and allow for society to benefit from the production of new works. Most countries, including the United States, have copyright laws. (Use with Ad Men, Axis, Fair Use and Public Domain Supplemental Lessons.)

*Adapted from Wikipedia.org: <http://en.wikipedia.org/wiki/Copyright>*

### **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has ALL



*rights reserved*—meaning he/she can decide who uses, adapts, and performs his/her works, etc.—

Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*.

Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only let *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes. (Use with Ad Men and Axis.)

See <http://creativecommons.org/> for a complete list of specific rights and

<http://creativecommons.org/about/license/> for more information about licenses.

## **Fair Use:**

This term first refers to both a doctrine established by both legal precedence and in codified law (Copyright Act of 1976) that allows limited use of copyrighted materials without having to pay for use or ask permission for use. This doctrine tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. Not all uses of copyrighted materials are fair uses and when courts determine fair use, they attempt to consider the full background of the use and the context of the situation. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107). Though the doctrine was codified into statutory law, it is important to remember that judges still have leeway in making fair use decisions; therefore, predicting fair use can be very difficult.

Fair use and copyright are complicated. When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

- I. The purpose and character of the use
  - This factor most importantly refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge? Does it create something different from its source—something that tells



a story from a new perspective? This factor also refers to whether the use of the copyrighted material is for profit. Is the user making a large profit largely from the work of another creator?

## 2. The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

## 3. The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an appropriate amount of source material in relation to their new creation? This factor is particularly difficult because different creators need different amounts of materials for their creations.

## 4. Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use) (Use with Axis and Fair Use Supplemental Lesson.)

## Inspiration:

Inspiration refers to something that stimulates a creator to create. Creators can be inspired by nature, experiences, and even people. Often, creators are inspired by other creators' works. In these cases, creators find source materials for their works in others' creations and create a new, transformed text in part based on the source materials. For example, the author Jean Rhys wrote an original novel featuring some of the characters from *Jane Eyre*. Likewise, musicians often borrow from other works; for example, rappers often use samples from other songs. Creating a new "inspired-by" work can often





create rich works with new meanings, exploring important themes. For example, Kayne West's song about the ethics of the diamond trade, "Diamonds from Sierra Leone," features a sample from Shirley Bassey's song "Diamonds are Forever," the theme from a James Bond movie of the same name. Authors and creators use authorship tools—like the point of view from which the story is told or themes—to transform their source materials into original and meaningful works. There are several ways in which inspiration is different from plagiarism. First, "inspired-by" authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator. Second, sometimes "inspired-by" authors pay for the copyright rights to use others' copyrighted work except where their use is protected by fair use principles. Third, "inspired-by" authors transform their source material into something innovative using their authorship tools. (Use with Ad Men, Diamonds and DJs, Inspired Highlighter, Fair Use Supplemental Lesson.)

### **Mash-Up:**

A mash-up is a song created by putting together a preexisting vocal track and a preexisting instrumental track. A DJ's main work is identifying the two tracks and splicing them together. (For teacher-reference use with Diamonds and DJs.)

### **Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own. In academic work and in artistic work, plagiarism is a problem for many reasons. First, plagiarism does not give credit to a creator's work. Second, plagiarism is dishonest. Plagiarists take others' work and mislead consumers about the originality of their creation, its sources, and its authors. Finally, plagiarism can have consequences for the community. Knowledge and art depend upon creators learning from and building on each other's work and recognizing the contributions of others. When someone plagiarizes, it threatens all users' abilities to trace the contributions of creators. Plagiarism can have dire consequences—for example, many schools expel students who plagiarize, and for professional creators, there may be financial and legal repercussions for plagiarizing. (For more information and resources on plagiarism, see [www.Plagiarism.org](http://www.Plagiarism.org)) (Use with Inspired Highlighter, Ad Men.)



## Public Domain:

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not protected by copyright, or are no longer under copyright (for the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain, it can be used for any purpose—commercial or non-commercial. The author who uses a work in the public domain can add to it, reproduce it, and distribute it as he/she wishes without permission from the copyright owner and without having to pay for its use.

Laws governing what works are under the public domain vary by the type of media, when the work was created and copyrighted, and by each country's laws. Under current U.S. law, copyright expires for books 70 years after an author's death. For works for hire, anonymous, and pseudonymous works, the period of protection is 120 years from creation. Older works, published before 1977, are subject to different laws. Most literary works published before 1923 are in the public domain.

*Adapted from: [http://en.wikipedia.org/wiki/Public\\_domain](http://en.wikipedia.org/wiki/Public_domain) (Use with Axis, Highlighter, Ad Men, Public Domain Supplemental Lesson.)*

## Remixing:

A remix is a song created by putting together an original track and borrowing from a preexisting one. (For teacher-reference use with Diamonds and DJs.)

## Sampling:

A sample is a portion of a sound recording that is reused as an instrument or as a different sound recording in a song. (For teacher-reference use with Diamonds and DJs.)

## Transformative Works:

Transformative works are creative works by other authors rather than by the original creators. A transformative use is one that, in the words of the U.S. Supreme Court, "adds something new, with a further purpose, altering the [source] with new expression, meaning, or message." (Adapted from definition provided by Organization of Transformative Works.) (For teacher-reference use with Diamonds and DJs.)



# Ownership Glossary

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In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own.

## **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a “fixed” form, such as print) certain rights to that work, its distribution, sale, and use for a limited period of time. Owners have several rights under the law, including the right to determine who (if anyone) may adapt the work into something new, who may perform the work in its current form, who may benefit financially from the work, and other related rights. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users.

## **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has *ALL rights reserved*—meaning they can decide who uses their works, adapts their works, performs their works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*. Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only allow *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes.

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.



## Fair Use:

This term refers to a doctrine in copyright law that allows limited use of copyrighted materials without having to pay for use or ask permission for use. Fair use tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107).

When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

**1.** The purpose and character of the use

- This factor refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge?

**2.** The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

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- This factor looks at how much of the source materials were used in the new work. Did the new creator use an "appropriate" amount of source material in relation to their new creation?

**4.** Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use)

**Inspiration:**

Inspiration refers to something that stimulates a creator to create, such as nature, experiences, people, or other creators' works. When inspired by others' work, creators find source materials to create new, transformed texts based, in part, on the source materials. Inspiration differs from plagiarism in the following ways:

1. Inspired authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator.
2. In certain cases, like sampling a part of a song, inspired authors sometimes pay for the copyright rights to use others' work.
3. Inspired authors transform their source material into something innovative.

**Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own.

**Public Domain:**

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not copyrighted, or are no longer under copyright (in the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain it can be used for any purpose—commercial or non-commercial—without permission from the copyright owner and without having to pay for their use.



# Diamonds and DJs: Introducing Appropriation and Inspiration

Andrea Flores and John M. Francis, The GoodPlay Project; Steve Schultze and Lana Swartz, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12)

This lesson is designed to introduce students to the idea of appropriation and to help them begin to think critically about the ethics of appropriating a creator's work for a new purpose. Students will watch two sets of videos: 1) a Project New Literacies Media Exemplar video about the differences between remixes and mash-ups; and 2) the video of a song that has been remixed and the original song that inspired it. The class will then engage in a group discussion about the purpose and meaning of remixing and appropriation.

Ethical thinking skills highlighted in this lesson:

- **Roles and Responsibilities**—The role of creator involves many distinct responsibilities. The creators and users of content have responsibilities to their audiences, the broader community, and, if they are using source content, to the original content and its creator.

New media literacies highlighted in this lesson:

- **Appropriation**—the ability to meaningfully sample and remix media content



## Learning Objectives

After this lesson, students should be able to:

- Define the key concepts of appropriation and inspiration and how they relate to creation.
- Consider the perspectives of the original creator, potential audiences, and the broader community when appropriating others' material.

## Materials Used

- **HIGH TECH NOTE:** You will need a computer that connects to the internet.
- Project New Media Literacies DJ Exemplar Clip, 'DJ Culture':  
<http://newmedialiteracies.org/exemplars/08DJ/#>
- Shirley Bassey 'Diamonds are Forever' (1971) clip:  
<http://www.youtube.com/watch?v=XW6ZUfbqZtU> (stop at 57 seconds)
  - This song became an iconic James Bond film theme.
- Kanye West's 'Diamonds are from Sierra Leone' (2005) clip:  
<http://www.youtube.com/watch?v=92FCRmeggNqQ> (stop at 1:57).
  - West's video addresses the ethics of the diamond trade.

## Lesson Introduction

- I. Lead a discussion about students' experiences with appropriation and inspiration.
  - Do they make songs, write fan fiction, create video mashups?
  - If not, have they used pictures they find on the Internet for other purposes—e.g., for school reports, MySpace layouts?
  - When they create something, like a collage, fan fiction, or remix, how are they inspired? Where do they get their materials and ideas?
  - How do they think the original creators are affected by their work?



- Today's lesson addresses where we find ideas for creative projects and how people use other people's creative works and make them into new creative projects. These concepts are called inspiration and appropriation.
- The following video shows ways that DJs/artists make two types of musical art. In making their works, the DJs/artists appropriate materials—make sure to point out that the students also appropriate when they use pictures for MySpace or write fan fiction. Appropriation is the ability to meaningfully sample and remix media content. See "Ownership" Glossary for more information on appropriation.

**2.** Screen and discuss the NML DJ Exemplar Clip, "DJ Culture." Use the questions below to guide discussion.

- Q: What is the difference between a mash-up and a remix?

A: A mash-up is a song created by putting together a preexisting vocal track and a preexisting instrumental track. The DJ's main work is identifying the two tracks and splicing them together. A remix is a song created by putting together an original track and a preexisting one.

- Q: DJ M Singe mentions that when making a mash-up, the two pieces of music should be iconic. What does iconic mean? Why do you think iconic pieces make the best mash-ups?

A: Mash-ups rely on the audience's recognition of the source materials and their feelings about such materials. Iconic songs have many meanings and associations; therefore, DJs and other musicians have many themes available to them when using such materials.

(NOTE: With this question, the idea of appropriation may come up.)

- Q: What are some of the most common materials that inspire DJs? In other words, what kinds of materials do they tend to appropriate?

A: Vocal tracks (for example, DJ C mentions Shinehead's rendition of "Billy Jean"), musical beats, instrumental tracks. However, inspiration can come from anywhere!

- Q: What are the potential downsides or harms of these forms of appropriation?





A: Original creators may not want their creations to be used in unintended ways. If appropriation is done improperly, original creators may not get the credit they deserve for their creations.

## Lesson Instruction

3. Screen the Shirley Bassey and Kanye West Clips.

**NOTE:** This lesson can also be done with other remixes and mash-ups that may be more current for your students. Encourage them to provide you with examples. Two further suggestions include:

- A mash-up of Jay-Z's song *Encore* and the Beatles' song "Glass Onion," which can be found here: <http://www.youtube.com/watch?v=3zJqihkLcGc>
- A mash-up of 2007's top 25 Billboard hits by DJ Earworm called "The United State of Pop," which can be found here: <http://www.djearworm.com/united-state-of-pop.htm>

4. Lead the class in a group discussion about West's remix using the discussion questions below.

## Lesson Discussion Questions

1. What do you think of Kanye West's appropriation? Is it different enough from the Shirley Bassey song to be an innovative remix?
2. Did West change the meaning of Bassey's song in his remix? How?
3. Compare the two videos—what is different about the artists' approaches to diamonds?
4. Why do you think West used Bassey's song?
5. What are the benefits and burdens to both creators? Financial? Social? Emotional? Creative?

## Concluding Takeaways

- Novice and professional artists gain inspiration through the natural world, individuals and communities around them, and the artistic creations of others. To varying degrees, all creative work builds upon the previous work of others.



- Appropriation is the ability to sample and remix media content to create alternative interpretations of the ideas/themes/aesthetic qualities exemplified in source material. Appropriating source material is an important part of the creative process for all artists.
- However, when appropriating others' material, artists/creators should consider the perspectives of the source material, the original artist, potential audiences, and the broader community. Think through what the consequences, and their severity, may be for key constituents—for example, financial harms or harms to a person's personal life. Appropriated material can and should be used for critical commentary, but the creators should use their best judgment in assessing how their creation will affect others.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Define the key concepts of appropriation and inspiration and how they relate to creation.
- Consider the perspectives of the original creator, potential audiences, and the broader community when appropriating others' material.

### Assessment Questions (Optional)

- What is appropriation? Are some appropriations more "appropriate" than others?
- What is inspiration? What does it mean to be inspired?
- Are inspiration and appropriation an important part of creation? Why or why not?
- What do artists stand to gain from having their work appropriated by someone else? Community and individual relationship building? Emotional benefits? Financial benefits? Social benefits?
- What do they stand to lose? Community and individual relationships? Emotional burdens? Financial losses? Social losses?



# The Inspired Highlighter

Andrea Flores and John M. Francis, The GoodPlay Project; Steve Schultze and Lana Swartz, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 11-12; Can be used in language arts)

In this lesson, students apply their understanding of the concepts of inspiration and appropriation discussed in “Diamonds and DJs” to a new context—published works of literature. They must read and compare two texts: an “inspired-by” text and a source text, and decide whether or not the “inspired-by” text is plagiarism.

Ethical thinking skills highlighted in this lesson:

- **Roles and Responsibilities**—The role of creator involves many distinct responsibilities. The creators and users of content have responsibilities to their audiences, the broader community, and if they are using source content, to the original content and its creator.

New media literacies highlighted in this lesson:

- **Appropriation**—the ability to meaningfully sample and remix media content.
- **Judgment**—the ability to evaluate the reliability and credibility of different information sources.

### **Learning Objectives**

After this lesson, students should be able to:

- Recognize how the tools of authorship (e.g., point of view, character, theme, diction, etc.) can be used to transform source materials into new texts of inspiration.
- Define plagiarism and explain how it differs from inspiration.
- Describe the benefits of inspiration and the harms of plagiarism.



## Materials Used

For Students:

- Text pairs
- "Authorship Tools" Glossary
- "Authors' Inspiration" Grid
- Student Simulation
- Highlighters

For Teacher:

- Supplementary Text Pair Questions
- Teacher Simulation
- Teacher Copies of Text Pairs

## Lesson Introduction

1. Ask the class to reflect on the "Diamonds and DJs" lesson. More specifically, ask them to recall Kanye West's video for his song about the ethics of the diamond trade, "Diamonds from Sierra Leone," which features a sample from Shirley Bassey's song, "Diamonds are Forever," the theme from a James Bond movie. Just like musicians, writers sometimes find inspiration from other authors' works.
2. Today's lesson looks at inspiration and appropriation in books. Just as DJs use their own tools to create new work—sounds, beats, vocal tracks, instrumental tracks, their own creations—authors have tools of their own. See if the class can name some literary elements (point of view [POV], character, theme, diction, etc). In today's lesson, we will look at two types of texts—source text (the piece of inspiration that is appropriated) and the "inspired-by" text (the text written by another author that uses the source text as inspiration).
3. Use the "Authorship Tools" Glossary to introduce these literary elements as the tools authors use to create their works and to transform their inspired appropriations into something new.
4. Run a simulation of the activity, using the following text pair: *Sloppy Firsts and Second Helpings* and *How Opal Mehta Got Kissed, Got Wild and Got a Life*.
  - The class should first read out loud the source and "inspired-by" text.
  - Highlight the texts:
    - Students highlight their text for *similar* Authorship Tools.



- Students highlight their text for *different* Authorship Tools.
  - Next, mark the tools used on the grid (e.g., diction).
  - Ask the class what key authorship tools are the same between the two texts?
  - What tools are used differently? (**NOTE:** Not all Authorship Tools will be relevant to the text passages provided.)
  - Ask the class if the “inspired-by” text is really something new, original, and different. Why or why not? Mark the grid.
- 5.** Once students have completed the simulation, have a group discussion about Viswanathan’s book, in light of plagiarism, using the guide questions below:
- Does it seem like she was inspired-by McCafferty, or does it seem like something different? Viswanathan seems to have made some minor edits to the source text, but the structure, ideas, and words are really almost identical.
  - Viswanathan’s book is an example of plagiarism—when an author of a text, song, or other work presents someone else’s work as his/her own. What does this mean?
  - Ask the class what types of things are plagiarism in a piece of writing—directly copying the words, copying someone’s ideas, not giving someone credit for their ideas, copying the structure of the work (like the first diction example in the simulation). Plagiarism is all these things—direct copying of text, not citing someone’s work you use, or the use of someone’s main ideas as your own. (For more information, see [www.Plagiarism.org](http://www.Plagiarism.org).)
  - Viswanathan used McCafferty’s main ideas and copied her text—with a few minor edits here and there. Fill in with the class the plagiarism portion of the grid. Ask students whether or not they think plagiarism is acceptable. Was it fair that Viswanathan plagiarized McCafferty? What harms might it bring to the original author? Is plagiarizing lying? Is it stealing? In your own work, is it cheating? What is the difference between plagiarism and inspiration?

## Lesson Instructions

- 6.** Break the class into groups of 3-5 students and hand out text pairs and grids.

**NOTE:** There are many sample text pairs provided; the teacher may use them all or only those he/she deems appropriate.

In today’s lesson, we’ll see how different authors use their tools to transform their inspiration into something new and original. We’ll also identify whether or not the



texts are truly “inspired-by” works or plagiarized works through highlighting the works and filling in the grid.

7. Review the highlighting instructions, if necessary. Students will highlight the “inspired-by” text in the following ways:
8. Group Work. Students should spend about 20-30 minutes reading and highlighting the text pair and filling out the grid.
9. Students present on their completed “Authors' Inspiration” Grids, stating why they identified each instance/element as either inspiration or plagiarism.
10. Using the Lesson Discussion Questions, the teacher leads a discussion of inspiration, plagiarism, and the tools of authorship.

**NOTE:** The teacher may want to use the supplementary text questions for a more in-depth discussion of inspiration in the various texts. For example, the questions on the *Harry Potter* text emphasize fan fiction's relationship to source texts.

## Lesson Discussion Questions

These questions are designed to accompany discussion related to the grid. More questions pertaining to the text pairs can be found in the Supplementary Text Pair Questions.

1. Authors have many tools at their disposal—diction, character, point of view, etc.—to create their works. What techniques does this author use? How? Which tools does this author appropriate from the original text? Which ones are used to transform the text?
2. What is plagiarism? What is inspiration? What is appropriation? Are inspiration and appropriation beneficial?
3. How does plagiarism differ from appropriation and inspiration? Can plagiarism be harmful? Who or what does it harm?
4. Is this case inspiration or plagiarism? How can you tell? What techniques does the author use? Which aspects might be described as plagiarism? Which as inspiration?
5. Is it acceptable to copy the work directly, or only to use it in a way that transforms it into something new? For example, is it acceptable to copy the plot if the new author uses a new point of view? Does this author transform their inspiration adequately?
6. Is there a time when copying is acceptable and encouraged, but you have a legal or moral obligation not to modify the original? Are any of these cases of legal, moral, or cultural obligations to/not to modify this original text?



7. Is it more or less plagiarism when it's a direct copying of the text vs. copying story structure or other elements?
8. Are "inspired-by" authors changing what it means to be an author?

## Concluding Takeaways

- In order for a creative work to be considered an acceptable example of an "inspired-by" work, it should be distinct from the original work in some major ways. Appropriation, done properly, assumes the transformation of a work—that is, building on or changing others' work to create something new through the expression of a different point of view, an altered aesthetic, and/or a critical commentary.
- Plagiarism seeks to use someone else's creative work or point of view without transforming it in a substantial way. Additionally, the creative work that inspired plagiarized creations is typically not acknowledged as a source material by the plagiarist. Thus, when appropriating materials from others, it is critical to both create something distinctly different from the original and to explicitly credit the source of inspiration.

## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Recognize how the tools of authorship (e.g., point of view, character, theme, diction, etc.) can be used to transform source materials into new texts of inspiration.
- Define plagiarism and explain how it differs from inspiration.
- Describe the benefits of inspiration and the harms of plagiarism.

### Assessment Questions (Optional)

- What is the difference between plagiarism and inspiration? Why is one harmful while the other is considered beneficial?
- Name two ways that you could transform a piece of writing into a new text of inspiration.
- Name two ways that a piece of writing could be plagiarized.



## Additional Resources

In the following clip from Project NML, playwright Ricardo Pitts-Wiley—the author of the “Moby Dick” stage version—talks about appropriation. From roughly 2:40-4:23, Pitts-Wiley discusses the ethical responsibilities of creators when making “inspired-by” works. This video can help introduce “inspired-by” works to the class more fully.

Ricardo Pitts-Wiley on Appropriation: <http://www.youtube.com/watch?v=On1Rwpsim3c>





# Inspired Highlighter Text Pairs Table of Contents

**The following is a compilation of possible text pairs. Please find within the casebook student and facilitator copies of the following:**

1. *Emma* and *Clueless*
2. *Jane Eyre* and *Wide Sargasso Sea*
3. *Gone with The Wind* and *The Wind Done Gone*
4. *Moby Dick*: Novel and Stage Adaptation
5. *Sloppy First and Second Helpings* and *How Opal Metha Got Kissed, Got Wild, and Got a Life*

## Other Handouts

1. "Authorship Tools" Glossary
2. "Authors' Inspiration" Grid
3. Student Simulation
4. Teacher Simulation
5. Supplementary Text Pair Questions



# Inspired Highlighter

## *Emma* and “Clueless”

### Text Pairs / Facilitator Copy

#### **Directions** (Grades 9-12)

For this activity, you will compare a source text, *Emma*, with an “inspired-by” work, “Clueless.”

- **Step 1:** Read the Background information below. Watch the video clips from the film.
- **Step 2:** Read the passages from the source text, *Emma*. Using the “Authorship Tools” Glossary, highlight the text for the use of *similar* authorship tools with “Clueless”. For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which the film adaptation uses *different* authorship tools from those used in the original work. For example, highlight if the story is told from a different point of view.
- **Step 4:** Next, fill out the “Authors’ Inspiration” Grid for each text pair. For each authorship tool, note the ways similarities and differences between the original and “inspired-by” work. Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### **Background**

*Emma* accessed at Project Gutenberg: <http://www.gutenberg.org/dirs/etext94/emma11.txt>

*Emma* was published by Jane Austen in 1816. The novel tells the story of a young woman named Emma Woodhouse who comes from a respected English family and lives in a small town outside London. Emma is charming, intelligent, and beautiful, and decides she has a gift for matchmaking after arranging her governess’ marriage. As the story begins, Emma befriends a young woman, Harriet Smith, who is of a lower social class. Emma becomes determined to find a suitable husband and an improved situation in life for her new friend. Despite her good intentions, Emma misinterprets other people’s feelings and ends up causing emotional hardship for Harriet and others. In the course of her



matchmaking attempts, Emma realizes her own need for love, causing further hard feelings with Harriet.

The screenplay for “Clueless” was written by Amy Heckerling. Produced in 1995, the film is an explicit adaptation of *Emma*, but takes place in 1990s Beverly Hills, California. The role of Emma is played by Cher, a rich, beautiful, and popular high-school student who similarly believes that she has a knack for matchmaking, after setting up two of her teachers. Cher befriends Tai, a new girl at school who recently moved from New Jersey.

### **Authors’ Inspiration Grid Answer Key**

In this pair, character, plot, setting, point of view, form, diction/style, and theme are the key authorship tools students should have identified.

#### Character

- Cher and Emma, Tai and Harriet, Josh and Mt. Knightley, Elton and Mr. Elton are similar characters.

#### Plot

- The plots are the same.

#### Setting:

- *Emma*: Takes place in a small town in England outside of London in the early 19<sup>th</sup> century.
- “Clueless”: Takes place in Beverly Hills, California, in the 1990s.

#### Point of View

- “Clueless” is told from Cher’s point of view; *Emma* is a third-person narration.

#### Form:

- *Emma*: Written as a novel.
- “Clueless”: Written as a screenplay and adapted to film.

#### Diction/Style:

- *Emma*: Written in formal British English reflecting diction/style of the early 19<sup>th</sup> century.
- “Clueless”: Relies heavily on youth slang of 1990s United States.



- Both texts have unique diction and style. Austen's "proper" English has a sharp wit that mirrors the era's proper social expectations while poking fun at them. The youth-slang diction of "Clueless" has a similar purpose.

Theme:

- Emma* and "Clueless": Written as a commentary on the absurdity of traditional social norms and the difficulty inherent in escaping them.

Inspiration or Plagiarism?:

- This is a good example of inspiration. This source text is in the public domain.

## Notes for Teacher/Facilitator

The passages on the following pages have been highlighted with embedded comments, serving as a "cheat sheet" of what students might highlight. The comments provide more in-depth discussion of the Authorship Tools—and point to some key issues that could be included in class discussion.

### Text Pair I

*Emma*, Chapter 3, Volume 1, versus "Clueless," Chapter 5

Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs. Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour-boarder. This was all that was generally known of her history. She had no visible friends but what had been acquired at Highbury, and was now just returned from a long visit in the country to some young ladies who had been at school there with her.

She was a very pretty girl, and her beauty happened to be of a sort which Emma particularly admired. She was short, plump, and fair, with a fine bloom, blue eyes, light hair, regular features, and a look of great sweetness, and, before the end of the evening, Emma was as much pleased with her manners as her person, and quite determined to continue the acquaintance.

She was not struck by any thing remarkably clever in Miss Smith's conversation, but she found her altogether very engaging—not inconveniently shy, not unwilling to talk—and yet so far from pushing, showing so proper and becoming a deference, seeming so pleasantly grateful for being admitted to Hartfield, and so artlessly impressed by the appearance of every thing in so superior a style to what she had been used to, that she must have good sense, and deserve encouragement. Encouragement should

John M. Francis 5/26/09 4:40 PM

Comment [1]: **Character:**

Harriet is the counterpart to Tai in "Clueless." Little is known about either of their backgrounds, although it is clear that neither is well connected or from a prominent family.

John M. Francis 5/26/09 4:40 PM

Comment [2]: **POV:**

*Emma* is narrated from the third person limited POV, whereas "Clueless" is narrated from the first person POV.

John M. Francis 5/26/09 4:40 PM

Comment [3]: **Character:**

In appearance, Tai and Harriet are quite similar.

John M. Francis 5/26/09 4:41 PM

Comment [4]: **Character:**

Like Harriet, Tai is not a clever character.

John M. Francis 3/6/11 5:30 PM

Comment [5]: **Character:**

Harriet is very grateful for the attention of Emma and is easily impressed by her social status. Similarly, Tai expresses her gratitude and admiration to Cher at the lunch table for taking her under her wing.



be given. Those soft blue eyes, and all those natural graces, should not be wasted on the inferior society of Highbury and its connections. The acquaintance she had already formed were unworthy of her.

...She would notice her; she would improve her; she would detach her from her bad acquaintance, and introduce her into good society; she would form her opinions and her manners. It would be an interesting, and certainly a very kind undertaking; highly becoming her own situation in life, her leisure, and powers.

John M. Francis 3/6/11 5:30 PM

Comment [6]: Plot:

Emma seeks to raise Harriet's status by introducing her to the "right sort" of people. Similarly, Cher makes it clear to Tai the "right" and "wrong" people to be friends with at school.

John M. Francis 3/6/11 5:30 PM

Comment [7]: **Plot and Character:**

Emma and Cher both view themselves as benefactors for their friends. They want to train and help their friends so that they can become more highly regarded in "proper" society. Emma and Cher are arrogant in their beliefs that their friends should be changed.



## Text Pair 2

*Emma*, Chapter 15, Volume 1, versus "Clueless," 1st half of Chapter 8

Note: Stop "Clueless" DVD when Elton drives off without Cher, leaving her alone in a deserted parking lot.

...Isabella stepped in after her father; John Knightley, forgetting that he did not belong to their party, stepped in after his wife very naturally; so that Emma found, on being escorted and followed into the second carriage by Mr. Elton, that the door was to be lawfully shut on them, and that they were to have a tete-a-tete drive. It would not have been the awkwardness of a moment, it would have been rather a pleasure, previous to the suspicions of this very day; she could have talked to him of Harriet, and the three-quarters of a mile would have seemed but one. But now, she would rather it had not happened. She believed he had been drinking too much of Mr. Weston's good wine, and felt sure that he would want to be talking nonsense.

To restrain him as much as might be, by her own manners, she was immediately preparing to speak with exquisite calmness and gravity of the weather and the night; but scarcely had she begun, scarcely had they passed the sweep-gate and joined the other carriage, than she found her subject cut up—her hand seized—her attention demanded, and Mr. Elton actually making violent love to her: availing himself of the precious opportunity, declaring sentiments which must be already well known, hoping—fearing—adoring—ready to die if she refused him; but flattering himself that his ardent attachment and unequalled love and unexampled passion could not fail of having some effect, and in short, very much resolved on being seriously accepted as soon as possible. It really was so. Without scruple—without apology—without much apparent diffidence, Mr. Elton, the lover of Harriet, was professing himself her lover. She tried to stop him; but vainly; he would go on, and say it all. Angry as she was, the thought of the moment made her resolve to restrain herself when she did speak. She felt that half this folly must be drunkenness, and therefore could hope that it might belong only to the passing hour. Accordingly, with a mixture of the serious and the playful, which she hoped would best suit his half and half state, she replied, "I am very much astonished, Mr. Elton. This to me! You forget yourself—you take me for my friend—any message to Miss Smith I shall be happy to deliver; but no more of this to me, if you please."

"Miss Smith! —message to Miss Smith! —What could she possibly mean!"—And he repeated her words with such assurance of accent, such boastful pretence of amazement, that she could not help replying with quickness, "Mr. Elton, this is the most extraordinary conduct! And I can account for it only in one

John M. Francis 6/22/09 11:50 AM

Comment [8]: **Character:**

The character "Elton" in *Clueless* plays the same role as the character "Mr. Elton" in *Emma*.

John M. Francis 3/6/11 5:30 PM

Comment [9]: **Plot:**

This chapter in *Emma* directly parallels chapter 8 in "Clueless." After a party, Emma and Mr. Elton end up riding home together in the same carriage. In *Clueless*, Elton drives Cher home.

John M. Francis 3/6/11 5:30 PM

Comment [10]: **Plot:**

Emma wants to use this time in the company of Mr. Elton to discuss what she believes is a budding romance between him and Harriet. Cher, unsuccessful in arranging a ride home for Tai with Elton, decides to use this opportunity to speak with Elton about his supposedly budding romance with Tai.

John M. Francis 5/26/09 4:43 PM

Comment [11]: **Plot:**

Mr. Elton and Elton both profess their love for and try to force themselves on Emma and Cher, respectively.

John M. Francis 3/6/11 5:30 PM

Comment [12]: **Plot:**

Emma is surprised when Mr. Elton shows interest in her and reminds him of his supposed affection for Harriet. Cher is similarly surprised and confused when Elton tries to kiss her.

John M. Francis 3/6/11 5:30 PM

Comment [13]: **Plot:**

Mr. Elton is equally surprised when Emma alludes to his supposed affections for Harriet (Miss Smith). Similarly, Elton does not understand why Cher thinks he should be professing his love for Tai.



way; you are not yourself, or you could not speak either to me, or of Harriet, in such a manner. Command yourself enough to say no more, and I will endeavour to forget it."

But Mr. Elton had only drunk wine enough to elevate his spirits, not at all to confuse his intellects. He perfectly knew his own meaning; and having warmly protested against her suspicion as most injurious, and slightly touched upon his respect for Miss Smith as her friend, —but acknowledging his wonder that Miss Smith should be mentioned at all, —he resumed the subject of his own passion, and was very urgent for a favourable answer.

As she thought less of his inebriety, she thought more of his inconstancy and presumption; and with fewer struggles for politeness, replied, "It is impossible for me to doubt any longer. You have made yourself too clear. Mr. Elton, my astonishment is much beyond any thing I can express. After such behaviour, as I have witnessed during the last month, to Miss Smith—such attentions as I have been in the daily habit of observing—to be addressing me in this manner—this is an unsteadiness of character, indeed, which I had not supposed possible! Believe me, sir, I am far, very far, from gratified in being the object of such professions."

"Good Heaven!" cried Mr. Elton, "what can be the meaning of this? —Miss Smith! —I never thought of Miss Smith in the whole course of my existence—never paid her any attentions, but as your friend: never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry—extremely sorry—But, Miss Smith, indeed! —Oh! Miss Woodhouse! who can think of Miss Smith, when Miss Woodhouse is near! No, upon my honour, there is no unsteadiness of character. I have thought only of you. I protest against having paid the smallest attention to any one else. Every thing that I have said or done, for many weeks past, has been with the sole view of marking my adoration of yourself. You cannot really, seriously, doubt it. No! — (in an accent meant to be insinuating) —I am sure you have seen and understood me."

It would be impossible to say what Emma felt, on hearing this—which of all her unpleasant sensations was uppermost. She was too completely overpowered to be immediately able to reply: and two moments of silence being ample encouragement for Mr. Elton's sanguine state of mind, he tried to take her hand again, as he joyously exclaimed—

"Charming Miss Woodhouse! allow me to interpret this interesting silence. It confesses that you have long understood me."

"No, sir," cried Emma, "it confesses no such thing. So far from having long understood you, I have been in a most complete error with respect to your views, till this moment. As to myself, I am very sorry that

John M. Francis 5/26/09 4:44 PM

Comment [14]: **Plot:**

See comment 13.

John M. Francis 5/26/09 4:44 PM

Comment [15]: **Plot:**

Emma and Cher express their disinterest in Mr. Elton and Elton, respectively.

John M. Francis 3/6/11 5:30 PM

Comment [16]: **Plot:**

The miscommunication and crossed signals among the characters in *Emma* and *Clueless* becomes clear here. Emma misinterpreted Mr. Elton's actions as a demonstrated affection for Harriet, while Mr. Elton was at the same time misinterpreting Emma's actions as a demonstrated affection for him. In *Clueless*, Cher thought Elton was interested in Tai, whereas Elton interpreted Cher's signals as a romantic interest in him.



you should have been giving way to any feelings—Nothing could be farther from my wishes—your attachment to my friend Harriet—your pursuit of her, (pursuit, it appeared,) gave me great pleasure, and I have been very earnestly wishing you success: but had I supposed that she were not your attraction to Hartfield, I should certainly have thought you judged ill in making your visits so frequent. Am I to believe that you have never sought to recommend yourself particularly to Miss Smith?—that you have never thought seriously of her?"

"Never, madam," cried he, affronted in his turn: "never, I assure you. I think seriously of Miss Smith!—Miss Smith is a very good sort of girl; and I should be happy to see her respectably settled. I wish her extremely well: and, no doubt, there are men who might not object to—Every body has their level: but as for myself, I am not, I think, quite so much at a loss. I need not so totally despair of an equal alliance, as to be addressing myself to Miss Smith!—No, madam, my visits to Hartfield have been for yourself only; and the encouragement I received—"

"Encouragement!—I give you encouragement!—Sir, you have been entirely mistaken in supposing it. I have seen you only as the admirer of my friend. In no other light could you have been more to me than a common acquaintance. I am exceedingly sorry: but it is well that the mistake ends where it does. Had the same behaviour continued, Miss Smith might have been led into a misconception of your views; not being aware, probably, any more than myself, of the very great inequality which you are so sensible of. But, as it is, the disappointment is single, and, I trust, will not be lasting. I have no thoughts of matrimony at present."

He was too angry to say another word; her manner too decided to invite supplication; and in this state of swelling resentment, and mutually deep mortification, they had to continue together a few minutes longer, for the fears of Mr. Woodhouse had confined them to a foot-pace. If there had not been so much anger, there would have been desperate awkwardness; but their straightforward emotions left no room for the little zigzags of embarrassment. Without knowing when the carriage turned into Vicarage Lane, or when it stopped, they found themselves, all at once, at the door of his house; and he was out before another syllable passed. —Emma then felt it indispensable to wish him a good night. The compliment was just returned, coldly and proudly; and, under indescribable irritation of spirits, she was then conveyed to Hartfield.

John M. Francis 5/26/09 4:44 PM

Comment [17]: **Plot and Character:**

Mr. Elton shows his prejudice against Harriet's lower social status by completely dismissing the idea that he could ever have been interested in her romantically. Elton shows similar prejudice against Tai.

John M. Francis 5/26/09 4:45 PM

Comment [18]: **Plot:**

See comment 16.

John M. Francis 5/26/09 4:45 PM

Comment [19]: **Plot:**

Both Mr. Elton and Elton are extremely angry at being rebuffed, while Emma and Cher are both resolute in their rejection of Mr. Elton and Elton, respectively.





### Text Pair 3

*Emma*, Chapter 11, Volume 3, versus "Clueless," 2nd half of Chapter 12

**NOTE:** Begin "Clueless" DVD when Cher arrives home after failing her driving test. She finds Josh and Tai in the garden playing hacky sack.

"Harriet, poor Harriet!"—Those were the words; in them lay the tormenting ideas which Emma could not get rid of, and which constituted the real misery of the business to her. Frank Churchill had behaved very ill by herself—very ill in many ways,—but it was not so much his behaviour as her own, which made her so angry with him. It was the scrape which he had drawn her into on Harriet's account, that gave the deepest hue to his offence. —Poor Harriet! to be a second time the dupe of her misconceptions and flattery. Mr. Knightley had spoken prophetically, when he once said, "Emma, you have been no friend to Harriet Smith." —She was afraid she had done her nothing but disservice.

...

Harriet, who was standing at some distance, and with face turned from her, did not immediately say any thing; and when she did speak, it was in a voice nearly as agitated as Emma's.

"I should not have thought it possible," she began, "that you could have misunderstood me! I know we agreed never to name him—but considering how infinitely superior he is to every body else, I should not have thought it possible that I could be supposed to mean any other person. Mr. Frank Churchill, indeed! I do not know who would ever look at him in the company of the other. I hope I have a better taste than to think of Mr. Frank Churchill, who is like nobody by his side. And that you should have been so mistaken, is amazing! —I am sure, but for believing that you entirely approved and meant to encourage me in my attachment, I should have considered it at first too great a presumption almost, to dare to think of him. At first, if you had not told me that more wonderful things had happened; that there had been matches of greater disparity (those were your very words); —I should not have dared to give way to—I should not have thought it possible—But if you, who had been always acquainted with him—"

"Harriet!" cried Emma, collecting herself resolutely—"Let us understand each other now, without the possibility of farther mistake. Are you speaking of—Mr. Knightley?"

"To be sure I am. I never could have an idea of any body else—and so I thought you knew. When we talked about him, it was as clear as possible."

John M. Francis 5/26/09 4:45 PM

Comment [20]: **Character:**

The character "Josh" in "Clueless" plays the same role as the character "Mr. Knightley" in *Emma*.

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Comment [21]: **Plot:**

Emma is shocked to learn that Harriet has fallen in love with Mr. Knightley, Emma's brother-in-law. Cher is similarly surprised to discover that Tai has fallen in love with Josh, Cher's step-brother.



"Not quite," returned Emma, with forced calmness, "for all that you then said, appeared to me to relate to a different person. I could almost assert that you had named Mr. Frank Churchill. I am sure the service Mr. Frank Churchill had rendered you, in protecting you from the gipsies, was spoken of."

"Oh! Miss Woodhouse, how you do forget!"

"My dear Harriet, I perfectly remember the substance of what I said on the occasion. I told you that I did not wonder at your attachment; that considering the service he had rendered you, it was extremely natural:—and you agreed to it, expressing yourself very warmly as to your sense of that service, and mentioning even what your sensations had been in seeing him come forward to your rescue. —The impression of it is strong on my memory."

"Oh, dear," cried Harriet, "now I recollect what you mean; but I was thinking of something very different at the time. It was not the gipsies—it was not Mr. Frank Churchill that I meant. No! (with some elevation) I was thinking of a much more precious circumstance—of Mr. Knightley's coming and asking me to dance, when Mr. Elton would not stand up with me; and when there was no other partner in the room. That was the kind action; that was the noble benevolence and generosity; that was the service which made me begin to feel how superior he was to every other being upon earth."

"Good God!" cried Emma, "this has been a most unfortunate—most deplorable mistake!—What is to be done?"

"You would not have encouraged me, then, if you had understood me? At least, however, I cannot be worse off than I should have been, if the other had been the person; and now—it is possible—"

She paused a few moments. Emma could not speak.

"I do not wonder, Miss Woodhouse," she resumed, "that you should feel a great difference between the two, as to me or as to any body. You must think one five hundred million times more above me than the other. But I hope, Miss Woodhouse, that supposing—that if—strange as it may appear—. But you know they were your own words, that more wonderful things had happened, matches of greater disparity had taken place than between Mr. Frank Churchill and me; and, therefore, it seems as if such a thing even as this, may have occurred before—and if I should be so fortunate, beyond expression, as to—if Mr. Knightley should really—if he does not mind the disparity, I hope, dear Miss Woodhouse, you will not set yourself against it, and try to put difficulties in the way. But you are too good for that, I am sure."

John M. Francis 3/6/11 5:30 PM

Comment [22]: **Plot:**

Harriet first becomes interested in Mr. Knightley when he asks her to dance at a party. She had just been snubbed by Mr. Elton and Mr. Knightley lifted her spirits. Tai first becomes interested in Josh under almost identical circumstances. Elton won't dance with her at a party and so Josh asks her to dance instead.

John M. Francis 3/6/11 5:30 PM

Comment [23]: **Plot and Character:**

Emma does not hide her dissatisfaction with Harriet's newfound affection for Mr. Knightley, thus showing her own prejudice against Harriet's lower social status. Harriet seems to understand Emma's meaning, although she tries to think the best of her friend. In "Clueless," Cher is clearly upset by Tai's revelation that she likes Josh. She implies that Tai might not be up to par for Josh intellectually. Tai is clearly hurt by this.



Harriet was standing at one of the windows. Emma turned round to look at her in consternation, and hastily said, "Have you any idea of Mr. Knightley's returning your affection?"

"Yes," replied Harriet modestly, but not fearfully—"I must say that I have."

Emma's eyes were instantly withdrawn; and she sat silently meditating, in a fixed attitude, for a few minutes. A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once opening to suspicion, made rapid progress. She touched—she admitted—she acknowledged the whole truth. Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so dreadfully increased by Harriet's having some hope of a return? It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself!

...

Mr. Knightley and Harriet Smith!—It was a union to distance every wonder of the kind. —The attachment of Frank Churchill and Jane Fairfax became commonplace, threadbare, stale in the comparison, exciting no surprise, presenting no disparity, affording nothing to be said or thought. —Mr. Knightley and Harriet Smith!—Such an elevation on her side! Such a debasement on his! It was horrible to Emma to think how it must sink him in the general opinion, to foresee the smiles, the sneers, the merriment it would prompt at his expense; the mortification and disdain of his brother, the thousand inconveniences to himself. —Could it be? —No; it was impossible. And yet it was far, very far, from impossible. —Was it a new circumstance for a man of first-rate abilities to be captivated by very inferior powers? Was it new for one, perhaps too busy to seek, to be the prize of a girl who would seek him? —Was it new for anything in this world to be unequal, inconsistent, incongruous—or for chance and circumstance (as second causes) to direct the human fate?

Oh! had she never brought Harriet forward! Had she left her where she ought, and where he had told her she ought! —Had she not, with a folly which no tongue could express, prevented her marrying the unexceptionable young man who would have made her happy and respectable in the line of life to which she ought to belong—all would have been safe; none of this dreadful sequel would have been....

John M. Francis 5/26/09 4:47 PM

Comment [24]: **Plot:**

Harriet and Tai both say they have reason to believe that the affections of Mr. Knightley and Josh, respectively, are returned.

John M. Francis 3/6/11 5:30 PM

Comment [25]: **Plot:**

While trying to understand why she is so upset at Harriet's affection for Mr. Knightley, Emma realizes in a sudden self-revelation, Emma realizes that she is, in fact, in love with Mr. Knightley as well. Similarly, Cher has a period of soul-searching in which she is trying to understand why she is upset that Tai has fallen in love with Josh. It strikes her suddenly that she is in love with Josh.

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Comment [26]: **Plot and Character:**

See comment 23.

John M. Francis 3/6/11 5:30 PM

Comment [27]: **Character:**

Emma regrets getting involved with Harriet and interfering in her life. Cher remarks that she has "created a monster" in Tai.



# Inspired Highlighter

## *Emma* and “Clueless”

### Text Pairs / Student Copy

#### Directions

For this activity, you will compare a source text, *Emma*, with an “inspired-by” work, “Clueless.”

- **Step 1:** Read the background information below. Watch the video clips from the film.
- **Step 2:** Read the passages from the source text, *Emma*. Using the “Authorship Tools” Glossary, highlight the text for the use of *similar* authorship tools with “Clueless.” For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which the film adaptation uses *different* authorship tools from those used in the original work. For example, highlight if the story is told from a different point of view.
- **Step 4:** Next, fill out the “Authors’ Inspiration” Grid for each text pair. For each key authorship tool, note the similarities and differences between the original and “inspired-by” works. (Note: Not all Authorship Tools will be relevant to the text passages provided.) Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### Background

*Emma* accessed at Project Gutenberg: <http://www.gutenberg.org/dirs/etext94/emma11.txt>

*Emma* was published by Jane Austen in 1816. The novel tells the story of a young woman named Emma Woodhouse who comes from a respected English family and lives in a small town outside London. Emma is charming, intelligent, and beautiful, and decides she has a gift for matchmaking after arranging her governess’ marriage. As the story begins, Emma befriends a young woman, Harriet Smith, who is of a lower social class. Emma becomes determined to find a suitable husband and an improved situation in life for her new friend. Despite her good intentions, Emma misinterprets other people’s feelings and ends up causing emotional hardship for Harriet and others. In the course of her



matchmaking attempts, Emma realizes her own need for love, causing further hard feelings with Harriet.

The screenplay for "Clueless" was written by Amy Heckerling. Produced in 1995, the film is an explicit adaptation of *Emma*, but takes place in 1990s Beverly Hills, California. The role of Emma is played by Cher, a rich, beautiful, and popular high-school student who similarly believes that she has a knack for matchmaking, after setting up two of her teachers. Cher befriends Tai, a new girl at school who recently moved from New Jersey.



## Text Pair I

*Emma*, Chapter 3, Volume 1 versus “Clueless,” Chapter 5

Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs. Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour-boarder. This was all that was generally known of her history. She had no visible friends but what had been acquired at Highbury, and was now just returned from a long visit in the country to some young ladies who had been at school there with her.

She was a very pretty girl, and her beauty happened to be of a sort which Emma particularly admired. She was short, plump, and fair, with a fine bloom, blue eyes, light hair, regular features, and a look of great sweetness, and, before the end of the evening, Emma was as much pleased with her manners as her person, and quite determined to continue the acquaintance.

She was not struck by any thing remarkably clever in Miss Smith's conversation, but she found her altogether very engaging—not inconveniently shy, not unwilling to talk—and yet so far from pushing, showing so proper and becoming a deference, seeming so pleasantly grateful for being admitted to Hartfield, and so artlessly impressed by the appearance of every thing in so superior a style to what she had been used to, that she must have good sense, and deserve encouragement. Encouragement should be given. Those soft blue eyes, and all those natural graces, should not be wasted on the inferior society of Highbury and its connections. The acquaintance she had already formed were unworthy of her.

...She [Emma] would notice her [Harriet]; she would improve her; she would detach her from her bad acquaintance, and introduce her into good society; she would form her opinions and her manners. It would be an interesting, and certainly a very kind undertaking; highly becoming her own situation in life, her leisure, and powers.



## Text Pair 2

*Emma*, Chapter 15, Volume 1 versus "Clueless," 1<sup>st</sup> half of Chapter 8

...Isabella stepped in after her father; John Knightley, forgetting that he did not belong to their party, stepped in after his wife very naturally; so that Emma found, on being escorted and followed into the second carriage by Mr. Elton, that the door was to be lawfully shut on them, and that they were to have a tete-a-tete drive. It would not have been the awkwardness of a moment, it would have been rather a pleasure, previous to the suspicions of this very day; she could have talked to him of Harriet, and the three-quarters of a mile would have seemed but one. But now, she would rather it had not happened. She believed he had been drinking too much of Mr. Weston's good wine, and felt sure that he would want to be talking nonsense.

To restrain him as much as might be, by her own manners, she was immediately preparing to speak with exquisite calmness and gravity of the weather and the night; but scarcely had she begun, scarcely had they passed the sweep-gate and joined the other carriage, than she found her subject cut up—her hand seized—her attention demanded, and Mr. Elton actually making violent love to her: availing himself of the precious opportunity, declaring sentiments which must be already well known, hoping—fearing—adoring—ready to die if she refused him; but flattering himself that his ardent attachment and unequalled love and unexampled passion could not fail of having some effect, and in short, very much resolved on being seriously accepted as soon as possible. It really was so. Without scruple—without apology—without much apparent diffidence, Mr. Elton, the lover of Harriet, was professing himself her lover. She tried to stop him; but vainly; he would go on, and say it all. Angry as she was, the thought of the moment made her resolve to restrain herself when she did speak. She felt that half this folly must be drunkenness, and therefore could hope that it might belong only to the passing hour. Accordingly, with a mixture of the serious and the playful, which she hoped would best suit his half and half state, she replied, "I am very much astonished, Mr. Elton. This to me! You forget yourself—you take me for my friend—any message to Miss Smith I shall be happy to deliver; but no more of this to me, if you please."

"Miss Smith!—message to Miss Smith!—What could she possibly mean!"—And he repeated her words with such assurance of accent, such boastful pretence of amazement, that she could not help replying with quickness, "Mr. Elton, this is the most extraordinary conduct! And I can account for it only in one way; you are not yourself, or you could not speak either to me, or of Harriet, in such a manner. Command yourself enough to say no more, and I will endeavour to forget it."



But Mr. Elton had only drunk wine enough to elevate his spirits, not at all to confuse his intellects. He perfectly knew his own meaning; and having warmly protested against her suspicion as most injurious, and slightly touched upon his respect for Miss Smith as her friend,—but acknowledging his wonder that Miss Smith should be mentioned at all,—he resumed the subject of his own passion, and was very urgent for a favourable answer.

As she thought less of his inebriety, she thought more of his inconstancy and presumption; and with fewer struggles for politeness, replied, "It is impossible for me to doubt any longer. You have made yourself too clear. Mr. Elton, my astonishment is much beyond any thing I can express. After such behaviour, as I have witnessed during the last month, to Miss Smith—such attentions as I have been in the daily habit of observing—to be addressing me in this manner—this is an unsteadiness of character, indeed, which I had not supposed possible! Believe me, sir, I am far, very far, from gratified in being the object of such professions."

"Good Heaven!" cried Mr. Elton, "what can be the meaning of this?—Miss Smith!—I never thought of Miss Smith in the whole course of my existence—never paid her any attentions, but as your friend: never cared whether she were dead or alive, but as your friend. If she has fancied otherwise, her own wishes have misled her, and I am very sorry—extremely sorry—But, Miss Smith, indeed!—Oh! Miss Woodhouse! who can think of Miss Smith, when Miss Woodhouse is near! No, upon my honour, there is no unsteadiness of character. I have thought only of you. I protest against having paid the smallest attention to any one else. Every thing that I have said or done, for many weeks past, has been with the sole view of marking my adoration of yourself. You cannot really, seriously, doubt it. No!—(in an accent meant to be insinuating)—I am sure you have seen and understood me."

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"Charming Miss Woodhouse! allow me to interpret this interesting silence. It confesses that you have long understood me."

"No, sir," cried Emma, "it confesses no such thing. So far from having long understood you, I have been in a most complete error with respect to your views, till this moment. As to myself, I am very sorry that you should have been giving way to any feelings—Nothing could be farther from my wishes—your attachment to my friend Harriet—your pursuit of her, (pursuit, it appeared,) gave me great pleasure,





and I have been very earnestly wishing you success: but had I supposed that she were not your attraction to Hartfield, I should certainly have thought you judged ill in making your visits so frequent. Am I to believe that you have never sought to recommend yourself particularly to Miss Smith?—that you have never thought seriously of her?"

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"Encouragement!—I give you encouragement!—Sir, you have been entirely mistaken in supposing it. I have seen you only as the admirer of my friend. In no other light could you have been more to me than a common acquaintance. I am exceedingly sorry: but it is well that the mistake ends where it does. Had the same behaviour continued, Miss Smith might have been led into a misconception of your views; not being aware, probably, any more than myself, of the very great inequality which you are so sensible of. But, as it is, the disappointment is single, and, I trust, will not be lasting. I have no thoughts of matrimony at present."

He was too angry to say another word; her manner too decided to invite supplication; and in this state of swelling resentment, and mutually deep mortification, they had to continue together a few minutes longer, for the fears of Mr. Woodhouse had confined them to a foot-pace. If there had not been so much anger, there would have been desperate awkwardness; but their straightforward emotions left no room for the little zigzags of embarrassment. Without knowing when the carriage turned into Vicarage Lane, or when it stopped, they found themselves, all at once, at the door of his house; and he was out before another syllable passed.—Emma then felt it indispensable to wish him a good night. The compliment was just returned, coldly and proudly; and, under indescribable irritation of spirits, she was then conveyed to Hartfield.



### Text Pair 3

*Emma*, Chapter 11, Volume 3 versus "Clueless," 2nd half of Chapter 12

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...Harriet, who was standing at some distance, and with face turned from her, did not immediately say any thing; and when she did speak, it was in a voice nearly as agitated as Emma's.

"I should not have thought it possible," she began, "that you could have misunderstood me! I know we agreed never to name him—but considering how infinitely superior he is to every body else, I should not have thought it possible that I could be supposed to mean any other person. Mr. Frank Churchill, indeed! I do not know who would ever look at him in the company of the other. I hope I have a better taste than to think of Mr. Frank Churchill, who is like nobody by his side. And that you should have been so mistaken, is amazing!—I am sure, but for believing that you entirely approved and meant to encourage me in my attachment, I should have considered it at first too great a presumption almost, to dare to think of him. At first, if you had not told me that more wonderful things had happened; that there had been matches of greater disparity (those were your very words);—I should not have dared to give way to—I should not have thought it possible—But if you, who had been always acquainted with him—"

"Harriet!" cried Emma, collecting herself resolutely—"Let us understand each other now, without the possibility of farther mistake. Are you speaking of—Mr. Knightley?"

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"Not quite," returned Emma, with forced calmness, "for all that you then said, appeared to me to relate to a different person. I could almost assert that you had named Mr. Frank Churchill. I am sure the service Mr. Frank Churchill had rendered you, in protecting you from the gipsies, was spoken of."



"Oh! Miss Woodhouse, how you do forget!"

"My dear Harriet, I perfectly remember the substance of what I said on the occasion. I told you that I did not wonder at your attachment; that considering the service he had rendered you, it was extremely natural:—and you agreed to it, expressing yourself very warmly as to your sense of that service, and mentioning even what your sensations had been in seeing him come forward to your rescue.—The impression of it is strong on my memory."

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"Yes," replied Harriet modestly, but not fearfully—"I must say that I have."



Emma's eyes were instantly withdrawn; and she sat silently meditating, in a fixed attitude, for a few minutes. A few minutes were sufficient for making her acquainted with her own heart. A mind like hers, once opening to suspicion, made rapid progress. She touched—she admitted—she acknowledged the whole truth. Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so dreadfully increased by Harriet's having some hope of a return? It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself!

...Mr. Knightley and Harriet Smith!—It was a union to distance every wonder of the kind.—The attachment of Frank Churchill and Jane Fairfax became commonplace, threadbare, stale in the comparison, exciting no surprise, presenting no disparity, affording nothing to be said or thought.—Mr. Knightley and Harriet Smith!—Such an elevation on her side! Such a debasement on his! It was horrible to Emma to think how it must sink him in the general opinion, to foresee the smiles, the sneers, the merriment it would prompt at his expense; the mortification and disdain of his brother, the thousand inconveniences to himself.—Could it be?—No; it was impossible. And yet it was far, very far, from impossible.—Was it a new circumstance for a man of first-rate abilities to be captivated by very inferior powers? Was it new for one, perhaps too busy to seek, to be the prize of a girl who would seek him?—Was it new for anything in this world to be unequal, inconsistent, incongruous—or for chance and circumstance (as second causes) to direct the human fate?

Oh! had she never brought Harriet forward! Had she left her where she ought, and where he had told her she ought!—Had she not, with a folly which no tongue could express, prevented her marrying the unexceptionable young man who would have made her happy and respectable in the line of life to which she ought to belong—all would have been safe; none of this dreadful sequel would have been....



# Inspired Highlighter

## *Jane Eyre & Wide Sargasso Sea*

### Text Pairs / Facilitator Copy

#### Directions

For this activity, you will compare a source text, *Jane Eyre*, with an “inspired-by” text, *Wide Sargasso Sea*.

1. **Step 1:** Read the Background information below.
2. **Step 2:** Read the passages from the source text, *Jane Eyre*, and the “inspired-by” text, *Wide Sargasso Sea*. Using the “Authorship Tools” Glossary as a reference, highlight the text pairs for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
3. **Step 3:** Highlight (in another color) the ways in which the inspired-by author used *different* authorship tools from those used in the original work. For example, highlight if the story is told from a different point of view.
4. **Step 4:** Next, fill out the Authors’ Inspiration Grid for each text pair. For each key authorship tool, note the similarities and differences between the original and inspired-by work. (Note: Not all Authorship Tools will be relevant to the text passages provided.) Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### Background

Charlotte Brontë’s novel *Jane Eyre* was published in 1847. Set in England, the novel tells the story of a talented orphan girl who becomes a governess for the wealthy Rochester family. She and her employer, Edward Rochester, fall in love. Once his secret marriage to the insane Bertha is revealed, Jane does not pursue her plans of marriage with Rochester and leaves. Jane eventually returns, and Bertha’s fate determines Jane’s future.



Written by Jean Rhys, *Wide Sargasso Sea*, is a "prequel" to *Jane Eyre*. The book provides a backstory for the character known in *Jane Eyre* as Bertha/Antoinette, Rochester's insane wife. *Wide Sargasso Sea* retells the story of Rochester's and Antoinette's marriage from Antoinette's perspective which offers a unique point of view. Rhys, a white creole from Dominica, comes from a similar background as Antoinette; her book provides an insider's perspective on post-slavery relationships between former slaves and slaveholders in the Caribbean.

### Authors' Inspiration Grid Answer Key

In this pair, Point of View, Characters, Plot, Diction, Setting are the key authorship tools students should have identified.

Point of View:

- *Jane Eyre* is told from Jane's Point of View. *Wide Sargasso Sea* is told from Bertha/Antoinette's and Mr. Rochester's perspectives.
- Point to how a shift in POV can dramatically alter the reader's sense of the characters and even the plot.

Characters:

- The characters of Rochester, Bertha, and Mr. Mason are in both works. However, in *Jane Eyre*, Bronte makes Rochester seem to be more of a victim of circumstance; in *Wide Sargasso Sea*, he is more calculating.

Plot:

- Rochester recounts his courtship and marriage of Bertha/Antoinette in both *Jane Eyre* and *Wide Sargasso Sea*.

Diction:

- Some of the diction is similar.

Setting:

- In *Jane Eyre*, Rochester recounts his life with Bertha/Antoinette in Jamaica. The entire novel, *Wide Sargasso Sea*, takes place in the Caribbean.

Inspiration or Plagiarism?:

- This is a good example of inspiration. This source text is in the public domain.



## Notes for Teacher/Facilitator

The passages on the following pages have been highlighted with embedded comments, serving as a "cheat sheet" of what students might highlight. The comments provide more in-depth discussion of the Authorship Tools— and point to some keys issues that could be included in class discussion.

### Text Pair I

Excerpt from *Jane Eyre* (Norton, 1987), page 241

"Is there immediate danger?" murmured Mr. Mason.

"Pooh! No—a mere scratch. Don't be so overcome, man: bear up! I'll fetch a surgeon for you now, myself: you'll be able to be removed by morning, I hope. Jane," he continued.

"Sir?"

"I shall have to leave you in this room with this gentleman, for an hour, or perhaps two hours: you will sponge the blood as I do when it returns: if he feels faint, you will put the glass of water on that stand to his lips, and your salts to his nose. You will not speak to him on any pretext—and—Richard, it will be at the peril of your life if you speak to her: open your lips—agitate yourself—and I'll not answer for the consequences."

Again the poor man groaned; he looked as if he dared not move; fear, either of death or of something else, appeared almost to paralyse him. Mr. Rochester put the now bloody sponge into my hand, and I proceeded to use it as he had done. He watched me a second, then saying,

"Remember!—No conversation," he left the room. I experienced a strange feeling as the key grated in the lock, and the sound of his retreating step ceased to be heard.

Here then I was in the third storey, fastened into one of its mystic ells; night around me; a pale and bloody spectacle under my eyes and ears; a murderess hardly separated from me by a single door: yes—that as appalling—the rest I could bear; but I shuddered at the thought of Grace Poole bursting out upon me...

Then my own thoughts worried me. What crime was this that lived incarnate in this sequestered mansion, and could neither be expelled nor subdued by the owner?—what mystery, that broke out now in fire and now in blood, at the deadest hours of night? What creature was it, that, masked in an ordinary woman's face and shape, uttered the voice, now of a mocking demon, and anon of a carrion-seeking bird of prey?

FloresAn 5/27/09 11:30 AM

Comment [1]: **Character:**

Mr. Mason is Richard Mason, Antoinette/Bertha's brother.

FloresAn 5/27/09 11:30 AM

Comment [2]: **Plot:**

Mr. Mason has been stabbed. In *Jane Eyre*, Jane encounters him after he sees Bertha. Compare this to Bertha/Antoinette learning of the stabbing from Grace Poole.

FloresAn 5/27/09 11:30 AM

Comment [3]: **Point of View:**

*Jane Eyre* is told from Jane's point of view. *Wide Sargasso Sea* is told from Bertha/Antoinette and Mr. Rochester's perspectives.



And this man I bent over—this commonplace, quiet stranger—how had he become involved in the web of horror? and why had the Fury flown at him? What made him seek this quarter of the house at an untimely season, when he should have been asleep in bed? I had heard Mr. Rochester assign him an apartment below—what brought him here! And why, now, was he so tame under the violence or treachery done him? Why did he so quietly submit to the concealment Mr. Rochester enforced? Why did Mr. Rochester enforce this concealment? His guest had been outraged, his own life on a former occasion had been hideously plotted against; and both attempts he smothered in secrecy and sank in oblivion! Lastly, I saw Mr. Mason was submissive to Mr. Rochester; that the impetuous will of the latter held complete sway over the inertness of the former: the few words which had passed between them assured me of this. It was evident that in their former intercourse, the passive disposition of the one had been habitually influenced by the active energy of the other: whence then had arisen Mr. Rochester's dismay when he heard of Mr. Mason's arrival? Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunderbolt might fall on an oak?

Excerpt from *Wide Sargasso Sea* (Bloomsbury, 1992), page 184

One morning when I woke I ached all over. Not the cold, another sort of ache. I saw that my wrists were red and swollen. Grace said, 'I suppose you're going to tell me that you don't remember anything about last night.'

'When was last night?' I said.

'Yesterday.'

'I don't remember yesterday.'

'Last night a gentleman came to see you,' she said...

'He said he was your brother.'

A long long way my mind reached back.

'Was his name Richard?...' "

'This gentleman arrived suddenly and insisted on seeing you and that was all the thanks he got. You rushed at him with a knife and she he got the knife you bit his arm. You won't see him again...'

FloresAn 5/27/09 11:30 AM

Comment [4]: **Plot:**

Jane wonders why Mr. Mason has come to Thornfield. *Wide Sargasso Sea* reveals he came to see his sister.

FloresAn 5/27/09 11:30 AM

Comment [5]: **Plot**

FloresAn 5/27/09 11:30 AM

Comment [6]: **Character**





Grace Poole said, 'So you don't remember that you attacked this gentleman with a knife? I said that you would be quiet. "I must speak with her," he said. Oh he was warned but he wouldn't listen. I was in the room but I didn't hear all he said except "I cannot interfere legally between your self and your husband..."

I remember now that he did not recognize me...He looked at me and spoke to me as though I were a stranger...

I said, 'If I had been wearing my red dress Richard would have known me.'

FloresAn 5/27/09 11:30 AM

Comment [7]: **Plot**



## Text Pair 2

Excerpt from *Jane Eyre*, page 268-272

"Well, Jane, being so, it was his resolution to keep the property together; he could not bear the idea of dividing his estate and leaving me a fair portion: all, he resolved, should go to my brother, Rowland. Yet as little could he endure that a son of his should be a poor man. I must be provided for by a wealthy marriage. He sought me a partner betimes. **Mr. Mason**, a West India planter and merchant, was his old acquaintance. He was certain his possessions were real and vast: he made inquiries. Mr. Mason, he found, had a son and daughter; and he learned from him that he could and would give the latter a fortune of thirty thousand pounds: that sufficed. When I left college, I was sent out to **Jamaica**, to espouse a bride already courted for me. My father said nothing about her money; but he told me Miss Mason was the boast of Spanish Town for her beauty: and this was no lie. I found her a fine woman, in the style of Blanche Ingram: tall, dark, and majestic. Her family wished to secure me because I was of a good race; and so did she. They showed her to me in parties, splendidly dressed. I seldom saw her alone, and had very little private conversation with her. She flattered me, and lavishly displayed for my pleasure her charms and accomplishments. All the men in her circle seemed to admire her and envy me. I was dazzled, stimulated: my senses were excited; and being ignorant, raw, and inexperienced, I thought I loved her. There is no folly so besotted that the idiotic rivalries of society, the prurience, the rashness, the blindness of youth, will not hurry a man to its commission. Her relatives encouraged me; competitors piqued me; she allured me: a marriage was achieved almost before I knew where I was. Oh, I have no respect for myself when I think of that act!—an agony of inward contempt masters me. I never loved, I never esteemed, I did not even know her. I was not sure of the existence of one virtue in her nature: I had marked neither modesty, nor benevolence, nor candour, nor refinement in her mind or manners—and, I married her:—gross, grovelling, mole-eyed blockhead that I was! With less sin I might have—But let me remember to whom I am speaking."

Excerpt from *Wide Sargasso Sea*, page 95-98

Dear Father, we have arrived **from Jamaica** after an uncomfortable few days. This little estate in the Windward Islands is a part of the family property and Antoinette is very much attached to it. She wished to get here as soon as possible. All is well and has gone according to your plans and wishes. **I dealt of course with Richard Mason. His father died soon after I left for the West Indies as you probably know. He is a good fellow, hospitable and friendly; he seemed to become attached to me and trusted me completely...**

\*

FloresAn 5/27/09 11:30 AM

Comment [8]: **Character:**

The characters of Rochester, Bertha, and Mr. Mason are in both works.

FloresAn 5/27/09 11:31 AM

Comment [9]: **Setting:**

Rochester recounts his life with Bertha/Antoinette in Jamaica. *Wide Sargasso Sea* takes place entirely in the Caribbean.

FloresAn 5/27/09 11:31 AM

Comment [10]: **Plot and Character:**

Rochester recounts his courtship and marriage of Bertha/Antoinette in *Jane Eyre* and in *Wide Sargasso Sea*. However, in *Jane Eyre*, Brontë makes Rochester seem to be more of a victim of circumstance. In *Wide Sargasso Sea*, he is more calculating.

FloresAn 5/27/09 11:31 AM

Comment [11]: **Plot**

FloresAn 5/27/09 11:31 AM

Comment [12]: **Character**



It was all very brightly colored, very strange, but it meant nothing to me. Nor did she, the girl I was to marry. When at last I met her I bowed, smiled kissed her hand, danced with her. I played the part I was expected to plat. She never had anything to do with me at all. Every movement I made was an effort of will and sometimes I wondered that no one else noticed this...But I must have given a faultless performance.

I remember little of the actual ceremony.

FloresAn 5/27/09 11:31 AM

Comment [13]: **Plot and Character**



### Text Pair 3

Excerpt from *Jane Eyre*, page 272

"To England, then, I conveyed her; a fearful voyage I had with such a

monster in the vessel. Glad was I when I at last got her to Thornfield, and saw her safely lodged in that third-storey room, of whose secret inner cabinet she has now for ten years made a wild beast's den—a goblin's cell. I had some trouble in finding an attendant for her, as it was necessary to select one on whose fidelity dependence could be placed; for her ravings would inevitably betray my secret: besides, she had lucid intervals of days—sometimes weeks—which she filled up with abuse of me. At last I hired Grace Poole from the Grimsby Retreat. She and the surgeon, Carter (who dressed Mason's wounds that night he was stabbed and worried), are the only two I have ever admitted to my confidence. Mrs. Fairfax may indeed have suspected something, but she could have gained no precise knowledge as to facts. Grace has, on the whole, proved a good keeper; though, owing partly to a fault of her own, of which it appears nothing can cure her, and which is incident to her harassing profession, her vigilance has been more than once lulled and baffled. The lunatic is both cunning and malignant: she has never failed to take advantage of her guardian's temporary lapses; once to secrete the knife with which she stabbed her brother, and twice to possess herself of the key of her cell, and issue therefrom in the night-time."

Excerpt from *Wide Sargasso Sea*, page 223

In this room I wake early and lie shivering for it is very cold. At last, Grace Poole, the woman who looks after me, lights a fire with paper and sticks and lumps of coal. She kneels to blow it with bellows. The paper shrivels, the sticks crackle and spit, the coal smoulders and glowers...I get out of bed and go close to watch them and to wonder why I have been brought here...The woman Grace sleeps in my room. At night I sometimes see her sitting at the table counting money. She holds a gold piece in her hand and smiles...She drinks from a bottle on the table, her head on her arms, and sleeps...When night comes, and she has several drinks and sleeps, it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world...They tell me I am in England but I don't believe them. We lost our way to England. When? Where? I don't remember, but we lost it. Was it that evening in the cab when he found me talking to the young man who brought me my food?...This cardboard house where I walk at night is not England.

FloresAn 5/27/09 11:31 AM

Comment [14]: **Plot, Diction and Point of View:**

Rochester's description of the voyage and England parallels Bertha's description.

FloresAn 5/27/09 11:31 AM

Comment [15]: **Setting:**

Compare Rochester's description of the 3<sup>rd</sup> story room with Bertha/Antoinette's description of the cold room.

FloresAn 5/27/09 11:31 AM

Comment [16]: **Character:**

Grace appears in both passages.

FloresAn 5/27/09 11:31 AM

Comment [17]: **Plot and Character:**

Bronte hints at Grace's "temporary lapses; Rhys makes it clear that Grace drinks heavily. Notice the stealing of the keys is repeated in both.

FloresAn 5/27/09 11:32 AM

Comment [18]: **Setting**

FloresAn 5/27/09 11:32 AM

Comment [19]: **Character**

FloresAn 5/27/09 11:32 AM

Comment [20]: **Character and Plot**

FloresAn 5/27/09 11:32 AM

Comment [21]: **Plot and Setting**



# Inspired Highlighter

## *Jane Eyre & Wide Sargasso Sea*

### Text Pairs / Student Copy

#### Directions

For this activity, you will compare a source text, *Jane Eyre*, with an “inspired-by” text, *Wide Sargasso Sea*.

- 1. Step 1:** Read the Background information below.
- 2. Step 2:** Read the passages from the source text, *Jane Eyre*, and the “inspired-by” text, *Wide Sargasso Sea*. Using the “Authorship Tools” Glossary as a reference, highlight the text pairs for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
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#### Background

Charlotte Brontë’s novel *Jane Eyre* was published in 1847. Set in England, the novel tells the story of a talented orphan girl who becomes a governess for the wealthy Rochester family. She and her employer, Edward Rochester, fall in love. Once his secret marriage to the insane Bertha is revealed, Jane does not pursue her plans of marriage with Rochester and leaves. Jane eventually returns, and Bertha’s fate determines Jane’s future.



Written by Jean Rhys, *Wide Sargasso Sea*, is a “prequel” to *Jane Eyre*. The book provides a backstory for the character known in *Jane Eyre* as Bertha/Antoinette, Rochester's insane wife. *Wide Sargasso Sea* retells the story of Rochester's and Antoinette's marriage from Antoinette's perspective which offers a unique point of view. Rhys, a white creole from Dominica, comes from a similar background as Antoinette; her book provides an insider's perspective on post-slavery relationships between former slaves and slaveholders in the Caribbean.



## Text Pair I

Excerpt from *Jane Eyre* (Norton, 1987), page 241

"Is there immediate danger?" murmured Mr. Mason.

"Pooh! No—a mere scratch. Don't be so overcome, man: bear up! I'll fetch a surgeon for you now, myself: you'll be able to be removed by morning, I hope. Jane," he continued.

"Sir?"

"I shall have to leave you in this room with this gentleman, for an hour, or perhaps two hours: you will sponge the blood as I do when it returns: if he feels faint, you will put the glass of water on that stand to his lips, and your salts to his nose. You will not speak to him on any pretext—and—Richard, it will be at the peril of your life if you speak to her: open your lips—agitate yourself—and I'll not answer for the consequences."

Again the poor man groaned; he looked as if he dared not move; fear, either of death or of something else, appeared almost to paralyse him. Mr. Rochester put the now bloody sponge into my hand, and I proceeded to use it as he had done. He watched me a second, then saying,

"Remember!—No conversation," he left the room. I experienced a strange feeling as the key grated in the lock, and the sound of his retreating step ceased to be heard.

Here then I was in the third storey, fastened into one of its mystic cells; night around me; a pale and bloody spectacle under my eyes and hands; a murderess hardly separated from me by a single door: yes—that was appalling—the rest I could bear; but I shuddered at the thought of

Grace Poole bursting out upon me...

Then my own thoughts worried me. What crime was this that lived incarnate in this sequestered mansion, and could neither be expelled nor subdued by the owner?—what mystery, that broke out now in fire and now in blood, at the deadest hours of night? What creature was it, that, masked in an ordinary woman's face and shape, uttered the voice, now of a mocking demon, and anon of a carrion-seeking bird of prey?

And this man I bent over—this commonplace, quiet stranger—how had he become involved in the web of horror? and why had the Fury flown at him? What made him seek this quarter of the house at an untimely season, when he should have been asleep in bed? I had heard Mr. Rochester assign him an



apartment below—what brought him here! And why, now, was he so tame under the violence or treachery done him? Why did he so quietly submit to the concealment Mr. Rochester enforced? Why did Mr. Rochester enforce this concealment? His guest had been outraged, his own life on a former occasion had been hideously plotted against; and both attempts he smothered in secrecy and sank in oblivion! Lastly, I saw Mr. Mason was submissive to Mr. Rochester; that the impetuous will of the latter held complete sway over the inertness of the former: the few words which had passed between them assured me of this. It was evident that in their former intercourse, the passive disposition of the one had been habitually influenced by the active energy of the other: whence then had arisen Mr. Rochester's dismay when he heard of Mr. Mason's arrival? Why had the mere name of this unresisting individual—whom his word now sufficed to control like a child—fallen on him, a few hours since, as a thunderbolt might fall on an oak?

Excerpt from *Wide Sargasso Sea* (Bloomsbury, 1992), page 184

One morning when I woke I ached all over. Not the cold, another sort of ache. I saw that my wrists were red and swollen. Grace said, "I suppose you're going to tell me that you don't remember anything about last night."

"When was last night?" I said.

"Yesterday."

"I don't remember yesterday."

"Last night a gentleman came to see you," she said...

"He said he was your brother."

A long long way my mind reached back.

"Was his name Richard?..."

"This gentleman arrived suddenly and insisted on seeing you and that was all the thanks he got. You rushed at him with a knife and she he got the knife you bit his arm. You won't see him again..."

Grace Poole said, "So you don't remember that you attacked this gentleman with a knife? I said that you would be quiet. 'I must speak with her,' he said. Oh he was warned but he wouldn't listen. I was in the room but I didn't hear all he said except 'I cannot interfere legally between your self and your husband...'"





I remember now that he did not recognize me...He looked at me and spoke to me as though I were a stranger...

I said, "If I had been wearing my red dress Richard would have known me."

**Text Pair 2**

| Excerpt from <i>Jane Eyre</i> , pages 268-272                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Excerpt from <i>Wide Sargasso Sea</i> , pages 95-98                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| <p>"Well, Jane, being so, it was his resolution to keep the property together; he could not bear the idea of dividing his estate and leaving me a fair portion: all, he resolved, should go to my brother, Rowland. Yet as little could he endure that a son of his should be a poor man. I must be provided for by a wealthy marriage. He sought me a partner betimes. Mr. Mason, a West India planter and merchant, was his old acquaintance. He was certain his possessions were real and vast: he made inquiries. Mr. Mason, he found, had a son and daughter; and he learned from him that he could and would give the latter a fortune of thirty thousand pounds: that sufficed. When I left college, I was sent out to Jamaica, to espouse a bride already courted for me. My father said nothing about her money; but he told me Miss Mason was the boast of Spanish Town for her beauty: and this was no lie. I found her a fine woman, in the style of Blanche Ingram: tall, dark, and majestic. Her family wished to secure me because I was of a good race; and so did she. They showed her to me in parties, splendidly dressed. I seldom saw her alone, and had very little private conversation with her. She flattered me, and lavishly displayed for my pleasure her charms and accomplishments. All the men in her circle seemed to admire her and envy me. I was dazzled, stimulated: my senses were excited; and being ignorant, raw, and inexperienced, I thought I loved her. There is no folly so besotted that the idiotic rivalries of society, the prurience, the rashness, the blindness of youth, will not hurry a man to its commission. Her relatives encouraged me; competitors piqued me; she allured me: a marriage was achieved almost before I knew where I was. Oh, I have no respect for myself when I think of that act!—an agony of inward contempt masters me. I never loved, I never esteemed, I did not even know her. I was not sure of the existence of one virtue in her nature: I had marked neither modesty, nor benevolence, nor candour, nor refinement in her mind or manners—and, I married her:—gross, grovelling, mole-eyed blockhead that I was! With less sin I might have—But let me remember to whom I am speaking."</p> | <p>Dear Father, we have arrived from Jamaica after an uncomfortable few days. This little estate in the Windward Islands is a part of the family property and Antoinette is very much attached to it. She wished to get here as soon as possible. All is well and has gone according to your plans and wishes. I dealt of course with Richard Mason. His father died soon after I left for the West Indies as you probably know. He is a good fellow, hospitable and friendly; he seemed to become attached to me and trusted me completely...</p> <p>.....</p> <p>It was all very brightly colored, very strange, but it meant nothing to me. Nor did she, the girl I was to marry. When at last I met her I bowed, smiled kissed her hand, danced with her. I played the part I was expected to play. She never had anything to do with me at all. Every movement I made was an effort of will and sometimes I wondered that no one else noticed this...But I must have given a faultless performance.</p> <p>I remember little of the actual ceremony.</p> |



### Text Pair 3

| Excerpt from <i>Jane Eyre</i> , page 272                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Excerpt from <i>Wide Sargasso Sea</i> , page 223                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <p>"To England, then, I conveyed her; a fearful voyage I had with such a monster in the vessel. Glad was I when I at last got her to Thornfield, and saw her safely lodged in that third-storey room, of whose secret inner cabinet she has now for ten years made a wild beast's den—a goblin's cell. I had some trouble in finding an attendant for her, as it was necessary to select one on whose fidelity dependence could be placed; for her ravings would inevitably betray my secret: besides, she had lucid intervals of days—sometimes weeks—which she filled up with abuse of me. At last I hired Grace Poole from the Grimbsy Retreat. She and the surgeon, Carter (who dressed Mason's wounds that night he was stabbed and worried), are the only two I have ever admitted to my confidence. Mrs. Fairfax may indeed have suspected something, but she could have gained no precise knowledge as to facts. Grace has, on the whole, proved a good keeper; though, owing partly to a fault of her own, of which it appears nothing can cure her, and which is incident to her harassing profession, her vigilance has been more than once lulled and baffled. The lunatic is both cunning and malignant; she has never failed to take advantage of her guardian's temporary lapses; once to secret the knife with which she stabbed her brother, and twice to possess herself of the key of her cell, and issue therefrom in the night-time."</p> | <p>In this room I wake early and lie shivering for it is very cold. At last, Grace Poole, the woman who looks after me, lights a fire with paper and sticks and lumps of coal. She kneels to blow it with bellows. The paper shrivels, the sticks crackle and spit, the coal smoulders and glowers...I get out of bed and go close to watch them and to wonder why I have been brought here...The woman Grace sleeps in my room. At night I sometimes see her sitting at the table counting money. She holds a gold piece in her hand and smiles...She drinks from a bottle on the table, her head on her arms, and sleeps...When night comes, and she has several drinks and sleeps, it is easy to take the keys. I know now where she keeps them. Then I open the door and walk into their world...They tell me I am in England but I don't believe them. We lost our way to England. When? Where? I don't remember, but we lost it. Was it that evening in the cab when he found me talking to the young man who brought me my food?... This cardboard house where I walk at night is not England.</p> |



# Inspired Highlighter

## *Gone with the Wind & The Wind Done Gone*

### Text Pairs / Facilitator Copy

#### **Directions** (Grades 9-12)

For this activity, you will compare a source text, *Gone with the Wind*, with an “inspired-by” work, *The Wind Done Gone*.

- **Step 1:** Read the Background information below.
- **Step 2:** Read the passages from the source text. Using the “Authorship Tools” Glossary, highlight the text for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which the film adaptation uses *different* authorship tools from those used in the original work. For example, highlight if the story is told from a different point of view.
- **Step 4:** Next, fill out the Authors’ Inspiration Grid for each text pair. For each authorship tool, note the ways similarities and differences between the original and “inspired-by” work. Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### **Background**

*Gone with the Wind*, by Margaret Mitchell, tells the story of headstrong Scarlett O'Hara, Rhett Butler, and life on the plantation Tara during and after the Civil War. *The Wind Done Gone*, by Alice Randall, tells a parallel story—that of the former slaves of Tara, or as it is renamed in the book, “Tata” and “Cotton Farm.” Randall creates a new heroine—a freed slave named Cynara, the half sister of Scarlett O'Hara. *The Wind Done Gone* tells the story of Cynara's life and struggles, as a young black woman



during the Civil War and Reconstruction periods. In her story, Cynara refers to Scarlett (Other), Rhett (R.), Tara (Tata), the plantation Twelve Oaks (Twelve Slaves as Strong as Trees), as well as famous scenes from *Gone With the Wind*. Randall uses some specific words to reference Mitchell's character descriptions as well; however, Randall's retelling is more nuanced and complicated than Mitchell's simplified portrait of the former slaves, and even Scarlett O'Hara.

Margaret Mitchell's estate sued Alice Randall and her publisher for copyright infringement—stating that *The Wind Done Gone* was too similar to *Gone with the Wind*. The suit was eventually settled. Randall's defense was that her work was a parody; as such, it was protected from suit. For more information, see: <http://www.freedomforum.org/templates/document.asp?documentID=16230>.

### Authors' Inspiration Grid Answer Key

In this pair, diction, character, plot, setting, point of view, and theme are the key authorship tools students should have identified.

Diction/Style:

- Randall references some of the same diction (repetition of "elephants"); however, she uses dialect.

Character:

- Some characters are the same (Other and Scarlett, Dreamy Gentleman and Ashley). Randall introduces a new character, Cynara.

Plot:

- Randall uses some of the same plots.

Setting:

- The settings are the same (Tara and Tata) refer to the same places. However, Randall characterizes the plantation as a "field of sorrows," highlighting the legacy of slavery.

Point of View:

- Randall uses first person; Mitchell uses third person.

Theme:

- Randall's themes deal more with the legacy of slavery, whereas *Gone with the Wind* does not.



Inspiration or Plagiarism?:

- This is a good example of inspiration. In Mini-unit 4, students will learn more about the controversy surrounding Randall's fair-use case.

## Notes for Teacher/Facilitator

The passages on the following pages have been highlighted with embedded comments, serving as a "cheat sheet" of what students might highlight. The comments provide more in-depth discussion of the Authorship Tools—and point to some keys issues that could be included in class discussion.

## Text Pair I

Excerpt from *Gone with the Wind* (Scribner, 2007), page 25

Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin—that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns.

Excerpt from *The Wind Done Gone* (Houghton Mifflin, 2001), page 1

I was born May 25, 1845, at half-past seven in the morning into slavery on a cotton farm a day's ride from Atlanta. My Father, Planter, was the master of the place; my mother was the Mammy. My half-sister, Other, was the belle of five counties. She was not beautiful, but men seldom recognized this, caught up in the cloud of commotion and scent in which she moved. R. certainly didn't; he married her. But then again, he just left her. Maybe that means something to me. Maybe he's just the unseldom one who do recognize.

FloresAn 5/27/09 10:45 AM

Comment [1]: **Diction and Character.**

Other/Scarlett is mentioned to be "not beautiful" in both.

FloresAn 5/27/09 10:46 AM

Comment [2]: **Diction and Point of View :**

Randall refers to the "unseldom" man, R. Though some phrases are almost identical, Randall uses a first person Point of View with a distinctive set of themes and tone.

FloresAn 5/27/09 10:46 AM

Comment [3]: **Character:**

Scarlett's Irish Father is Planter.

FloresAn 5/27/09 10:46 AM

Comment [4]: **Point of View**

FloresAn 5/27/09 10:46 AM

Comment [5]: **Character**

FloresAn 5/27/09 10:46 AM

Comment [6]: **Character**

FloresAn 5/27/09 10:46 AM

Comment [7]: **Diction**

FloresAn 5/27/09 10:46 AM

Comment [8]: **Diction**



## Text Pair 2

Excerpt from *Gone with the Wind*, page 42

Scarlett heard Mammy's lumbering tread shaking the floor of the hall and she hastily untucked her foot and tried to rearrange her face in more placid lines. It would never do for Mammy to suspect that anything was wrong. Mammy felt that she owned the O'Haras, body and soul, that their secrets were her secrets; and even a hint of a mystery was enough to set her upon the trail as relentlessly as a bloodhound. Scarlett knew from experience that, if Mammy's curiosity were not immediately satisfied, she would take up the matter with Ellen, and then Scarlett would be forced to reveal everything to her mother, or think up some plausible lie.

Mammy emerged from the hall, a huge old woman with the small, shrewd eyes of an elephant. She was shining black, pure African, devoted to her last drop of blood to the O'Haras, Ellen's mainstay, the despair of her three daughters, the terror of the other house servants. Mammy was black, but her code of conduct and her sense of pride were as high as or higher than those of her owners. She had been raised in the bedroom of Solange Robillard, Ellen O'Hara's mother, a dainty, cold, high-nosed French-woman, who spared neither her children nor her servants their just punishment for any infringement of decorum. She had been Ellen's mammy and had come with her from Savannah to the up-country when she married. Whom Mammy loved, she chastened. And, as her love for Scarlett and her pride in her were enormous, the chastening process was practically continuous.

Excerpt from *The Wind Done Gone*, page 6

They called her Mammy. Always. Some days I like that. Some days when it was kind of like we—she and me—had a secret against them, the planting people, I like it. Different days, when it feels she wasn't big enough to have a name, I hate it. I heard tell down the years they compared her to an elephant. They shouted down to their ancestors: she was as big as an elephant with tiny dark round eyes. But she wasn't big enough to own a name. To me she was as big as a house. Big as two houses. I'd be scared to be that.

Scared to be bigger than a minute and a snap of dark fingers. "She's no bigger than a minute, Mammy would say, snapping her thick, strong-as-branches, fingers, stealing words from him whose watch Garlic inherited. Him who was my Daddy and never gave her or me nothing like time, Planter...

Even Other called Mammy out of her name, Other, who loved my mother; Other who ran to her Mammy like I never seen nobody run to anybody, or anything, for the more significant matter, ran to

FloresAn 3/6/11 8:28 PM

Comment [9]: **Character:**

These two passages give alternate descriptions of Mammy. Notice how *Gone with the Wind* provides a mostly physical description.

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Comment [10]: **Point of View:**

The 3<sup>rd</sup> person narration of *Gone with the Wind* regarding Mammy contrasts what Cynara says about Other owning Mammy.

FloresAn 5/27/09 10:49 AM

Comment [11]: **Character, Diction, Themes, and Tone:**

Randall uses the elephant description in her sketch of Mammy. However, her tone and themes ("Not big enough to own a name") problematize Mitchell's description.

FloresAn 5/27/09 10:38 AM

Comment [12]: **Character**

FloresAn 5/27/09 10:38 AM

Comment [13]: **Point of View**

FloresAn 5/27/09 10:38 AM

Comment [14]: **Character, Diction, themes, tone**



Mammy like she was couch and pillow, blanket and mattress, prayer and God...Other owns Mother by more than ink and law.

FloresAn 5/27/09 10:49 AM

Comment [15]: Character and Theme



**Text Pair 3:**

Excerpt from *Gone with the Wind*, pages 126-128

"What is it?" he repeated. "A secret to tell me?"

Suddenly she found her tongue and just as suddenly all the years of Ellen's teachings fell away, and the forthright Irish blood of

Gerald spoke from his daughter's lips.

"Yes—a secret. I love you."...

"Ashley, do you care—you do, don't you?"

"Yes," he said dully. "I care."

If he had said he loathed her, she could not have been more frightened. She plucked at his sleeve, speechless.

"Scarlett," he said, "can't we go away and forget that we have ever said these things?"

"No," she whispered. "I can't. What do you mean? Don't you want to—to marry me?"

He replied, "I'm going to marry Melanie."

Excerpt from *The Wind Done Gone*, pages 44-46

I'm trying to remember about that time and get it straight. R. had gone to the picnic barbeque at Twelve Slaves Strong as trees, gone to do a little business he told me. I believe now that he went there to see her. Other had gone in the hopes of getting Dreamy Gentleman to ask for her hand in marriage. But that was not to be, and everybody but Other had seen it a long time coming.

Dreamy Gentleman had made up his mind to marry his cousin, Mealy Mouth, a flat-chested slip of a girl who would never ask more from marriage than that family...

If Other could have seen how tenderly Dreamy Gentleman valued loyalty and silence and how roughly he disdained feminine hunger and passion, she would not have made the drive to Twelve Slaves Strong as Trees.

FloresAn 5/27/09 10:49 AM

Comment [16]: **Plot:**

The plots are identical.

FloresAn 5/27/09 10:49 AM

Comment [17]: **Character:**

Ashley/Dreamy Gentleman is marrying Melanie/Mealy Mouth.

FloresAn 5/27/09 10:49 AM

Comment [18]: **Plot and Character**

FloresAn 5/27/09 10:49 AM

Comment [19]: **Character**



## Text Pair 4

Excerpt from *Gone with the Wind*, page 958

She had gone back to Tara once in fear and defeat and she had emerged from its sheltering walls strong and armed for victory. What she had done once, somehow—please God, she could do again! How, she did not know. She did not want to think of that now. All she wanted was a breathing space in which to hurt, a quiet place to lick her wounds, a haven in which to plan her campaign. She thought of Tara and it was as if a gentle cool hand were stealing over her heart. She could see the white house gleaming welcome to her through the reddening autumn leaves, feel the quiet hush of the country twilight coming down over her like a benediction, feel the dew falling on the acres of green bushes starred with fleecy white, see the raw color of the red earth and the dismal dark beauty of the pines on the rolling hills...

She stood for a moment remembering small things, the avenue of dark cedars leading to Tara, the banks of cape jessamine bushes, vivid green against the white walls, the fluttering white curtains. And

Mammy would be there. Suddenly she wanted Mammy desperately, as she had wanted her when she was a little girl, wanted the broad bosom on which to lay her head, the gnarled black hand on her hair. Mammy, the last link with the old days.

Excerpt from *The Wind Done Gone*, page 167

I Have tried to forget the place I was sent from, Cotton Farm, and the house in which I was born, Tata. If Sherman had burned it down to the ground, I believed I would not have labored in vain...

Tata rises from the middle of Cotton Farm surrounded by its fields of sorrow. It is hard to get out of the carriage in this territory of truth and illusion.

The wide front doors are flanked by window—side-lights, we call them. Over the door is the half-circle of a red Ventian glass fanlight; the diamond-shaped muntins surrounding the front door hold blue glass. "Muntins;" Lady taught me that word. I was born in a world of colored light and flickering shadows. I was born in the kitchen of a great house.

FloresAn 3/6/11 8:28 PM

Comment [20]: **Setting and Theme:**

Contrast this description of the plantation "Tara" with "Tata" and "Cotton Farm." *Gone with the Wind* describes its land as "dark beauty" whereas Randall calls it "fields of sorrows," in reference to the sorrows of the slaves.

FloresAn 5/27/09 10:38 AM

Comment [21]: **Setting**

FloresAn 5/27/09 10:50 AM

Comment [22]: **Setting, Theme, Diction**

FloresAn 5/27/09 10:50 AM

Comment [23]: **Point of View, Theme**



# Inspired Highlighter

## *Gone with the Wind & The Wind Done Gone*

### Text Pairs / Student Copy

#### Directions

For this activity, you will compare a source text, *Gone with the Wind* with an “inspired-by” text, *The Wind Done Gone*.

- 1. Step 1:** Read the Background information below.
- 2. Step 2:** Read the passages from *Gone with the Wind* and *The Wind Done Gone*. Using the “Authorship Tools” Glossary as a reference, highlight the text pairs for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
- 3. Step 3:** Highlight (in another color) the ways in which *The Wind Done Gone* used *different* authorship tools from those used *Gone with the Wind*. For example, highlight if the story is told from a different point of view
- 4. Step 4:** Next, fill out the Authors’ Inspiration Grid for each text pair. For each key authorship tool, note the similarities and differences between the original and “inspired-by” work. (NOTE: Not all Authorship Tools will be relevant to the text passages provided.) Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### Background

*Gone with the Wind*, by Margaret Mitchell, tells the story of headstrong Scarlett O'Hara, Rhett Butler, and life on the plantation Tara during and after the Civil War. *The Wind Done Gone*, by Alice Randall, tells a parallel story—that of the former slaves of Tara, or as it is renamed in the book, “Tata” and “Cotton Farm.” Randall creates a new heroine—a freed slave named Cynara, the half sister of Scarlett O'Hara. *The Wind Done Gone* tells the story of Cynara's life and struggles, as a young black woman



during the Civil War and Reconstruction periods. In her story, Cynara refers to Scarlett (Other), Rhett (R.), Tara (Tata), the plantation Twelve Oaks (Twelve Slaves as Strong as Trees), as well as famous scenes from *Gone With the Wind*. Randall uses some specific words to reference Mitchell's character descriptions as well; however, Randall's retelling is more nuanced and complicated than Mitchell's simplified portrait of the former slaves, and even Scarlett O'Hara.

Margaret Mitchell's estate sued Alice Randall and her publisher for copyright infringement—stating that *The Wind Done Gone* was too similar to *Gone with the Wind*. The suit was eventually settled. Randall's defense was that her work was a parody; as such, it was protected from suit. For more information, see <http://www.freedomforum.org/templates/document.asp?documentID=16230>.



## Text Pair I

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
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| Excerpt from <i>Gone with the Wind</i> (Scribner, 2007), page 25                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Excerpt from <i>The Wind Done Gone</i> (Houghton Mifflin, 2001), page 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Scarlett O'Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father. But it was an arresting face, pointed of chin, square of jaw. Her eyes were pale green without a touch of hazel, starred with bristly black lashes and slightly tilted at the ends. Above them, her thick black brows slanted upward, cutting a startling oblique line in her magnolia-white skin—that skin so prized by Southern women and so carefully guarded with bonnets, veils and mittens against hot Georgia suns | I was born May 25, 1845, at half-past seven in the morning into slavery on a cotton farm a day's ride from Atlanta. My Father, Planter, was the master of the place; my mother was the Mammy. My half-sister, Other, was the belle of five counties. She was not beautiful, but men seldom recognized this, caught up in the cloud of commotion and scent in which she moved. R. certainly didn't; he married her. But then again, he just left her. Maybe that means something to me. Maybe he's just the unseldom one who do recognize. |



## Text Pair 2

| Excerpt from <i>Gone with the Wind</i> , page 42                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Excerpt from <i>The Wind Done Gone</i> , page 6                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| <p>Scarlett heard Mammy's lumbering tread shaking the floor of the hall and she hastily untucked her foot and tried to rearrange her face in more placid lines. It would never do for Mammy to suspect that anything was wrong. Mammy felt that she owned the O'Haras, body and soul, that their secrets were her secrets; and even a hint of a mystery was enough to set her upon the trail as relentlessly as a bloodhound. Scarlett knew from experience that, if Mammy's curiosity were not immediately satisfied, she would take up the matter with Ellen, and then Scarlett would be forced to reveal everything to her mother, or think up some plausible lie.</p> <p>Mammy emerged from the hall, a huge old woman with the small, shrewd eyes of an elephant. She was shining black, pure African, devoted to her last drop of blood to the O'Haras, Ellen's mainstay, the despair of her three daughters, the terror of the other house servants. Mammy was black, but her code of conduct and her sense of pride were as high as or higher than those of her owners. She had been raised in the bedroom of Solange Robillard, Ellen O'Hara's mother, a dainty, cold, high-nosed French-woman, who spared neither her children nor her servants their just punishment for any infringement of decorum. She had been Ellen's mammy and had come with her from Savannah to the up-country when she married. Whom Mammy loved, she chastened. And, as her love for Scarlett and her pride in her were enormous, the chastening process was practically continuous.</p> | <p>They called her Mammy. Always. Some days I like that. Some days when it was kind of like we—she and me—had a secret against them, the planting people, I like it. Different days, when it feels she wasn't big enough to have a name, I hate it. I heard tell down the years they compared her to an elephant. They shouted down to their ancestors: she was as big as an elephant with tiny dark round eyes. But she wasn't big enough to own a name. To me she was as big as a house. Big as two houses. I'd be scared to be that.</p> <p>Scared to be bigger than a minute and a snap of dark fingers. "She's no bigger than a minute," Mammy would say, snapping her thick, strong-as-branches, fingers, stealing words from him whose watch Garlic inherited. Him who was my Daddy and never gave her or me nothing like time, Planter...</p> <p>Even Other called Mammy out of her name, Other, who loved my mother; Other who ran to her Mammy like I never seen nobody run to anybody, or anything, for the more significant matter, ran to Mammy like she was couch and pillow, blanket and mattress, prayer and God...Other owns Mother by more than ink and law.</p> |



### Text Pair 3

| Excerpt from <i>Gone with the Wind</i> , pages 126-128                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Excerpt from <i>The Wind Done Gone</i> , pages 44-46                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| <p>"What is it?" he repeated. "A secret to tell me?"</p> <p>Suddenly she found her tongue and just as suddenly all the years of Ellen's teachings fell away, and the forthright Irish blood of Gerald spoke from his daughter's lips.</p> <p>"Yes—a secret. I love you."...</p> <p>"Ashley, do you care—you do, don't you?"</p> <p>"Yes," he said dully. "I care."</p> <p>If he had said he loathed her, she could not have been more frightened. She plucked at his sleeve, speechless.</p> <p>"Scarlett," he said, "can't we go away and forget that we have ever said these things?"</p> <p>"No," she whispered. "I can't. What do you mean? Don't you want to—to marry me?"</p> <p>He replied, "I'm going to marry Melanie."</p> | <p>I'm trying to remember about that time and get it straight. R. had gone to the picnic barbeque at Twelve Slaves Strong as trees, gone to do a little business he told me. I believe now that he went there to see her. Other had gone in the hopes of getting Dreamy Gentleman to ask for her hand in marriage. But that was not to be, and everybody but Other had seen it a long time coming.</p> <p>Dreamy Gentleman had made up his mind to marry his cousin, Mealy Mouth, a flat-chested slip of a girl who would never ask more from marriage that family...</p> <p>If Other could have seen how tenderly Dreamy Gentleman valued loyalty and silence and how roughly he disdained feminine hunger and passion, she would not have made the drive to Twelve Slaves Strong as Trees</p> |

**Text Pair 4**

| Excerpt from <i>Gone with the Wind</i> , page 958                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Excerpt from <i>The Wind Done Gone</i> , page 167                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
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| <p>She had gone back to Tara once in fear and defeat and she had emerged from its sheltering walls strong and armed for victory. What she had done once, somehow—please God, she could do again! How, she did not know. She did not want to think of that now. All she wanted was a breathing space in which to hurt, a quiet place to lick her wounds, a haven in which to plan her campaign. She thought of Tara and it was as if a gentle cool hand were stealing over her heart. She could see the white house gleaming welcome to her through the reddening autumn leaves, feel the quiet hush of the country twilight coming down over her like a benediction, feel the dews falling on the acres of green bushes starred with fleecy white, see the raw color of the red earth and the dismal dark beauty of the pines on the rolling hills...</p> <p>She stood for a moment remembering small things, the avenue of dark cedars leading to Tara, the banks of cape jessamine bushes, vivid green against the white walls, the fluttering white curtains. And</p> <p>Mammy would be there. Suddenly she wanted Mammy desperately, as she had wanted her when she was a little girl, wanted the broad bosom on which to lay her head, the gnarled black hand on her hair. Mammy, the last link with the old days.</p> | <p>I Have tried to forget the place I was sent from, Cotton Farm, and the house in which I was born, Tata. If Sherman had burned it down to the ground, I believed I would not have labored in vain...</p> <p>Tata rises from the middle of Cotton Farm surrounded by its fields of sorrow. It is hard to get out of the carriage in this territory of truth and illusion.</p> <p>The wide front doors are flanked by window—side-lights, we call them. Over the door is the half-circle of a red Ventian glass fanlight; the diamond-shaped muntins surrounding the front door hold blue glass. "Muntins;" Lady taught me that word. I was born in a world of colored light and flickering shadows. I was born in the kitchen of a great house.</p> |





# Inspired Highlighter

## *Moby Dick*

### Novel & Adaptation

### Text Pairs / Facilitator Copy

#### **Directions** (Grades 9-12)

For this activity, you will compare a source text, *Moby Dick*, with an “inspired-by” work, “Moby Dick,” a stage adaptation

- **Step 1:** Read the Background information below.
- **Step 2:** Read the passages from the source text. Using the “Authorship Tools” Glossary, highlight the text for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which the film adaptation uses *different* authorship tools from those used in the original work. For example, highlight if the story is told from a different point of view.
- **Step 4:** Next, fill out the Authors’ Inspiration Grid for each text pair. For each authorship tool, note the ways similarities and differences between the original and “inspired-by” work. Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### **Background**

Published in 1851, Herman Melville's classic novel follows sailor Ishmael's journeys aboard a whaling ship. In the book, Captain Ahab leads his crew on a quest to kill the white whale Moby Dick, which took his leg in an earlier voyage. As it has been read over the years, the whale in the story has been seen as symbolic of different things, ranging from individual goals and struggles to broader social issues. The passage below is from the opening monologue by Ishmael, who tells the story from his perspective. In



the passages from the stage adaptation, the playwright, Ricardo Pitts-Wiley, switches between a word-for-word retelling of the original story with a parallel telling of the story set in the present day and in the inner city. The present-day cast is made up of a gang of teens that has just lost one of its members, Pip, to a drug-related killing. It becomes clear that their white whale is the cocaine trade that they are a part of, and several of the characters mirror those in the book.

### Authors' Inspiration Grid Answer Key

In this pair, character, plot, setting, form, theme, and diction are the key authorship tools students should have identified.

Characters:

- Ahab and Alba are similar names, their dialogue is interspersed, their roles in the story are similar, etc.

Plot:

- The plots are similar.

Setting:

- *Moby Dick* is set on a whaling ship at sea in the mid-19th century. The stage adaptation is partially set in an urban, contemporary context.

Form:

- *Moby Dick* is a novel; the adaptation is a play.

Theme:

- While elements such as setting have changed, the themes are consistent across both texts. Ask the students to consider how that compares to the use of new themes to transform a text.

Diction:

- The adaptation uses modern slang.

Inspiration or Plagiarism?:

- This is a good example of inspiration. This source text is in the public domain.

### Notes for Teacher/Facilitator

The passages on the following pages have been highlighted with embedded comments, serving as a “cheat sheet” of what students might highlight. The comments provide more in-depth discussion of the Authorship Tools—and point to some key issues that could be included in class discussion.



## Text Pair

Excerpt from *Moby Dick* by Herman Melville (Bantam Books, 1981), pages 17-18, 20-21

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see?—Posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. Some leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these are all landsmen; of week days pent up in lath and plaster—tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they here?

But look! here come more crowds, pacing straight for the water, and seemingly bound for a dive. Strange! Nothing will content them but the extremest limit of the land; loitering under the shady lee of yonder warehouses will not suffice. No. They must get just as nigh the water as they possibly can without falling in. And there they stand—miles of them—leagues. Inlanders all, they come from lanes and alleys, streets and avenues—north, east, south, and west. Yet here they all unite. Tell me, does the magnetic virtue of the needles of the compasses of all those ships attract them thither?

[...]

Stephen Schultze 5/27/09 11:46 AM

Comment [1]: **Diction:**

Note the direct copying of this text in the adaptation below.

Stephen Schultze 3/6/11 8:45 PM

Comment [2]: **Plot and Setting:**

Melville foreshadows the obsession of Ishmael and Ahab here. The movement here is from city to ocean. Note the altered pattern in the adaptation.



Again, I always go to sea as a sailor, because they make a point of paying me for my trouble, whereas they never pay passengers a single penny that I ever heard of. On the contrary, passengers themselves must pay. And there is all the difference in the world between paying and being paid. The act of paying is perhaps the most uncomfortable infliction that the two orchard thieves entailed upon us. But **BEING PAID**,—what will compare with it? The urbane activity with which a man receives money is really marvellous, considering that we so earnestly believe money to be the root of all earthly ills, and that on no account can a monied man enter heaven. Ah! how cheerfully we consign ourselves to perdition!

Finally, I always go to sea as a sailor, because of the wholesome exercise and pure air of the fore-castle deck. For as in this world, head winds are far more prevalent than winds from astern (that is, if you never violate the Pythagorean maxim), so for the most part the Commodore on the quarter-deck gets his atmosphere at second hand from the sailors on the fore-castle. He thinks he breathes it first; but not so. In much the same way do the commonalty lead their leaders in many other things, at the same time that the leaders little suspect it. But wherefore it was that after having repeatedly smelt the sea as a merchant sailor, I should now take it into my head to go on a whaling voyage; this the invisible police officer of the Fates, who has the constant surveillance of me, and secretly dogs me, and influences me in some unaccountable way—he can better answer than any one else. And, doubtless, my going on this whaling voyage, formed part of the grand programme of Providence that was drawn up a long time ago. It came in as a sort of brief interlude and solo between more extensive performances. I take it that this part of the bill must have run something like this:

"GRAND CONTESTED ELECTION FOR THE PRESIDENCY OF THE UNITED STATES.

"WHALING VOYAGE BY **ONE** ISHMAEL.

"BLOODY BATTLE IN AFFGHANISTAN."

---

Excerpt from "Moby Dick, Adapted for the Stage" by Ricardo Pitts-Wiley (2007)

**The lights rise on Ahab of old.** *One of his legs has disappeared below the floor of the upper stage. With a knife he stabs helplessly at something that is large and alive. He continues to stab at the unseen things amid his screams and the sound of breaking bones and cloth ripping.*

Stephen Schultze 3/6/11 8:45 PM

Comment [3]: **Diction:**

The diction is very different than the modern speech in the adaptation.

Stephen Schultze 5/27/09 11:46 AM

Comment [4]: **Diction:**

Note that most of this text is also repeated in the adaptation.

Stephen Schultze 10/15/10 9:51 AM

Comment [5]: **Form:**

This opening differ from the original book. It relate to his goals for this version's story structure and the unique abilities of the stage compared to a novel.



*On the lower stage a young man enters. He is running, but seems to be in slow motion. Something large and alive is chasing him. He draws a handgun and fires in all directions. The young man empties his clip. There is silence. Then suddenly shots ring out from all directions. The man falls dead.*

*The lights rise again on Ahab. The stump of his severed leg is now wrapped and bloody. He screams.*

Ahab

There she blows. Thar she blows. Now die, die, die

*Six young pall bearers enter carrying a figure covered with a color flag. The word ONE is embroidered on the flag. A young woman follows. The young woman goes to the fallen man and holds him weeping. She is inconsolable.*

Alba

I should have never left you by yourself Pip. I couldn't save you, but I will avenge you. I'll make him pay...

*The lights rise on Que*

Que

In my world nobody expects to live a long time. So me and my goons, we call ourselves the **ONE**, we live hard and fast and try to never be bored. Time is too short to give up any of it to being bored. A while back I started to write down some of the wild stuff that happens to the ONE. The things we have to go through to protect our section of the city, our hood. We are young and thug, well organized and well strapped. We make our way dealing. We make enough cake to live like we want to for as long as we can. None of us are forced to flip burgers or work like a slaves for somebody else and still live from paycheck to paycheck. We try not to get too close to anything but the hood, which we love. We don't get close to anybody but each other. Which is all that we have most of the time. Everything was cool, until Pip, the crew leaders little brother decided to take some our product and sell it himself, to show Alba, his big sister, that he belonged. He didn't belong. But WhiteThing didn't know that and he didn't care...

*The lights rise on Ishmael reading a newspaper*

FloresAn 10/15/10 9:51 AM

Comment [6]: **Character**

Stephen Schultze 3/6/11 8:45 PM

Comment [7]: **Character:**

The author of this adaptation setting us up to see parallels between Ahab and Alba. We see similar names, their dialogue is interspersed, their roles in the story are similar, etc.

Christina McCarroll 3/6/11 8:45 PM

Deleted: .

Stephen Schultze 10/15/10 9:51 AM

Comment [8]: **Theme:**

This "one" may be related to the "ONE ISHMAEL" in the book.



Ishmael

'Grand Contested Election for the Presidency of the United States

'BLOODY BATTLE IN AFFGHANISTAN'

The lights rise on Stu reading a newspaper

Stu

'Grand Contested Election for the Presidency of the United States

'BLOODY BATTLE IN AFFGHANISTAN'

If it wasn't for the sports section, I swear, the news would be the same everyday.

Stephen Schultze 3/6/11 8:45 PM

Comment [9]: **Diction:**

The author of this adaptation has removed the one line of the original text that read "Whaling voyage by one Ishmael". If you were creating this adaptation and wanted to include but adapt that headline, what would it say?

Stephen Schultze 10/15/10 9:51 AM

Comment [10]: **Setting:**

Is it important that it occurs this early in the story, and that Stu explicitly comments that there are such strong parallels between present and past?



# Inspired Highlighter

## *Moby Dick*

### Novel & Adaptation

### Text Pairs / Student Copy

#### Directions

For this activity, you will compare a source text, *Moby Dick*, with an “inspired-by” work—a stage adaptation of the novel.

- **Step 1:** Read the Background information below.
- **Step 2:** Read the passages from the source text, *Moby Dick*, and from the script for the stage adaptation. Using the “Authorship Tools” Glossary as a reference, highlight the text pairs for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which the “inspired-by” author used *different* authorship tools from those used in the original work. For example, highlight if the story is told from a different point of view.
- **Step 4:** Next, fill out the Authors’ Inspiration Grid for the text pair. For each key authorship tool, note the similarities and differences between the original and “inspired-by” work. (NOTE: Not all Authorship Tools will be relevant to the text passages provided.) Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.

#### Background

Published in 1851, Herman Melville’s classic novel follows sailor Ishmael’s journeys aboard a whaling ship. In the book, Captain Ahab leads his crew on a quest to kill the white whale Moby Dick, which took his leg in an earlier voyage. As it has been read over the years, the whale in the story has been seen as symbolic of different things, ranging from individual goals and struggles to broader social issues. The passage below is from the opening monologue by Ishmael, who tells the story from his perspective.



In the passages from the stage adaptation, the playwright, Ricardo Pitts-Wiley, switches between a word-for-word retelling of the original story with a parallel telling of the story set in the present-day and in the inner city. The present-day cast is made up of a gang of teens that has just lost one of its members, Pip, to a drug-related killing. It becomes clear that their white whale is the cocaine trade that they are a part of, and several of the characters mirror those in the book.





## Text Pair

Excerpt from *Moby Dick* by Herman Melville (Bantam Books, 1981), pages 17-18, 20-21

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

There now is your insular city of the Manhattoes, belted round by wharves as Indian isles by coral reefs—commerce surrounds it with her surf. Right and left, the streets take you waterward. Its extreme downtown is the battery, where that noble mole is washed by waves, and cooled by breezes, which a few hours previous were out of sight of land. Look at the crowds of water-gazers there.

Circumambulate the city of a dreamy Sabbath afternoon. Go from Corlears Hook to Coenties Slip, and from thence, by Whitehall, northward. What do you see?—Posted like silent sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries. Some leaning against the spiles; some seated upon the pier-heads; some looking over the bulwarks of ships from China; some high aloft in the rigging, as if striving to get a still better seaward peep. But these are all landsmen; of week days pent up in lath and plaster—tied to counters, nailed to benches, clinched to desks. How then is this? Are the green fields gone? What do they here?

But look! here come more crowds, pacing straight for the water, and seemingly bound for a dive. Strange! Nothing will content them but the extremest limit of the land; loitering under the shady lee of yonder warehouses will not suffice. No. They must get just as nigh the water as they possibly can without falling in. And there they stand—miles of them—leagues. Inlanders all, they come from lanes and alleys, streets and avenues—north, east, south, and west. Yet here they all unite. Tell me, does the magnetic virtue of the needles of the compasses of all those ships attract them thither?

[...]



Again, I always go to sea as a sailor, because they make a point of paying me for my trouble, whereas they never pay passengers a single penny that I ever heard of. On the contrary, passengers themselves must pay. And there is all the difference in the world between paying and being paid. The act of paying is perhaps the most uncomfortable infliction that the two orchard thieves entailed upon us. But BEING PAID,—what will compare with it? The urbane activity with which a man receives money is really marvellous, considering that we so earnestly believe money to be the root of all earthly ills, and that on no account can a monied man enter heaven. Ah! how cheerfully we consign ourselves to perdition!

Finally, I always go to sea as a sailor, because of the wholesome exercise and pure air of the fore-castle deck. For as in this world, head winds are far more prevalent than winds from astern (that is, if you never violate the Pythagorean maxim), so for the most part the Commodore on the quarter-deck gets his atmosphere at second hand from the sailors on the fore-castle. He thinks he breathes it first; but not so. In much the same way do the commonalty lead their leaders in many other things, at the same time that the leaders little suspect it. But wherefore it was that after having repeatedly smelt the sea as a merchant sailor, I should now take it into my head to go on a whaling voyage; this the invisible police officer of the Fates, who has the constant surveillance of me, and secretly dogs me, and influences me in some unaccountable way—he can better answer than any one else. And, doubtless, my going on this whaling voyage, formed part of the grand programme of Providence that was drawn up a long time ago. It came in as a sort of brief interlude and solo between more extensive performances. I take it that this part of the bill must have run something like this:

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Excerpt from "Moby Dick, Adapted for the Stage" by Ricardo Pitts-Wiley (2007)

*The lights rise on Ahab of old. One of his legs has disappeared below the floor of the upper stage. With a knife he stabs helplessly at something that is large and alive. He continues to stab at the unseen things amid his screams and the sound of breaking bones and cloth ripping.*



*On the lower stage a young man enters. He is running, but seems to be in slow motion. Something large and alive is chasing him. He draws a handgun and fires in all directions. The young man empties his clip. There is silence. Then suddenly shots ring out from all directions. The man falls dead.*

*The lights rise again on Ahab. The stump of his severed leg is now wrapped and bloody. He screams.*

Ahab

There she blows. Thar she blows. Now die, die, die

*Six young pall bearers enter carrying a figure covered with a color flag. The word ONE is embroidered on the flag. A young woman follows. The young woman goes to the fallen man and holds him weeping. She is inconsolable.*

Alba

I should have never left you by yourself Pip. I couldn't save you, but I will avenge you. I'll make him pay...

*The lights rise on Que*

Que

In my world nobody expects to live a long time. So me and my goons, we call ourselves the ONE, we live hard and fast and try to never be bored. Time is too short to give up any of it to being bored. A while back I started to write down some of the wild stuff that happens to the ONE. The things we have to go through to protect our section of the city, our hood. We are young and thug, well organized and well strapped. We make our way dealing. We make enough cake to live like we want to for as long as we can. None of us are forced to flip burgers or work like a slaves for somebody else and still live from paycheck to paycheck. We try not to get to close to anything but the hood, which we love. We don't get close to anybody but each other. Which is all that we have most of the time. Everything was cool, until Pip, the crew leaders little brother decided to take some our product and sell it himself, to show Alba, his big sister, that he belonged. He didn't belong. But WhiteThing didn't know that and he didn't care...

*The lights rise on Ishmael reading a newspaper*



Ishmael

'Grand Contested Election for the Presidency of the United States

'BLOODY BATTLE IN AFFGHANISTAN'

The lights rise on Stu reading a newspaper

Stu

'Grand Contested Election for the Presidency of the United States

'BLOODY BATTLE IN AFFGHANISTAN'

If it wasn't for the sports section, I swear, the news would be the same everyday.



# Inspired Highlighter

## *Sloppy Firsts and Second Helpings and How Opal Mehta Got Kissed, Got Wild, and Got a Life*

### Text Pairs / Facilitator Copy

#### **Directions** (Grades 9-12)

For this activity, you will compare the source text, *Sloppy Firsts and Second Helpings*, with an “inspired-by” text, *How Opal Mehta Got Kissed, Got Wild and Got a Life*.

- **Step 1:** Read the Background information below.
- **Step 2:** Read the passages from *Sloppy Firsts and Second Helpings* and those from *Opal Mehta*. Using the “Authorship Tools” Glossary as a reference, highlight the text pairs for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which *Opal Mehta* uses *different* authorship tools from those used in *Sloppy Firsts and Second Helpings*. For example, highlight if the story is told from a different point of view
- **Step 4:** Next, fill out the Authors’ Inspiration Grid for each text pair. For each key authorship tool, note the similarities and differences between the original and “inspired-by” works. (NOTE: Not all Authorship Tools will be relevant to the text passages provided.) Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.



## Background

*Sloppy Firsts* is narrated by 16 year old Jessica Darling, whose best friend moves away from her hometown in New Jersey. With her best friend gone, Jessica has to adapt on her own to her school and to classmates with very different personalities from hers. The events of the novel take place during the year 2000. *Second Helpings* continues Jessica's story through her senior year of high school. (Adapted from Wikipedia:

[http://en.wikipedia.org/wiki/How\\_Opal\\_Mehta\\_Got\\_Kissed,\\_Got\\_Wild,\\_and\\_Got\\_a\\_Life](http://en.wikipedia.org/wiki/How_Opal_Mehta_Got_Kissed,_Got_Wild,_and_Got_a_Life))

*Opal Mehta* tells the story of an academically oriented Indian-American girl who, after being told by a Harvard admissions person that she isn't well rounded, works hard to become a typical American teen—ultrasocial, shopping- and boy-obsessed, and carelessly hip. (Adapted from Wikipedia:

[http://en.wikipedia.org/wiki/Kaavya\\_Viswanathan](http://en.wikipedia.org/wiki/Kaavya_Viswanathan))

## Authors' Inspiration Grid Answer Key:

In this pair, character, diction/style, and point of view are the key authorship tools students should have identified.

Character:

- The main characters' names are different, but Bridget and Priscilla seem very similar in other ways.

Diction/style:

- The diction and style are very similar.

Point of View:

- The points of view are the same.

Inspiration or Plagiarism?:

- Opal Mehta is an example of plagiarism. The author, Kaavya Viswanathan, was accused of plagiarizing portions of her novel from both of McCafferty's novels as well as other sources.
- Opal Mehta is also in copyright violation to the source. Unlike the other text pairs, Viswanathan's work does not acknowledge similarities between her work and McCafferty's books; rather, Viswanathan uses McCafferty's authorship tools without major changes or acknowledgement. Ask the students how this differs from other cases, i.e. Alice Randall's acknowledgement of her source in her author notes.
- For more information about the case, please see the following sources:  
<http://www.thecrimson.com/article.aspx?ref=512948>



[http://www.nytimes.com/2006/04/25/books/25book.html?\\_r=1&oref=slogin](http://www.nytimes.com/2006/04/25/books/25book.html?_r=1&oref=slogin)

[http://en.wikipedia.org/wiki/Kaavya\\_Viswanathan#Plagiarism](http://en.wikipedia.org/wiki/Kaavya_Viswanathan#Plagiarism)

## Notes for Teacher/Facilitator

The passages on the following pages have been highlighted with embedded comments, serving as a "cheat sheet" of what students might highlight. The comments provide more in-depth discussion of the Authorship Tools— and point to some keys issues that could be included in class discussion.

## Text Pairs

(From Wikipedia: [http://en.wikipedia.org/wiki/Kaavya\\_Viswanathan](http://en.wikipedia.org/wiki/Kaavya_Viswanathan).)

**NOTE:** Because Opal Mehta was pulled by its publisher after accusations of plagiarism surfaced, the book is no longer in general circulation. The passages below represent a direct comparison of McCafferty's and Viswanathan's texts, which make the case for plagiarism quite compelling.

| Excerpts from <i>Sloppy Firsts and Second Helpings</i>                                                                                                                                                                                                                                    | Excerpts from <i>How Opal Mehta Got Kissed, Got Wild and Got a Life</i>                                                                                                                                                                                                                                                                                                      |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| "Bridget is my age and lives across the street. For the first twelve years of my life, these qualifications were all I needed in a best friend. But that was before Bridget's braces came off and her boyfriend Burke got on, before Hope and I met in our seventh grade Honors classes." | "Priscilla was my age and lived two blocks away. For the first fifteen years of my life, those were the only qualifications I needed in a best friend. We had bonded over our mutual fascination with the abacus in a playgroup for gifted kids. But that was before freshman year, when Priscilla's glasses came off, and the first in a long string of boyfriends got on." |
| "Though I used to see him sometimes at Hope's house, Marcus and I had never, ever acknowledged each other's existence before. So I froze, not knowing whether I should (a) laugh (b) say something (c) ignore him and keep on walking."                                                   | "Though I had been to school with him for the last three years, Sean Whalen and I had never acknowledged each other's existence before. I froze, unsure of (a) what he was talking about and (b) what I was supposed to do about it."                                                                                                                                        |
| "He's got dusty reddish dreads that a girl could never run her hands through. His eyes are always half-shut. His lips are usually curled in a semi-smile, like he's in on a big joke that's being played on you but you don't know it yet."                                               | "He had too-long shaggy brown hair that fell into his eyes, which were always half shut. His mouth was always curled into a half smile, like he knew about some big joke that was about to be played on you."                                                                                                                                                                |
| "Tanning was the closest that Sara came to having a hobby, other than gossiping, that is. Even the webbing between her fingers was the color of coffee without cream. Even for someone with her Italian heritage and dark coloring, it was unnatural and                                  | "It was obvious that next to casual hookups, tanning was her extracurricular activity of choice. Every visible inch of skin matched the color and texture of her Louis Vuitton backpack. Even combined with her dark hair and Italian heritage,                                                                                                                              |

FloresAn 5/27/09 12:11 PM

Comment [1]: **Character:**

Does changing a character's name constitute real literary change?

FloresAn 5/27/09 12:11 PM

Comment [2]: **Diction, character.**

FloresAn 5/27/09 12:11 PM

Comment [3]: **Style, Diction**

FloresAn 5/27/09 12:11 PM

Comment [4]: **Style, Diction**



|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| alienlike."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | she looked deep-fried."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| "He was invading my personal space, as I had learned in Psych. class, and I instinctively sunk back into the seat. That just made him move in closer. I was practically one with the leather at this point, and unless I hopped into the backseat, there was nowhere else for me to go."                                                                                                                                                                                                                                                                                                                                                                                                                      | "He was definitely invading my personal space, as I had learned in Human Evolution class last summer, and I instinctively backed up till my legs hit the chair I had been sitting in. That just made him move in closer, until the grommets in the leather embossed the backs of my knees, and he finally tilted the book toward me."                                                                                                                                                                                                                                                                                                                                                    |
| "Finally, four major department stores and 170 specialty shops later, we were done."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | "Five department stores, and 170 specialty shops later, I was sick of listening to her hum along to Alicia Keys..."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| "Throughout this conversation, Manda acted like she couldn't have been more bored. She lazily skimmed her new paperback copy of Reviving Ophelia—she must have read the old one down to shreds. She just stood there, popping another piece of Doublemint, or reapplying her lip gloss, or slapping her ever-present pack of Virginia Slims against her palm. (Insert oral fixation jokes, here, here and here.) Her hair—usually dishwater brown and wavy—had been straightened and bleached the color of sweet corn since the last time I saw her...Just when I thought she had maxed out on hooter hugeness, it seemed that whatever poundage Sara had lost over the summer had turned up in Manda's bra." | "The other HBz acted like they couldn't be more bored. They sat down at a table, lazily skimmed heavy copies of Italian Vogue, popped pieces of Orbit, and reapplied layers of lip gloss. Jennifer, who used to be a bit on the heavy side, had dramatically slimmed down, no doubt through some combination of starvation and cosmetic surgery. Her lost pounds hadn't completely disappeared, though; whatever extra pounds she'd shed from her hips had ended up in her bra. Jennifer's hair, which I remembered as dishwater brown and riotously curly, had been bleached Clairol 252: Never Seen in Nature Blonde. It was also so straight it looked washed, pressed and starched." |
| "But then he tapped me on the shoulder, and said something so random that I was afraid he was back on the junk."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | "...he tapped me on the shoulder and said something so random I worried that he needed more expert counseling than I could provide."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| "He smelled sweet and woody, like cedar shavings."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | "...I had even begun to recognize his cologne (sweet and woody and spicy, like the sandalwood key chains sold as souvenirs in India.)"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| "...but in a truly sadomasochistic dieting gesture, they chose to buy their Diet Cokes at Cinnabon."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | "In a truly masochistic gesture, they had decided to buy Diet Cokes from Mrs. Fields..."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| "'Omigod!' shrieked Sara, taking a pink tube top emblazoned with a glittery Playboy bunny out of her shopping bag."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | "...I was sick of listening to her hum along to Alicia Keys, and worn out from resisting her efforts to buy me a pink tube top emblazoned with a glittery Playboy bunny."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| "By the way, Marcus wore a T-shirt that said THURSDAY yesterday, and FRIDAY today."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | "He was wearing an old, faded gray sweatshirt that said 'Tuesday' on it. Except that today was Thursday."                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

FloresAn 5/27/09 12:11 PM

Comment [5]: **Style, Diction**

FloresAn 5/27/09 12:11 PM

Comment [6]: **Diction**

FloresAn 5/27/09 12:11 PM

Comment [7]: **Diction**

FloresAn 5/27/09 12:11 PM

Comment [8]: **Style, diction**

FloresAn 5/27/09 12:11 PM

Comment [9]: **Diction**

FloresAn 5/27/09 12:11 PM

Comment [10]: **Diction**

FloresAn 5/27/09 12:11 PM

Comment [11]: **Diction**

FloresAn 5/27/09 12:12 PM

Comment [12]: **Diction:**

Here, Viswanathan borrows a phrase, but uses it in a new context, which is not that different from the other examples where the entire context is the same.

FloresAn 5/27/09 12:11 PM

Comment [13]: **Diction**

FloresAn 5/27/09 12:12 PM

Comment [14]: **Diction**





# Inspired Highlighter

## *Sloppy Firsts and Second Helpings and How Opal Mehta Got Kissed, Got Wild, and Got a Life*

### Text Pairs / Student Copy

#### Directions

For this activity, you will compare the source texts, *Sloppy Firsts and Second Helpings*, with an “inspired-by” text, *How Opal Mehta Got Kissed, Got Wild, and Got a Life*.

- **Step 1:** Read the Background information below.
- **Step 2:** Read the passages from *Sloppy Firsts and Second Helpings* and those from *Opal Mehta*. Using the “Authorship Tools” Glossary as a reference, highlight the text pairs for the use of *similar* authorship tools. For example, you could highlight the use of the same characters.
- **Step 3:** Highlight (in another color) the ways in which *Opal Mehta* uses *different* authorship tools from those used in *Sloppy Firsts and Second Helpings*. For example, highlight if the story is told from a different point of view
- **Step 4:** Next, fill out the Authors’ Inspiration Grid for each text pair. For each key authorship tool, note the similarities and differences between the original and “inspired-by” works. (NOTE: Not all Authorship Tools will be relevant to the text passages provided.) Finally, indicate whether or not the “inspired-by” work is plagiarism or inspiration, and your reasoning for your choice.



## Background

*Sloppy Firsts* is narrated by 16-year-old Jessica Darling, whose best friend moves away from her hometown in New Jersey. With her best friend gone, Jessica has to adapt on her own to her school and to classmates with very different personalities from hers. The events of the novel take place during the year 2000. *Second Helpings* continues Jessica's story through her senior year of high school. (Adapted from Wikipedia:

[http://en.wikipedia.org/wiki/How\\_Opal\\_Mehta\\_Got\\_Kissed,\\_Got\\_Wild,\\_and\\_Got\\_a\\_Life](http://en.wikipedia.org/wiki/How_Opal_Mehta_Got_Kissed,_Got_Wild,_and_Got_a_Life))

*Opal Mehta* tells the story of an academically oriented Indian-American girl who, after being told by a Harvard admissions person that she isn't well rounded, works hard to become a typical American teen—ultrasocial, shopping- and boy-obsessed, and carelessly hip. (Adapted from Wikipedia:

[http://en.wikipedia.org/wiki/Kaavya\\_Viswanathan](http://en.wikipedia.org/wiki/Kaavya_Viswanathan).)



## Text Pairs

(From Wikipedia: [http://en.wikipedia.org/wiki/Kaavya\\_Viswanathan](http://en.wikipedia.org/wiki/Kaavya_Viswanathan).)

| Excerpts from <i>Sloppy Firsts and Second Helpings</i>                                                                                                                                                                                                                                    | Excerpts from <i>How Opal Mehta Got Kissed, Got Wild and Got a Life</i>                                                                                                                                                                                                                                                                                                      |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| "Bridget is my age and lives across the street. For the first twelve years of my life, these qualifications were all I needed in a best friend. But that was before Bridget's braces came off and her boyfriend Burke got on, before Hope and I met in our seventh grade Honors classes." | "Priscilla was my age and lived two blocks away. For the first fifteen years of my life, those were the only qualifications I needed in a best friend. We had bonded over our mutual fascination with the abacus in a playgroup for gifted kids. But that was before freshman year, when Priscilla's glasses came off, and the first in a long string of boyfriends got on." |
| "Though I used to see him sometimes at Hope's house, Marcus and I had never, ever acknowledged each other's existence before. So I froze, not knowing whether I should (a) laugh (b) say something (c) ignore him and keep on walking."                                                   | "Though I had been to school with him for the last three years, Sean Whalen and I had never acknowledged each other's existence before. I froze, unsure of (a) what he was talking about and (b) what I was supposed to do about it."                                                                                                                                        |
| "He's got dusty reddish dreads that a girl could never run her hands through. His eyes are always half-shut. His lips are usually curled in a semi-smile, like he's in on a big joke that's being played on you but you don't know it yet."                                               | "He had too-long shaggy brown hair that fell into his eyes, which were always half shut. His mouth was always curled into a half smile, like he knew about some big joke that was about to be played on you."                                                                                                                                                                |
| "Tanning was the closest that Sara came to having a hobby, other than gossiping, that is. Even the webbing between her fingers was the color of coffee without cream. Even for someone with her Italian heritage and dark coloring, it was unnatural and alienlike."                      | "It was obvious that next to casual hookups, tanning was her extracurricular activity of choice. Every visible inch of skin matched the color and texture of her Louis Vuitton backpack. Even combined with her dark hair and Italian heritage, she looked deep-fried."                                                                                                      |
| "He was invading my personal space, as I had learned in Psych. class, and I instinctively sunk back into the seat. That just made him move in closer. I was practically one with the leather at this point, and unless I hopped into the backseat, there was nowhere else for me to go."  | "He was definitely invading my personal space, as I had learned in Human Evolution class last summer, and I instinctively backed up till my legs hit the chair I had been sitting in. That just made him move in closer, until the grommets in the leather embossed the backs of my knees, and he finally tilted the book toward me."                                        |
| "Finally, four major department stores and 170 specialty shops later, we were done."                                                                                                                                                                                                      | "Five department stores, and 170 specialty shops later, I was sick of listening to her hum along to Alicia Keys..."                                                                                                                                                                                                                                                          |
| "Throughout this conversation, Manda acted like she couldn't have been more bored. She lazily skimmed her new paperback copy of <i>Reviving</i>                                                                                                                                           | "The other HBz acted like they couldn't be more bored. They sat down at a table, lazily skimmed heavy copies of <i>Italian Vogue</i> , popped pieces of                                                                                                                                                                                                                      |



|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Ophelia—she must have read the old one down to shreds. She just stood there, popping another piece of Doublemint, or reapplying her lip gloss, or slapping her ever-present pack of Virginia Slims against her palm. (Insert oral fixation jokes, here, here and here.) Her hair—usually dishwater brown and wavy—had been straightened and bleached the color of sweet corn since the last time I saw her...Just when I thought she had maxed out on hooter hugeness, it seemed that whatever poundage Sara had lost over the summer had turned up in Manda's bra."</p> | <p>Orbit, and reapplied layers of lip gloss. Jennifer, who used to be a bit on the heavy side, had dramatically slimmed down, no doubt through some combination of starvation and cosmetic surgery. Her lost pounds hadn't completely disappeared, though; whatever extra pounds she'd shed from her hips had ended up in her bra. Jennifer's hair, which I remembered as dishwater brown and riotously curly, had been bleached Clairol 252: Never Seen in Nature Blonde. It was also so straight it looked washed, pressed and starched."</p> |
| <p>"But then he tapped me on the shoulder, and said something so random that I was afraid he was back on the junk."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <p>"...he tapped me on the shoulder and said something so random I worried that he needed more expert counseling than I could provide."</p>                                                                                                                                                                                                                                                                                                                                                                                                     |
| <p>"He smelled sweet and woody, like cedar shavings."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <p>"...I had even begun to recognize his cologne (sweet and woody and spicy, like the sandalwood key chains sold as souvenirs in India.)"</p>                                                                                                                                                                                                                                                                                                                                                                                                   |
| <p>"...but in a truly sadomasochistic dieting gesture, they chose to buy their Diet Cokes at Cinnabon."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | <p>"In a truly masochistic gesture, they had decided to buy Diet Cokes from Mrs. Fields..."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <p>"'Omigod!' shrieked Sara, taking a pink tube top emblazoned with a glittery Playboy bunny out of her shopping bag."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>"...I was sick of listening to her hum along to Alicia Keys, and worn out from resisting her efforts to buy me a pink tube top emblazoned with a glittery Playboy bunny."</p>                                                                                                                                                                                                                                                                                                                                                                |
| <p>"By the way, Marcus wore a T-shirt that said THURSDAY yesterday, and FRIDAY today."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>"He was wearing an old, faded gray sweatshirt that said 'Tuesday' on it. Except that today was Thursday."</p>                                                                                                                                                                                                                                                                                                                                                                                                                                |



# Inspired Highlighter

## Authorship Tools Glossary

### Point of View

The perspective or vantage point from which a story is told. Three commonly used Point of Views are first person, omniscient 3rd person, and limited 3rd person. In stories told in the first person point of view, the narrator is a character in the story and makes references to himself or herself with the 1st person pronoun 'I.' In the two kinds of 3rd person, the narrator uses 3rd person pronouns and there is no 'I' telling the story. In stories told from the omniscient point of view, the narrator knows and tells what the characters know and think. In stories with the limited 3rd person point of view, the narrator relates the inner thoughts and feelings of only one character and everything is viewed from this character's perspective. (Literature, Bronze Edition. Englewood Cliffs, NJ: Prentice Hall, 1989.)

### Theme

Central message of a work that reveals insight into life. (Literature, Bronze Edition. Englewood Cliffs, NJ: Prentice Hall, 1989.)

### Character

Person or animal who takes part in the action of literary work. (Literature, Bronze Edition. Englewood Cliffs, NJ: Prentice Hall, 1989.)

### Setting

Time and place of the action. The time includes not only the historical period—the past, present, or future—but also the year, the season, the time of day, and even the weather. The place may be a specific country, state, region, community, neighborhood, building, institution or home. Details such as dialect, clothing, customs, and modes of transportation are often used to establish setting. (Literature, Bronze Edition. Englewood Cliffs, NJ: Prentice Hall, 1989.)



## Plot

The sequence of events in a literary work. In most novels, dramas, short stories, and narrative poems the plot involves both characters and a central conflict. (Literature, Bronze Edition. Englewood Cliffs, NJ: Prentice Hall , 1989.)

## Form

This refers to the type of creative work. Forms include: poems, plays, short stories, or novels, film, music.

## Diction

Word choice. A writer's diction can be a major determinant of his/her style. Diction can be described as formal or informal, abstract or concrete, plain or ornate, ordinary or technical. (The English Tradition. Englewood Cliffs, NJ: Prentice Hall, 1991.)

## Style

A writer's style is his/her typical way of writing. Determinants of a writer's style include his/her formality, use of figurative language, use of rhythm, typical grammatical patterns, typical sentences length, and typical methods of organization. (The English Tradition. Englewood Cliffs, NJ: Prentice Hall, 1991.)



# Inspired Highlighter Authors' Inspiration Grid

## Directions

Each participant should complete his/her own grid. Using the Authorship Tools Glossary sheet as a reference, compare the source text with the inspired-by work in terms of the Authorship Tools. (Note: Not all authorship tools will be relevant to the text passages provided.)



Text Pair:

Authorship Tools

Point of View:

Theme:

Character:

Setting:

Plot:

Form:

Diction:

Style:

What are the similarities in how each authorship tool is used?

What are the differences?

Is this a case of Inspiration or Plagiarism? Why?





# Inspired Highlighter Facilitator's Simulation

## Simulation Model

Comparison of Character and Diction in Sloppy Firsts and Second Helpings by Megan McCafferty and How Opal Mehta Got Kissed, Got Wild and Got a Life by Kaavya Viswanathan.

Megan McCafferty

"Bridget is my age and lives across the street. For the first twelve years of my life, these qualifications were all I needed in a best friend. But that was before Bridget's braces came off and her boyfriend Burke got on, before Hope and I met in our seventh grade Honors classes."

Kaavya Viswanathan

"Priscilla was my age and lived two blocks away. For the first fifteen years of my life, those were the only qualifications I needed in a best friend. We had bonded over our mutual fascination with the abacus in a playgroup for gifted kids. But that was before freshman year, when Priscilla's glasses came off, and the first in a long string of boyfriends got on."

FloresAn 5/19/11 1:15 PM

Comment [1]: The **character** names are different, but are very similar in their background and actions.

FloresAn 5/19/11 1:15 PM

Comment [2]: The **diction** is almost identical in this sentence.

FloresAn 5/19/11 1:15 PM

Comment [3]: The **Diction** is very similar.

**Text Pair:**

*Sloppy Firsts and Second Helpings* by Megan McCafferty, and *How Opal Mehta Got Kissed, Got Wild and Got a Life* by Kaavya Viswanathan.

| Authorship Tools | What are the <u>similarities</u> in how each authorship tool is used? | What are the <u>differences</u> ?     |
|------------------|-----------------------------------------------------------------------|---------------------------------------|
| Point of View:   |                                                                       |                                       |
| Theme:           |                                                                       |                                       |
| Character:       | The main characters, Bridget and Priscilla, seem very similar.        | Some characters' names are different. |
| Setting:         |                                                                       |                                       |
| Plot:            |                                                                       |                                       |
| Form:            |                                                                       |                                       |
| Diction:         | The Diction is very similar.                                          |                                       |
| Style:           |                                                                       |                                       |

**Is this a case of Inspiration or Plagiarism? Why?**

Plagiarism. Viswanathan only changes minor details and uses the ideas and structure of McCafferty's work.



# Inspired Highlighter Student Simulation

**Text Pairs** (from Wikipedia: [http://en.wikipedia.org/wiki/Kaavya\\_Viswanathan](http://en.wikipedia.org/wiki/Kaavya_Viswanathan))

Megan McCafferty, *Sloppy Firsts*

"Bridget is my age and lives across the street. For the first twelve years of my life, these qualifications were all I needed in a best friend. But that was before Bridget's braces came off and her boyfriend Burke got on, before Hope and I met in our seventh grade Honors classes."

Kaavya Viswanathan, *How Opal Mehta Got Kissed, Got Wild and Got a Life*

"Priscilla was my age and lived two blocks away. For the first fifteen years of my life, those were the only qualifications I needed in a best friend. We had bonded over our mutual fascination with the abacus in a playgroup for gifted kids. But that was before freshman year, when Priscilla's glasses came off, and the first in a long string of boyfriends got on."

**Text Pair:**

McCafferty and Viswanathan

**Authorship Tools**

Point of View:

Theme:

Character:

Setting:

Plot:

Form:

Diction:

Style:

What are the similarities in how each authorship tool is used?What are the differences?**Is this a case of Inspiration or Plagiarism? Why?**



# Inspired Highlighter

## Supplementary Text Pair Questions

**NOTE:** The following questions address sub-themes related to inspiration—such as cultural re-appropriation, elements of fan fiction, and the meaning of adaptation. These questions can be used to supplement the basic discussion questions.

### ***Jane Eyre and Wide Sargasso Sea***

1. Caribbean post-slavery society is not a theme in *Jane Eyre*. What does a fuller treatment of this theme add to the story and the characters of Jane Eyre, Rochester, and Bertha?
2. Jane herself is a formidable female character written by a famous female author. Does Rhys's Bertha align with Bronte's original depictions of women? How do you think Bronte would feel about Rhys' perspective on Bronte's characterizations? Does the original author's intent for their work and their characters matter when creating an inspired-by text?
3. Instead of writing a book about her own family's experiences in her native Dominica, Rhys chose to overlay her narrative on the iconic *Jane Eyre*. Would a novel of her family's story be as powerful? Why or why not? What are the advantages of creating an inspired text of a famous work? What are the disadvantages?
4. Rhys writes from Bertha's (and sometimes Mr. Rochester's) perspective. How does a change in perspective transform the inspiration? How does telling the story from a different perspective change your thoughts about the characters?

### ***Gone with the Wind and The Wind Done Gone***

1. Randall's book, while referencing the characters and plot from *Gone with the Wind*, tells a new story—the story of Cynara, a freed slave. What is powerful about retelling, and re-imagining, this famous story from a different perspective? How does telling the story from a different perspective change your thoughts about the original characters and story?



2. Randall, in her afterword, acknowledges *Gone with the Wind* "for making me think." Does her retelling inspire more thought? Is it important to rethink the value and perspectives of original works, even iconic works like *Gone with the Wind*, through inspired-by texts?
3. Do you think the fame of *Gone with the Wind*, and its romantic portrait of the American South, affected how readers felt about *The Wind Done Gone*?
4. At the time of the copyright controversy, Michael Eric Dyson, a communications professor at DePaul University, told CNN: "I think African-American people have the right to write their own history...A literary myth needs another literary myth to supplant it." Do cultural groups who have been marginalized in classic creative works have a right to create inspired-by works that address their culture?
5. Twenty famous artists and intellectuals took Alice Randall's side stating: "The discussion of the painful legacy of slavery is ongoing among American citizens across the nation...Now is the time for the American public to hear another perspective on this legend." How should the original creation be weighed against larger social and community concerns?

### **Cross Comparison: *The Wind Done Gone* and *Wide Sargasso Sea***

1. *The Wind Done Gone* and *Wide Sargasso Sea* tell parallel stories to those found in the iconic source texts, both focusing on marginal groups—women and African Americans. How should the intent, narrative, and author of the original text be considered when the inspired-by text addresses the important considerations of important social issues, such as race, gender, and class? How should the fact that marginal voices are often ignored in iconic literature be considered?
2. Randall is an African American and Rhys is a Creole white Caribbean (with much the same heritage as Bertha/Antoinette). Does knowing their racial and ethnic backgrounds change your perspectives on their rights to create an inspired by text? Why or why not?

### ***Moby Dick* and *Moby Dick* (Stage Adaptation)**

1. When the author of the *Moby Dick* stage adaptation quotes directly from Melville's book, is this plagiarism?
2. Is it more or less plagiarism when it's a direct copying of the text vs. copying story structure or other elements?



3. Melville's text is old enough that it is no longer protected under copyright and is considered free to use and in the "public domain." If it were still within its copyright term, should the adaptation's uses be permissible? What if Melville didn't agree?
4. Melville built upon many older stories, themes, and characters. Does that have implications for what uses he permits of his own work?
5. Is plagiarism an accurate term when describing adaptations, or is the genre of adaptation immune from that critique?
6. In adaptations is there an obligation to stay true, in at least some respect, to the original text and author?
7. When does an adaptation become simply "inspired by" another text, or is there a line between adaptation and re-envisioning?

### **Emma and Clueless**

1. What do you think is the intent/purpose of Heckerling's adaptation? (Entertainment? Criticism? Parody?) How (well) does she accomplish her purpose? How well does it coincide with the intent and purpose of Austen's *Emma*?
2. What responsibility, if any, does Heckerling have to Austen's original text? To the author?
3. Is plagiarism an accurate term when describing adaptations, or is the genre of adaptation immune from that critique?
4. In adaptations is there an obligation to stay true, in at least some respect, to the original text and author? Does "Clueless" stay close enough to Austen's original text? Does it stray too far?
5. When does an adaptation become simply "inspired by" another text, or is there a line between adaptation and re-envisioning? How far towards re-envisioning *Emma* does Heckerling go?
6. Does "Clueless" add anything new to Austen's work? Are any new insights/perspectives offered to the viewer?

### **Cross Comparison: Moby Dick (Stage Adaptation) and Clueless**

Both adaptations move the setting of their source texts. *Clueless* shifts in setting from 1800's England to 1990s Los Angeles, CA. *Moby Dick* shifts in setting from an 1800's whaling boat to modern-day urban America. While they retain many of the same themes, how does a change in setting affect the adaptation and story it tells?



## ***How Opal Mehta Got Kissed, Got Wild and Got a Life and Sloppy Firsts and Second Helpings***

1. Kaavya Viswanathan, author of *Opal Mehta*, was a student at Harvard University when the plagiarism scandal broke. She was allowed to continue attending the university, despite its strict expulsion policy regarding plagiarism, because the plagiarism was not related to her academic work. Is this fair?
2. Does plagiarism affect the original author? Does it change the value of their authorship?
3. Author Malcolm Gladwell wrote a defense of Viswanathan on his blog, arguing that teen lit is a genre that borrows from lots of preexisting teen lit books. Does the quality of the plagiarized source matter? (For the blog post see:  
<http://gladwell.typepad.com/gladwellcom/2006/04/viswanathangate.html>)





# Ad Men<sup>1</sup>

John M. Francis and Andrea Flores, The GoodPlay Project

## Facilitator's Guide

### **Lesson Overview** (Grades 7-12)

Authorship: The process of creating original work.

Ownership: Holding the legal rights to creative work.

While these may seem like simple concepts, in the complex world of new media, authorship and ownership are increasingly muddled. Who owns remixed songs? Who should be compensated? What responsibility does a remixer have to the original content and creator? This lesson addresses the process of authorship by considering issues of authorial intent, ownership standards over creative works, and issues of authorial responsibility to the public, to his/her content, and to the community at large.

In Ad Men, students role-play as advertising project managers on a campaign promoting vegetarianism for the Vegetable Growers of America (VGA). The VGA wants a high-impact, creative, controversial print-and-billboard campaign for use in several major publications and on billboards nationwide. In the lesson, students will choose photos for the campaign and create tag lines for the photos that promote the VGA's message creatively. This lesson allows students to explore how using media for purposes other than the original artist intended can have unexpected consequences.

Ethical thinking skills highlighted in this lesson:

- **Roles and Responsibilities**—It is important for content creators to understand the responsibilities they assume when they disseminate content to an audience.
- **Perspective-Taking**—As ethical participants online, content creators should consider the perspectives of their intended audiences, the broader community, and, if they are remixers, they should think carefully about the effects that their creation may have on the intended purpose of the original content and its creator.

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<sup>1</sup> The term “ad men” is shorthand for advertising executives. The title is inspired by “Mad Men,” an AMC television program about advertising executives—most of them male—who worked on Madison Avenue in New York, New York, in the 1950s and 1960s.



New media literacies highlighted in this lesson:

- Appropriation—the ability to meaningfully sample and remix media content.
- Performance—the ability to adopt alternative identities for the purpose of improvisation and discovery.
- Negotiation—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.

## Learning Objectives

After this lesson, students should be able to:

- Identify the ethical dimensions of appropriating and creating new content, which involves consideration of the audience, the people/objects represented within the content, the values and intent of the original creator, and the copyright system.
- Understand an individual's rights and responsibilities as a creator and consumer of

## Materials Used

- “Big, Little and Small (BLS) Advertising Agency Memo” Student Instructions and Photo Worksheet
- Ownership Glossary
- Markers
- Construction Paper
- Scissors and Glue
- Optional: “BLS Extension Activity” Memo (Student Instructions and Music Worksheet)



## Lesson Introduction

- 1.** Start the lesson with a class discussion. Ask students to describe examples of appropriation that they have witnessed or performed themselves. Consider the following questions to guide the discussion:
  - Have you ever used pictures found online for personal use? (For example, to put in a school report or to use on your Facebook pages.)
  - Have you ever used music in a similar way? (For example, have you ever used songs to create a remix or mash-up, have you ever put a song on your Facebook page?)
  - Have you ever heard about other people using music or pictures in this way?
  - Describe to the class that this use of existing content in a new context or to create something new is called appropriation.
- 2.** Next, talk through ownership, returning to students' own personal use. Consider the following questions to guide the discussion:
  - When you've used music or images you found somewhere online, do you ever think about who owns the song/image?
  - Do you ever think about whether or not it is appropriate to use someone else's work for your own purposes?
  - Have you ever heard discussion or debates about whether or not you can/should use images or music in this way?
  - Describe to the class that this lesson puts together the skill of appropriation and the concept of ownership to think about what is "appropriate appropriation." In this lesson, we as a class will think about how to use media we find online for our own creations in an ethical way. This means that we will think about what it means to appropriate appropriately and responsibly.
- 3.** Finally, students will need to have a basic understanding of the copyright system in order to complete this activity. You may use the "Ownership Glossary" to discuss and explore the



following terms with them: commercial use, public domain, Creative Commons. For more in-depth information and curriculum on copyright law, please see:

- The Berkman Center for Internet and Society at Harvard University and eIFL.net's Copyright for Librarians Curriculum:  
[http://cyber.law.harvard.edu/copyrightforlibrarians/Main\\_Page](http://cyber.law.harvard.edu/copyrightforlibrarians/Main_Page)
- The Media Education Lab at Temple University's Copyright and Fair Use Curriculum:  
<http://mediaeducationlab.com/teaching-about-copyright-and-fair-use>

## Lesson Instruction

1. Divide the class into groups with 4 students each. Each group will role-play as a creative team for the advertising agency. Hand out BLS Memo and read through instructions. OPTIONAL: You may also have students choose six images that they have found on their own to use instead of those provided on the worksheet.
2. Allow approximately 20–25 minutes for students to choose a photo and create a tagline for their groups' ad campaigns.
3. Group presentations of campaigns to the class: Students should describe why they chose their photos and taglines.
4. The class votes on the best ad campaign.
5. Lead a class discussion on the issues of appropriation and creator responsibility using the Lesson Discussion Questions below as a guide.
6. If there is time, present and discuss the alternate scenario (below).

## Lesson Discussion Questions

1. The FFA (Future Farmers of America) Flickr photo is in a public album and is available for commercial purposes under its license. The photos are clearly intended to highlight the livestock-raising lifestyle, but seem to be personal snapshots from a local cattle show. Is it appropriate to use the public photos, even though they seem personal in nature?



2. The FFA photo pictures a young woman who raises cows for agricultural purposes, including for slaughter. Given that this campaign is promoting vegetarianism, is it appropriate to use the photo?
3. The stock photo of the smoking cowboy evokes both the Marlboro Man and the Stetson Man. Both serve as iconic images of cowboys. The Marlboro Man is also one of the most famous ad campaigns in the world. Given the high-profile nature of those images in the advertising world, would it be fair for you, an ad executive at a different company, to evoke another company's work?
4. The photographer took the picture of the smoking cowboy when she was working on an anti-smoking campaign. Does the intent of the photographer matter in deciding whether or not to use this picture? Additionally, as an employee of B.L.S. In most circumstances, work produced as part of the employer-employee relationship is owned by the agency. If her photos are used in more than one campaign, she does not receive additional compensation for her work. Is this fair?
5. The Flickr steak photo is part of an album about how to prepare flank steak. How would its use in an anti-beef campaign affect its original purpose? Is it appropriate to use? Why or why not?
6. The stock photo of the cow doesn't appear to have any particular symbolic significance. Does that make it more or less acceptable to use in the ad campaign?
7. The cow statues are religious symbols used in the decoration of a temple. Given this important cultural significance, should they be used in an ad campaign? Does the content of the campaign make a difference? Why or why not?
8. The beef cut diagram is intended as a helpful tool for workers in the industry and for beef consumers. Even though the image itself is under the public domain, it symbolizes one view of cattle: that they are for eating. Does this make its use in an anti-beef campaign more powerful? Does it make it less appropriate?
9. For all the photos, what might be the consequences of using these creative works? For example, how might the public react? How might the original creator react? How would the VGA react? How would the owners of the content react? How would you consider all of these different stakeholders? Might these reactions affect the effectiveness/mission of the campaign?



## Alternative Scenario

At some point in the class discussion, present this alternative scenario:

In response to your campaign, the Beef Producers Association (BPA) has hired your agency to create a campaign in response, promoting beef consumption.

1. What would you do differently? How would this change your perspective on the images/music?
2. Cattle-Show Image: The Flickr photo remains public, and the BPA's message is more closely aligned with the lifestyle of the young farmer. Is its use in this campaign more appropriate? Why or why not?
3. Hindu-Temple Image: The cow is considered sacred in the Hindu religion and eating beef is therefore prohibited. Would use of this image be appropriate in a BPA campaign? Why or why not? Is it any more or less appropriate than use in the VGA campaign?
4. Flank-Steak Image: The purpose of this image is more closely aligned with the intent of the BPA campaign. Is its use in this campaign more appropriate? Why or why not?
5. Dairy-Cow and Smoking-Cowboy Images: Does the appropriateness of using these images change in the context of a pro-beef campaign?

## Optional Extension Activity

In order to encourage students to think about issues of copyright, fair use, and appropriation in the context of other media types, this extension activity asks students to create a television campaign for the VGA including music. As with the images in the main activity, students must consider the effectiveness of the song for the pro-vegetarianism message, the original intent and context of the song, and the cost of the use of the music as well as the benefits to the owners of the music (artists, record companies, etc.).

Music samples are not included with the casebook, but versions of the songs can be easily found on YouTube:

- "Home on the Range": <http://www.youtube.com/watch?v=oKBqz6FWvlo>
- "Hoedown": <http://www.youtube.com/watch?v=cqah1rucyRg>
- "Psycho Killer": <http://www.youtube.com/watch?v=l5zFsy9VldM>



- “Save Me”: <http://www.youtube.com/watch?v=bNbTC6xLVg0>

As with the images, students may be tasked with finding their own sets of songs from which to narrow down a final selection. Use the Lesson Instructions and Lesson Discussion Questions from the main activity as a basis for the extension activity.

## Concluding Takeaways

- As appropriators and potential content creators, youth have a responsibility to consider the perspectives of the creators of source materials, the subjects depicted in their work, their audiences, and the broader community (including unintended audiences). While it is impossible to predict the reactions of all communities or potential uses of creative work, content creators should reflect on how their creations might be received by others.
- While creators have a responsibility to others, they also have rights granted to them by social norms and the legal system. Youth should be aware of their rights under copyright law and exercise them in a responsible manner—that is, in a way that balances their right to credit and compensation with an openness to sharing knowledge and contributing to the creative process of others.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Identify the ethical dimensions of appropriating and creating new content, which involves consideration of the audience, the people/objects represented within the content, the values and intent of the original creator, and the copyright system.
- Understand an individual's rights and responsibilities as a creator and consumer of content.

### Assessment Questions (Optional)

- Name something you've appropriated online. How did you use it? How did the original creator intend for his/her content to be used? Reflect on whether your use of the content respected the rights of the original creator.
- Give an example of appropriating content online in a creative, fair, and responsible way. Be sure to consider the audience, the people/objects represented within the content, the values and intent of the original creator, and the copyright system.
- Give an example of appropriating content online in an inappropriate way. Be sure to consider the audience, the people/objects represented within the content, the values and intent of the original creator, and the copyright system.



**Big, Little, and Small Advertising Agency**  
**10 Madison Avenue**  
**New York, New York**

To All B.L.S. Creative Teams:

The Vegetable Growers of America have hired us to create a high impact, creative, and controversial print and billboard campaign promoting vegetarianism for use in several major publications and on billboards nationwide.

We have gone through hundreds of potential images for the campaign and narrowed our options down to six. It is your job to make the final decision on which of the six images to use. The photos, along with their source information, are in this packet. Choose a photo based on its effectiveness for a pro-vegetarian message, but be sure to also consider the photo's original context and license. When you've picked one, come up with an innovative tagline.

Don't let us down!

Sincerely,

A. Big, B. Little, and C. Small

**Big, Little, and Small Advertising agency**  
**10 Madison Avenue**  
**New York, New York**

Hey there Creative Teams,

It's Frida from the photo department. I'm here to help you out on the big VGA campaign.

The Photo Team and I came up with these 6 images for the VGA print campaign. We've included their source information here. Make sure you know those source descriptions backwards and forwards to fill out the paperwork below for the legal department. For each photo, we need to you answer the following three questions so that we don't run into any legal issues with the photos.

1. What is the **original context** of the photos? Meaning, **what was it used for and/or what does it show?**
2. **Who created the photo?** You know, who snapped the flash button?
3. **How is the photo licensed?** Is it available for public use via creative commons, in the public domain, a copyrighted pay for use stock photo, or otherwise? Meaning, **who has permission to use it and who gets paid for its use?**
4. How effective is the photo for the campaign? Why is the photo effective? Or why not?

See you in the Cafeteria,  
Frida

---

PHOTO BOOK  
For Creative Teams' Eyes Only

***Photo 1: Cattle Show, Flickr***



Original Context: \_\_\_\_\_

Creator and Licensing: \_\_\_\_\_

How effective? Why or why not?: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Okay, Frida here. Photo 1 comes to us from Flickr, the photo sharing site on the web. This photo is in a public album, created by a member of the Future Farmers of America (FFA), and is licensed through **Creative Commons**, an organization that provides tools for people to mark their work with the creative freedoms they want it to carry. For example, some photos online are licensed in such a way that they can't be used for commercial purposes (to make money). Don't worry here, though, because this photo is marked available for commercial purposes. We don't really know if this young farmer was aware her FFA chapter made these photos available for commercial use. Ain't that blue-ribbon cow a beaut'?

***Photo 2: Hindu Temple, Stock Copyrighted***



Original Context: \_\_\_\_\_

Creator and Licensing: \_\_\_\_\_

How effective? Why or why not?: \_\_\_\_\_

\_\_\_\_\_

On to photo 2. We can buy some images called **stock photos**. Well, technically, we buy the license. See, the company that owns the copyright sold us a license, an agreement that we will pay to use the photo in our advertising campaigns. Don't forget to credit them! That's part of the deal. This photo comes from Pronto Pictures; it would cost \$1,500 to use in a print campaign in magazines with 1 million subscribers—\$3,00 for 10 million subscribers. The image shows Sri Mariamman Hindu Temple in Singapore. For Hindus, the cows hold special significance as religious icons.

***Photo 3: Dairy Cow, Owned by BLS***



Original Context: \_\_\_\_\_

Creator and Licensing: \_\_\_\_\_

How effective? Why or why not?: \_\_\_\_\_

\_\_\_\_\_

Photo 3 takes me back to my days on the dairy. It's by one of our in-house photographers, Fajah. That means, like the Pronto Pictures photo above that we own the copyright. If anyone wanted to use this photo of Bessie, we would license the photo to them for a fee depending on the use. Look at those big cow eyes!

***Photo 4: Smoking Cowboy, Copyrighted Stock***

Original Context: \_\_\_\_\_

Creator and Licensing: \_\_\_\_\_

How effective? Why or why not?: \_\_\_\_\_

\_\_\_\_\_

Photo 4 reminds me of something. He looks like that old campaign that other company did years ago. C'mon, you know it—the Marlboro Man. Anyway, this photo's copyright is owned by Light Meter Images. Light Meter Images has a library of images where they own the copyright and we would buy a license to use the photo in the campaign. It would cost \$2,000 dollars to use the photo in a print campaign in magazines with 10 million subscribers. That's a lot potential meat-eaters we could reach!

**Photo 5: Flank Steak, Flickr**



Original Context: \_\_\_\_\_

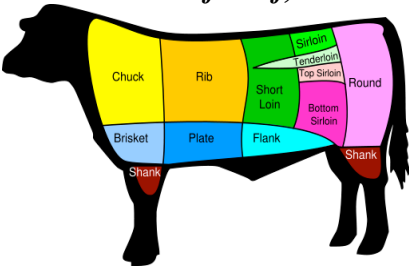
Creator and Licensing: \_\_\_\_\_

How effective? Why or why not?: \_\_\_\_\_

\_\_\_\_\_

Photo 5 looks yummy! It’s also from a public Flickr album, one on how to prepare flank steak. The album was posted by a local chef and is listed for commercial use under creative commons.

**Photo 6: Cuts of Beef, Public Domain**



Original Context: \_\_\_\_\_

Creator and Licensing: \_\_\_\_\_

How effective? Why or why not?: \_\_\_\_\_

\_\_\_\_\_

So, do you know your cuts of beef? Here’s a helpful primer. It’s **public domain**, meaning that this image is for public use for any purpose. There’s no author who we need to get permission from to use it or who will come knocking to claim their “cut.”



# Ownership Glossary

## Teacher Copy

### **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own. (For teacher-reference use with Inspired Highlighter, Diamonds and DJs, Fair Use and Public Domain Supplemental Lessons.)

### **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a fixed form, such as in print) certain rights to that work, its distribution, sale, and use for a limited period of time. Copyrights can be sold and transferred to other owners. Copyright owners have several main rights under the law. Owners can determine who (if anyone) may adapt the work into something new, perform the work in its current form, benefit financially from the work, and other related rights.

Copyright has several goals. First, copyright should promote the creation of new works by giving authors and copyright owners the ability to control their works and to profit from them. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users. Ideally, copyright strikes a balance between protecting an owner's rights to benefit from the ownership of the work and users' rights to use copyrighted materials for specific and limited purposes. Potentially, copyright can promote a culture of respect for ownership rights and allow for society to benefit from the production of new works. Most countries, including the United States, have copyright laws. (Use with Ad Men, Axis, Fair Use and Public Domain Supplemental Lessons.)

*Adapted from Wikipedia.org: <http://en.wikipedia.org/wiki/Copyright>*

### **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has ALL



*rights reserved*—meaning he/she can decide who uses, adapts, and performs his/her works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*.

Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only let *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes. (Use with Ad Men and Axis.)

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.

## **Fair Use:**

This term first refers to both a doctrine established by both legal precedence and in codified law (Copyright Act of 1976) that allows limited use of copyrighted materials without having to pay for use or ask permission for use. This doctrine tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. Not all uses of copyrighted materials are fair uses and when courts determine fair use, they attempt to consider the full background of the use and the context of the situation. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107). Though the doctrine was codified into statutory law, it is important to remember that judges still have leeway in making fair use decisions; therefore, predicting fair use can be very difficult.

Fair use and copyright are complicated. When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

- I. The purpose and character of the use
  - This factor most importantly refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge? Does it create something different from its source—something that tells



a story from a new perspective? This factor also refers to whether the use of the copyrighted material is for profit. Is the user making a large profit largely from the work of another creator?

## 2. The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

## 3. The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an appropriate amount of source material in relation to their new creation? This factor is particularly difficult because different creators need different amounts of materials for their creations.

## 4. Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use) (Use with Axis and Fair Use Supplemental Lesson.)

## Inspiration:

Inspiration refers to something that stimulates a creator to create. Creators can be inspired by nature, experiences, and even people. Often, creators are inspired by other creators' works. In these cases, creators find source materials for their works in others' creations and create a new, transformed text in part based on the source materials. For example, the author Jean Rhys wrote an original novel featuring some of the characters from *Jane Eyre*. Likewise, musicians often borrow from other works; for example, rappers often use samples from other songs. Creating a new "inspired-by" work can often



create rich works with new meanings, exploring important themes. For example, Kayne West's song about the ethics of the diamond trade, "Diamonds from Sierra Leone," features a sample from Shirley Bassey's song "Diamonds are Forever," the theme from a James Bond movie of the same name. Authors and creators use authorship tools—like the point of view from which the story is told or themes—to transform their source materials into original and meaningful works. There are several ways in which inspiration is different from plagiarism. First, "inspired-by" authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator. Second, sometimes "inspired-by" authors pay for the copyright rights to use others' copyrighted work except where their use is protected by fair use principles. Third, "inspired-by" authors transform their source material into something innovative using their authorship tools. (Use with Ad Men, Diamonds and DJs, Inspired Highlighter, Fair Use Supplemental Lesson.)

### **Mash-Up:**

A mash-up is a song created by putting together a preexisting vocal track and a preexisting instrumental track. A DJ's main work is identifying the two tracks and splicing them together. (For teacher-reference use with Diamonds and DJs.)

### **Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own. In academic work and in artistic work, plagiarism is a problem for many reasons. First, plagiarism does not give credit to a creator's work. Second, plagiarism is dishonest. Plagiarists take others' work and mislead consumers about the originality of their creation, its sources, and its authors. Finally, plagiarism can have consequences for the community. Knowledge and art depend upon creators learning from and building on each other's work and recognizing the contributions of others. When someone plagiarizes, it threatens all users' abilities to trace the contributions of creators. Plagiarism can have dire consequences—for example, many schools expel students who plagiarize, and for professional creators, there may be financial and legal repercussions for plagiarizing. (For more information and resources on plagiarism, see [www.Plagiarism.org](http://www.Plagiarism.org)) (Use with Inspired Highlighter, Ad Men.)





## Public Domain:

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not protected by copyright, or are no longer under copyright (for the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain, it can be used for any purpose—commercial or non-commercial. The author who uses a work in the public domain can add to it, reproduce it, and distribute it as he/she wishes without permission from the copyright owner and without having to pay for its use.

Laws governing what works are under the public domain vary by the type of media, when the work was created and copyrighted, and by each country's laws. Under current U.S. law, copyright expires for books 70 years after an author's death. For works for hire, anonymous, and pseudonymous works, the period of protection is 120 years from creation. Older works, published before 1977, are subject to different laws. Most literary works published before 1923 are in the public domain.

*Adapted from: [http://en.wikipedia.org/wiki/Public\\_domain](http://en.wikipedia.org/wiki/Public_domain) (Use with Axis, Highlighter, Ad Men, Public Domain Supplemental Lesson.)*

## Remixing:

A remix is a song created by putting together an original track and borrowing from a preexisting one. (For teacher-reference use with Diamonds and DJs.)

## Sampling:

A sample is a portion of a sound recording that is reused as an instrument or as a different sound recording in a song. (For teacher-reference use with Diamonds and DJs.)

## Transformative Works:

Transformative works are creative works by other authors rather than by the original creators. A transformative use is one that, in the words of the U.S. Supreme Court, "adds something new, with a further purpose, altering the [source] with new expression, meaning, or message." (Adapted from definition provided by Organization of Transformative Works.) (For teacher-reference use with Diamonds and DJs.)



# Ownership Glossary

## **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own.

## **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a “fixed” form, such as print) certain rights to that work, its distribution, sale, and use for a limited period of time. Owners have several rights under the law, including the right to determine who (if anyone) may adapt the work into something new, who may perform the work in its current form, who may benefit financially from the work, and other related rights. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users.

## **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has *ALL rights reserved*—meaning they can decide who uses their works, adapts their works, performs their works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*. Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only allow *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes.

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.



## Fair Use:

This term refers to a doctrine in copyright law that allows limited use of copyrighted materials without having to pay for use or ask permission for use. Fair use tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107).

When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

**1.** The purpose and character of the use

- This factor refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge?

**2.** The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

**3.** The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an "appropriate" amount of source material in relation to their new creation?

**4.** Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use)

**Inspiration:**

Inspiration refers to something that stimulates a creator to create, such as nature, experiences, people, or other creators' works. When inspired by others' work, creators find source materials to create new, transformed texts based, in part, on the source materials. Inspiration differs from plagiarism in the following ways:

1. Inspired authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator.
2. In certain cases, like sampling a part of a song, inspired authors sometimes pay for the copyright rights to use others' work.
3. Inspired authors transform their source material into something innovative.

**Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own.

**Public Domain:**

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not copyrighted, or are no longer under copyright (in the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain it can be used for any purpose—commercial or non-commercial—without permission from the copyright owner and without having to pay for their use.



# Supplemental Activity: Who Wants to be in the Public Domain?

Andrea Flores and John M. Francis, The GoodPlay Project; Steve Schultze and Lana Swartz, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 9-12)

This supplemental lesson introduces the legal concepts of copyright and the public domain. Students are asked to demonstrate their knowledge of what constitutes a copyrighted work and a work in the public domain by brainstorming a list and playing a game in which they must decide if a given work is in the public domain or is protected under copyright.

Ethical thinking skills highlighted in this lesson:

- **Roles and Responsibilities**—The role of creator involves many distinct responsibilities. The creators and users of content have responsibilities to their audiences, the broader community, and if they are using source content, to the original content and its creator.

New media literacies highlighted in this lesson:

- **Appropriation**—the ability to meaningfully sample and remix media content.
- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.



## Learning Objectives

After this lesson, students should be able to:

- Understand the intent of copyright (to promote the creation of new works by giving copyright owners the ability to control them and to profit from them for a limited time).
- Distinguish between a copyrighted work and a work in the public domain.
- Identify benefits and potential negative outcomes of having a work copyrighted.
- Identify benefits and potential negative outcomes of having a work in the public domain.

## Materials Used

For Students:

- "Ownership" Glossary
- "Is it Fair Use?" Worksheet

For Facilitator:

- Computer
- Clips:
  - <http://support.creativecommons.org/videos#gc> (Video entitled *Get Creative*, stop at 6:37)
- "Who Wants to be in the Public Domain?" Scenarios
- "Is it Fair Use?" Worksheet: Teacher Copy (Answer Key)

## Lesson Introduction

**NOTE:** The Lesson Introduction is similar to the Lesson Introduction for the Supplemental Activity *Is It Fair Use?*. If you have already done *Is It Fair Use?* with your students, skip to the main lesson.



To begin this lesson, ask your students if they have heard of copyright. What are some examples of things that can be copyrighted? (For example, books, music, movies.) What can't be copyrighted? (For example, ideas.) Copyright grants the copyright holder the right to make a profit from the work and to designate how his/her work is used by others. What impact do you think copyright would have on remixers, like the DJs and authors we've already discussed?

Let's watch the following video to find out more about copyright and how it affects people wanting to use other creators' works: <http://support.creativecommons.org/videos#gc> (Video is entitled "Get Creative," play until 6:37). As you watch the video, think about and be prepared to discuss the following questions:

- How does the video define copyright? Why do you think they define copyright in this way? Do they have motivations to define it in this way? What are they?
- How does it define the public domain?
- I'd also like you to think about the remix they mention at the beginning between The White Stripes and Steven MacDonald. How do the artists work together? How do they approach appropriation and copyright?

In today's lesson, we are going to learn more about copyright and what kinds of materials are in the public domain.

## Lesson Instructions

1. In order to complete the following activity, students should have an understanding of the vocabulary found in the "Ownership" Glossary. You may use the glossary as a starting point for introducing these concepts.
2. Group Brainstorm with the class, according to the concepts in the "Ownership" Glossary, creative works that are in the public domain and those that are copyrighted.
  - Examples:
    - Copyrighted—*Harry Potter* books, Kanye West Music, TV shows like "The Hills," "Gossip Girl," NBA game telecasts, "Sports Center"



- Public Domain—*Jane Eyre*, “Home on the Range,” some old movies like “The Panther’s Claw” (1942).

- **NOTE:** For a high-tech version, use <http://www.publicdomainflicks.com/> or <http://pdmdb.org/> to find public-domain movies online as a class.

**3.** Break the class into 2 teams.

**4.** In groups or as a whole class, play Who Wants to be in the Public Domain? After reading each scenario, ask students to decide whether or not the examples are in the public domain.

## Concluding Takeaways

Students should understand the definition of copyright—i.e., who is entitled to it, its requirements/restrictions, and what types of material it covers. They should understand that the intent of modern copyright is to promote the creation of new works by giving copyright holders the ability to control them and to profit from them for a limited time.

- Students should understand the definition of public domain—i.e., what categories of work fall under its purview and how those works can be used. They should understand that the public-domain designation represents a necessary precursor to copyright law. All copyrighted works originate in the public domain and return to the full public domain upon their expiration. Public domain, as a concept, acknowledges the fact that all creative works must at some point become part of the collective ownership of society.
- While copyright law and public domain both impose positive and negative restrictions on the use of creative work, they represent an attempt to balance the rights of the individual and the rights of society as a whole.





## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Understand the intent of copyright (to promote the creation of new works by giving copyright owners the ability to control them and to profit from them for a limited time).
- Distinguish between a copyrighted work and a work in the public domain.
- Identify benefits and potential negative outcomes of having a work copyrighted.
- Identify benefits and potential negative outcomes of having a work in the public domain.

### Assessment Questions (Optional)

- What is the purpose of copyright? How does it protect content creators?
- What could be lost with copyright law that is too strong?
- What categories of work fall under the purview of public domain, and how can those works be used?
- What are the benefits of having works in the public domain? Are there any drawbacks?



# Ownership Glossary

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*Adapted from Wikipedia.org: <http://en.wikipedia.org/wiki/Copyright>*

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*rights reserved*—meaning he/she can decide who uses, adapts, and performs his/her works, etc.—

Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*.

Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only let *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes. (Use with Ad Men and Axis.)

See <http://creativecommons.org/> for a complete list of specific rights and

<http://creativecommons.org/about/license/> for more information about licenses.

## **Fair Use:**

This term first refers to both a doctrine established by both legal precedence and in codified law (Copyright Act of 1976) that allows limited use of copyrighted materials without having to pay for use or ask permission for use. This doctrine tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. Not all uses of copyrighted materials are fair uses and when courts determine fair use, they attempt to consider the full background of the use and the context of the situation. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107). Though the doctrine was codified into statutory law, it is important to remember that judges still have leeway in making fair use decisions; therefore, predicting fair use can be very difficult.

Fair use and copyright are complicated. When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

- I. The purpose and character of the use
  - This factor most importantly refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge? Does it create something different from its source—something that tells



a story from a new perspective? This factor also refers to whether the use of the copyrighted material is for profit. Is the user making a large profit largely from the work of another creator?

## 2. The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

## 3. The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an appropriate amount of source material in relation to their new creation? This factor is particularly difficult because different creators need different amounts of materials for their creations.

## 4. Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use) (Use with Axis and Fair Use Supplemental Lesson.)

## Inspiration:

Inspiration refers to something that stimulates a creator to create. Creators can be inspired by nature, experiences, and even people. Often, creators are inspired by other creators' works. In these cases, creators find source materials for their works in others' creations and create a new, transformed text in part based on the source materials. For example, the author Jean Rhys wrote an original novel featuring some of the characters from *Jane Eyre*. Likewise, musicians often borrow from other works; for example, rappers often use samples from other songs. Creating a new "inspired-by" work can often



create rich works with new meanings, exploring important themes. For example, Kayne West's song about the ethics of the diamond trade, "Diamonds from Sierra Leone," features a sample from Shirley Bassey's song "Diamonds are Forever," the theme from a James Bond movie of the same name. Authors and creators use authorship tools—like the point of view from which the story is told or themes—to transform their source materials into original and meaningful works. There are several ways in which inspiration is different from plagiarism. First, "inspired-by" authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator. Second, sometimes "inspired-by" authors pay for the copyright rights to use others' copyrighted work except where their use is protected by fair use principles. Third, "inspired-by" authors transform their source material into something innovative using their authorship tools. (Use with Ad Men, Diamonds and DJs, Inspired Highlighter, Fair Use Supplemental Lesson.)

### **Mash-Up:**

A mash-up is a song created by putting together a preexisting vocal track and a preexisting instrumental track. A DJ's main work is identifying the two tracks and splicing them together. (For teacher-reference use with Diamonds and DJs.)

### **Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own. In academic work and in artistic work, plagiarism is a problem for many reasons. First, plagiarism does not give credit to a creator's work. Second, plagiarism is dishonest. Plagiarists take others' work and mislead consumers about the originality of their creation, its sources, and its authors. Finally, plagiarism can have consequences for the community. Knowledge and art depend upon creators learning from and building on each other's work and recognizing the contributions of others. When someone plagiarizes, it threatens all users' abilities to trace the contributions of creators. Plagiarism can have dire consequences—for example, many schools expel students who plagiarize, and for professional creators, there may be financial and legal repercussions for plagiarizing. (For more information and resources on plagiarism, see [www.Plagiarism.org](http://www.Plagiarism.org)) (Use with Inspired Highlighter, Ad Men.)



## Public Domain:

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not protected by copyright, or are no longer under copyright (for the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain, it can be used for any purpose—commercial or non-commercial. The author who uses a work in the public domain can add to it, reproduce it, and distribute it as he/she wishes without permission from the copyright owner and without having to pay for its use.

Laws governing what works are under the public domain vary by the type of media, when the work was created and copyrighted, and by each country's laws. Under current U.S. law, copyright expires for books 70 years after an author's death. For works for hire, anonymous, and pseudonymous works, the period of protection is 120 years from creation. Older works, published before 1977, are subject to different laws. Most literary works published before 1923 are in the public domain.

*Adapted from: [http://en.wikipedia.org/wiki/Public\\_domain](http://en.wikipedia.org/wiki/Public_domain) (Use with Axis, Highlighter, Ad Men, Public Domain Supplemental Lesson.)*

## Remixing:

A remix is a song created by putting together an original track and borrowing from a preexisting one. (For teacher-reference use with Diamonds and DJs.)

## Sampling:

A sample is a portion of a sound recording that is reused as an instrument or as a different sound recording in a song. (For teacher-reference use with Diamonds and DJs.)

## Transformative Works:

Transformative works are creative works by other authors rather than by the original creators. A transformative use is one that, in the words of the U.S. Supreme Court, "adds something new, with a further purpose, altering the [source] with new expression, meaning, or message." (Adapted from definition provided by Organization of Transformative Works.) (For teacher-reference use with Diamonds and DJs.)



# Ownership Glossary

## **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own.

## **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a “fixed” form, such as print) certain rights to that work, its distribution, sale, and use for a limited period of time. Owners have several rights under the law, including the right to determine who (if anyone) may adapt the work into something new, who may perform the work in its current form, who may benefit financially from the work, and other related rights. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users.

## **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has *ALL rights reserved*—meaning they can decide who uses their works, adapts their works, performs their works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*. Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only allow *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes.

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.



## Fair Use:

This term refers to a doctrine in copyright law that allows limited use of copyrighted materials without having to pay for use or ask permission for use. Fair use tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107).

When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

**1.** The purpose and character of the use

- This factor refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge?

**2.** The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

**3.** The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an "appropriate" amount of source material in relation to their new creation?

**4.** Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use)



**Inspiration:**

Inspiration refers to something that stimulates a creator to create, such as nature, experiences, people, or other creators' works. When inspired by others' work, creators find source materials to create new, transformed texts based, in part, on the source materials. Inspiration differs from plagiarism in the following ways:

1. Inspired authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator.
2. In certain cases, like sampling a part of a song, inspired authors sometimes pay for the copyright rights to use others' work.
3. Inspired authors transform their source material into something innovative.

**Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own.

**Public Domain:**

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not copyrighted, or are no longer under copyright (in the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain it can be used for any purpose—commercial or non-commercial—without permission from the copyright owner and without having to pay for their use.



# Supplemental Activity: Is It Fair Use?

Andrea Flores and John M. Francis, The GoodPlay Project; Steve Schultze and Lana Swartz, Project NML

## Facilitator's Guide

### **Lesson Overview** (Grades 11-12; Advanced classes in grades 9-10)

This supplemental lesson introduces fair use, a legal principle that allows limited use of copyrighted materials without permission from the copyright holder. Students are given two similar, semi-fictional scenarios and must decide whether each can be considered fair use. The class considers the implication of fair use to the processes of appropriation and creation. Students discuss the potential benefits and harms of this concept.

Ethical thinking skills highlighted in this lesson:

- **Reflection on Roles and Responsibilities:** The role of creator involves many distinct responsibilities. The creators and users of content have responsibilities to their audiences, the broader community, and if they are using source content, to the original content and its creator.

New media literacies highlighted in this lesson:

- **Appropriation**—the ability to meaningfully sample and remix media content.
- **Negotiation**—the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms.



## Learning Objectives

After this lesson, students should be able to:

- Understand the intent of copyright (to promote the creation of new works by giving copyright owners the ability to control them and to profit from them for a limited time).
- Describe the purpose of fair use (attempts to balance the rights of copyright owners and creators of new content and to safeguard against private censorship by copyright holders).
- Identify key factors to consider when deciding whether a given appropriation is fair use (e.g., purpose and character of the use, nature of the copyrighted work, amount and substantiality of the portion used, financial effects).

## Materials Used

For Students:

- "Ownership" Glossary
- "Is it Fair Use?" Worksheet: Group 1 and Group 2 versions

For Facilitator:

- Computer
- Clips:
  - "Remix Culture—Fair Use Is Your Friend." Play to 2:07 and from 6:17 to 6:37. From American University's Center for Social Media  
<http://www.youtube.com/watch?v=79h78azzauA&p=50A29721BA6ED06F&playnext=1&index=20>
  - Optional: "Fair(y) Use." Play from 6:22 from 8:14. From Professor Eric Faden of the Media Education Foundation  
[http://www.youtube.com/watch?v=CJn\\_jC4FNDo](http://www.youtube.com/watch?v=CJn_jC4FNDo).
- "Is it Fair Use?" Worksheet Teacher Copy (Answer Key)
- "Fair Use": Teacher Supplement

## Lesson Introduction

- I. **NOTE:** Part 1 of this Lesson Introduction is similar to the Lesson Introduction for the Supplemental Activity *Who Wants to be in the Public Domain?* If you have already done *Public*



*Domain* with your students, skip to part 2 of the Lesson Introduction.

To begin this lesson, ask your students if they have heard of copyright. What are some examples of things that can be copyrighted? (For example, books, music, movies.) What can't be copyrighted? (For example, ideas.) Copyright grants the copyright owner the right to make a profit from the work and to designate how his/her work is used by others. What impact do you think copyright would have on remixers, like the DJs and authors we've already discussed?

Let's watch the following video to find out more about copyright and how it affects people wanting to use other creators' works: <http://support.creativecommons.org/videos#gc> (Video is entitled "Get Creative," play until 6:37). As you watch the video, think about and be prepared to discuss the following questions:

- How does the video define copyright? Why do you think they define copyright in this way? Do they have motivations to define it in this way? What are they?
  - I'd also like you to think about the remix they mention at the beginning between The White Stripes and Steven MacDonald. How do the artists work together? How do they approach appropriation and copyright?
- 2.** Intro Discussion: Ask students whether they ever use material they find on the Internet on their Facebook/MySpace pages, on a blog, as a part of a music remix/mash-up, etc. What would you do if you used copyrighted materials? Do you always need permission?

Today we are going to learn about how to appropriate/use materials that aren't in the public domain through a concept called *fair use*.

Screen the "Remix Culture" video for the class. Ask students to consider the following questions as they watch and be ready to discuss them afterward.

- Peter Jaszi from American University Law School cites two main purposes of fair use. What are they and how does he explain them?
- 1.** Fair use is an attempt to balance the rights of copyright owners and creators of new content. On the one hand, owners can expect reasonable protection for creative works under the copyright system (i.e., control over their use, the right to financial compensation). On the other hand, it allows creators of new work the



right to use “old culture,” or copyrighted creations that have already been shared publicly.

2. Fair use is a safeguard against private censorship by copyright holders. This means that under certain circumstances, artists have the right to use copyrighted material in order to make critical commentary on an issue without the fear of legal action from the copyright holder.
- Peter Jaszi states that fair use is not a “blank check.” What are the three main limits on fair use that he cites?
    1. The use of copyrighted material must be transformative. This means that the new creator uses the source materials in a way that adds new meaning, points of view, or artistry to the original.
    2. The amount of copyrighted material used is proportional to the purpose of the creation. This means that the new creator should use only a portion of the original creation that seems reasonable in the scope of their work as a whole. In other words, did they take the whole thing and call it their own, or did they use only the parts that are most relevant to the message they are trying to get across?
    3. Always try to give credit to sources. Work that has already been published is easier to cite than work that has not already been “officially” revealed to the world. While it is not impossible to use unpublished work in a new creation, fair-use rights are harder to claim in such circumstances.
    4. While not mentioned by Jaszi, a fourth limitation on fair use relates to the financial effects on the original work. For example, does the new work cut off financial rewards for the original creator when he/she is trying to sell his/her work?

**NOTE:** for more resources on the concept of fair use to share with your class, you can screen Professor Eric Fadden’s “Fair(y) Use” video and/or review the definitions of fair use provided in the “Ownership” Glossary.

## Lesson Instructions

1. Break the class into groups of 4-5 students.



2. Hand out the “Is It Fair Use?” Worksheet. Give Group 1 worksheets to some groups and Group 2 worksheets to the others.
3. Groups complete the “Is It Fair Use?” Worksheet. They must decide, among themselves, if Sara’s case qualifies as fair use in terms of the four factors of fair use. Refer students to the “Ownership” Glossary if they get stuck on the terms or forget the four factors.
4. Group presentations by students on their cases for whether or not Sara’s work can be defended under fair use.
5. Group Discussion.

## Lesson Discussion Questions

Additional questions provided on the “Is It Fair Use?” Worksheet

1. For the scenario in groups 1 and 2, could Sara have made her creation without Damarkus’ photograph?
2. For group 1, what would have been lost if Sara couldn’t have used the photograph?
3. For group 2, at a broad scale, what consequences could you imagine if Sara were allowed to use the photograph?

## Concluding Takeaways

- Students should understand the definition of copyright—i.e., who is entitled to it, its requirements/restrictions, and what types of material it covers. They should understand that the intent of modern copyright is to promote the creation of new works by giving copyright owners the ability to control them and to profit from them for a limited time.
- Students should understand the definition of fair use—both its purpose, as a legal and creative balance between copyright holders and creators of new work, and the four-factor test that is used by the legal community to determine if a fair-use claim is valid.



## Assessment

Through participation in class activities and discussions and/or answers to optional assessment questions, students should demonstrate they can:

- Understand the intent of copyright (to promote the creation of new works by giving copyright owners the ability to control them and to profit from them for a limited time).
- Describe the purpose of fair use (attempts to balance the rights of copyright owners and creators of new content and to safeguard against private censorship by copyright holders).
- Identify key factors to consider when deciding whether a given appropriation is fair use (e.g., purpose and character of the use, nature of the copyrighted work, amount and substantiality of the portion used, financial effects).

### Assessment Questions (Optional)

- What is the purpose of copyright? How is it meant to benefit creators and society?
- What is the purpose of fair use? How is it meant to benefit creators and society?
- Name at least 2 factors to consider when deciding whether a given appropriation is fair use.



# Supplemental Lesson:

## Is it Fair Use?

### Worksheet Facilitator Copy

### Group 1 Key

#### **Sara and DaMarkus**

Sara is an artist in New York City. Ever since she was in high school, Sara has been interested in why some women have body-image problems. Recently, she has been exploring this interest in her art—looking at how body image is affected by media, such as fashion magazines. Sara recently made a plaster cast of her body and decided she would combine her own realistic painting of her body with an altered image of a model's legs from a photograph from a fashion magazine. She wanted to make a statement on how the media has distorted women's perceptions of what their bodies should look like.

DaMarkus is the Paris-based fashion photographer of the original photograph and the photo's copyright owner. His photograph features a model in an electric-lime-green bikini with 7-inch high heels walking next to a busy pool. All of the people in the pool are men who are looking at the model. DaMarkus licensed his photo for the magazine's swimsuit issue that illustrated how high fashion can make a woman desirable to others. He received \$1,500 for the photograph from the magazine. DaMarkus has not licensed his photo since and has no plans to. He hasn't felt any bad financial repercussions from Sara's use.

Sara used only the model's legs and altered the photo with her computer—elongating the legs, removing the background of the photo, and altering the colors to make the legs appear darker.

Sara's work was recently bought by a new traveling museum that brings exhibitions on body image to high schools across the country. Sara received \$2,000 from the museum for her work.

Is Sara's use fair use? Use the factors below to decide. (This case is loosely based on *Blanch vs. Koons*, 2005.)





## Factor 1: The Purpose and Character of the Use

This factor looks at the reasons behind the new creation. Is the new creation for educational use or is it for profit? Is it transformative? Transformative use means that the new creator uses the source materials in a way that adds new meaning, points of view, or artistry to the original. Transformative use has been defined by the courts as the prime consideration in deciding fair use.

Is Sara's work transformative? Does her work add a new perspective? Is it for a commercial use? An educational use? Both?

A: Sara's work is transformative—she expresses a very different theme in an innovative way. Sara's work was for her commercial benefit, but museums are broadly educational. Factor one is in Sara's favor.

Note: it may be difficult for students to weigh financial benefit against transformativeness in determining factor 1. Previous cases such as *Koons vs. Blanch* have given more weight to transformativeness over financial benefit.

## Factor 2: Nature of the Copyrighted Work

This refers to what the original work was intended to be. Was it creative or was it made for factual referencing? Is the work published? Fair use favors the use of factual, published works.

Was Damarkus' work published? Was it creative?

A: Damarkus' work was published and creative. Factor two would be in his favor. However, it is essential to impart to the class that Factor 1 is the most important factor.

## Factor 3: Amount and Substantiality of Portion Used

Factor 3 refers to how much the new creator used in their new creation. Did the new creator take an amount that seems reasonable in the scope of their work as a whole, or did they just copy the original creation? There is no set amount; rather, the appropriated part is considered in relation to the purpose of the work. For example, in parodies (works that mimic the appropriated sources), creators can use large, substantial portions of the source.

Is Sara's use of the legs in Damarkus' photo an appropriate appropriation? Is it substantial when considering her entire creation?

A: Sara used a reasonable amount of content. In order to make her point that the fashion industry affects women's body images, she needed to make a significant reference to the types of creations that



Damarkus' work represents. She also only used the legs featured in the photo, cutting out the pool, male models, and the rest of the model's body. Factor 3 favors Sara.

### **Factor 4: Financial Effects on the Original Work**

This factor examines what effect the new work has on financial value of the original work. Does the new work cut off financial rewards for the original creator when trying to sell his/her work?

Does Sara's creation impact the value of Damarkus' photograph? What are DaMarkus' plans for licensing his work?

A: DaMarkus hasn't felt any negative impacts on the market value of his work. He hasn't licensed the photo, illustrating that he didn't have plans for further use. DaMarkus received financial benefit for his work. Factor 4 favors Sara.

### **Decision: Fair Use?**

A: Sara's use is a fair use of copyrighted materials.

Regardless of fair use, what do you think about Sara's use? Do you think she and others should be able to create new, "inspired-by" works? How could copyright affect her and other creators' abilities to make creative, new works that address issues in the world we live in? How can copyright benefit creators? What do you think DaMarkus would think about his photo being used in the way? Should Sara consider Damarkus' role as a creator? Regardless of the factors, is her use "fair"? Explain your reasoning below.

A: The class will express many different opinions on this matter. Impart to your class that appropriations are very important benefits to society and culture. When people are able to build upon other creations, they add to general knowledge, open society up to reexamine ideas, and allow for new voices to enter the public. Copyright can restrict creators from making their appropriated creations—this could be limiting for creators. Copyright can also protect creators; it allows creators to be able to financially benefit from their creations. Compensation allows for creators to continue creating. DaMarkus could be pleased to see his work used, or upset that the fashion industry (of which he is a part) is lampooned in Sara's work. Sara should consider DaMarkus. However, given the importance of her topic, Damarkus' concerns should be weighed against the possible impact her work can have on society. Creators should be responsible to each other, society, and the law.



# Supplemental Lesson:

## Is it Fair Use?

### Worksheet Student Copy

#### Group 1

#### **Sara and DaMarkus**

Sara is an artist in New York City. Ever since she was in high school, Sara has been interested in why some women have body-image problems. Recently, she has been exploring this interest in her art—looking at how body image is affected by media, such as fashion magazines. Sara recently made a plaster cast of her body and decided she would combine her own realistic painting of her body with an altered image of a model's legs from a photograph from a fashion magazine. She wanted to make a statement on how the media has distorted women's perceptions of what their bodies should look like.

DaMarkus is the Paris-based fashion photographer of the original photograph and the photo's copyright owner. His photograph features a model in an electric-lime-green bikini with 7-inch high heels walking next to a busy pool. All of the people in the pool are men who are looking at the model. DaMarkus licensed his photo for the magazine's swimsuit issue that illustrated how high fashion can make a woman desirable to others. He received \$1,500 for the photograph from the magazine. DaMarkus has not licensed his photo since and has no plans to. He hasn't felt any bad financial repercussions from Sara's use.

Sara used only the model's legs and altered the photo with her computer—elongating the legs, removing the background of the photo, and altering the colors to make the legs appear darker.

Sara's work was recently bought by a new traveling museum that brings exhibitions on body image to high schools across the country. Sara received \$2,000 from the museum for her work.

Is Sara's use fair use? Use the factors below to decide. (This case is loosely based on *Blanch vs. Koons*, 2005.)



## Factor 1: The Purpose and Character of the Use

This factor looks at the reasons behind the new creation. Is the new creation for educational use or is it for profit? Is it transformative? Transformative use means that the new creator uses the source materials in a way that adds new meaning, points of view, or artistry to the original. Transformative use has been defined by the courts as the prime consideration in deciding fair use.

Is Sara's work transformative? Does her work add a new perspective? Is it for a commercial use? An educational use? Both?

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## Factor 2: Nature of the Copyrighted Work

This refers to what the original work was intended to be. Was it creative or was it made for factual referencing? Is the work published? Fair use favors the use of factual, published works.

Was Damarkus' work published? Was it creative?

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## Factor 3: Amount and Substantiality of Portion Used

Factor 3 refers to how much the new creator used in his/her new creation. Did the new creator take an amount that seems reasonable in the scope of their work as a whole, or did they just copy the original creation? There is no set amount; rather, the appropriated part is considered in relation to the purpose of the work. For example, in parodies (works that mimic the appropriated sources), creators can use large, substantial portions of the source.

Is Sara's use of the legs in Damarkus' photo an appropriate appropriation? Is it substantial when considering her entire creation?

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### Factor 4: Financial Effects on the Original Work

This factor examines what effect the new work has on financial value of the original work. Does the new work cut off financial rewards for the original creator when he/she is trying to sell his/her work?

Does Sara's creation impact the value of Damarkus' photograph? What are DaMarkus' plans for licensing his work?

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**Decision: Fair Use?**    **Yes** ☐    **No** ☐

Regardless of fair use, what do you think about Sara's use? Do you think she and others should be able to create new, "inspired-by" works? How could copyright affect her and other creators' abilities to make creative, new works that address issues in the world we live in? How can copyright benefit creators? What do you think DaMarkus would think about his photo being used in the way? Should Sara consider Damarkus' role as a creator? Regardless of the factors, is her use "fair"? Explain your reasoning below.

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# Supplemental Lesson:

## Is it Fair Use?

### Worksheet Facilitator Copy

### Group 2 Key

#### **Sara and DaMarkus**

Sara owns a swimsuit boutique called Suit Up! in Newport, Rhode Island. Recently, business has been slow and Sara thinks advertising in some local papers might be a good way to attract customers. To keep costs down, Sara decided to make her own advertisement. She searched for images and came across a photo by a photographer named DaMarkus, which features a model in an electric-lime-green bikini with 7-inch high heels walking next to a busy pool. All of the people in the pool are men who are looking at the model. Sara added a caption to the photo ("Suit Up! and Get Noticed!"), cropped the photo to eliminate a few of the men, and changed both the color of the bikini and the model's hair to bright red. Sara wanted to create an image-based ad that made it seem like getting a new bathing suit at her store would make her buyers feel attractive and admired. It seems to be working, as business is booming once again.

DaMarkus is the Paris-based fashion photographer of the original photograph and the copyright owner. DaMarkus licensed his photo for the magazine's swimsuit issue that illustrated how high fashion can make a woman desirable to others. DaMarkus' photograph is copyrighted. He received \$1,500 for the photograph's license from the magazine. DaMarkus has licensed his photo to other magazines, a book on fashion, and several ad campaigns for perfume, sunglasses, and department stores. Recently, he lost a major campaign for a swimwear chain who wanted to use his photo after they discovered Sara's ad.

Is Sara's use fair use? Use the factors below to decide. (This case is loosely based on *Blanch vs. Koons*, 2005.)



## Factor 1: The Purpose and Character of the Use.

This factor looks at the reasons behind the new creation. Is the new creation for educational use or is it for profit? Is it transformative? Transformative use means that the new creator uses the source materials in a way that adds new meaning, points of view, or artistry to the original. Transformative use has been defined by the courts as the prime consideration in deciding fair use.

Is Sara's work transformative? Does her work add a new perspective? Is it for a commercial use? An educational use? Both?

A: Sara's work is not transformative. She only made minor changes (color change, caption, and cropping). Her work does not add a new perspective; in fact, her ad has roughly the same message as Damarkus' photo (that one's fashionable swimsuit can get you noticed). Sara's work is also very clearly for a commercial purpose—the promotion of her store. Factor 1 favors DaMarkus. (Note: it may be difficult for students to weigh financial benefit against transformativeness in determining factor. Previous cases such as *Koons vs. Blanch* have given more weight to transformativeness over financial benefit.)

## Factor 2: Nature of the Copyrighted Work

This refers to what the original work was intended to be. Was it creative or was it made for factual referencing? Is the work published? Fair use favors the use of factual, published works.

Was Damarkus' work published? Was it creative?

A: Damarkus' work was published and creative. Factor two is in his favor.

## Factor 3: Amount and Substantiality of Portion Used.

Factor 3 refers to how much the new creator used in their new creation. Did the new creator take an amount that seems reasonable in the scope of their work as a whole, or did they just copy the original creation? There is no set amount; rather, the appropriated part is considered in relation to the purpose of the work. For example, in parodies (works that mimic the appropriated source), creators can use large, substantial portions of the sources.

Is Sara's use of Damarkus' photo an appropriate appropriation? Is it substantial when considering her entire creation?



A: Sara used almost the entire photograph in her ad. While she changed the color of the model's swimsuit, cropped the photo, and added a caption, the ad relies very heavily on DaMarkus' initial work. When considering her total creation, she has used a significant amount of his work. Factor 3 favors DaMarkus.

### **Factor 4: Financial Effects on the Original Work**

This factor examines what effect the new work has on financial value of the original work. Does the new work cut off financial rewards for the original creator when trying to sell his/her work?

Does Sara's creation impact the value of DaMarkus' photograph? What are DaMarkus' plans for licensing his work?

A: DaMarkus relies on the licensing of his photos. He has begun to face major financial repercussions. Factor 4 favors DaMarkus.

### **Decision: Fair Use?**

A: Sara's use is NOT a fair use of copyrighted materials.

Regardless of fair use, what do you think about Sara's use? Do you think she and others should be able to create new, "inspired-by" works? How could copyright affect her and other creators' abilities to make creative, new works that address issues in the world we live in? How can copyright benefit creators? What do you think DaMarkus would think about his photo being used in this way? Should Sara consider DaMarkus' role as a creator? Regardless of the factors, is her use "fair"? Explain your reasoning below.

A: The class will express many different opinions on this matter. Impart to your class that appropriations have very important benefits for society and culture. When people are able to build upon other creations appropriately, by recognizing others' contributions through payment and citation, they add to general knowledge, open society up to reexamine ideas, and allow for new voices to enter the public. Copyright can restrict creators from making their appropriated creations—this could be limiting for creators. Copyright can also protect creators; it allows creators to be able to financially benefit from their creations. Compensation allows for creators to continue creating. In this case, Sara may have thought she was building on DaMarkus' creation; however, she didn't really change his message and essentially profited from his work without crediting him in name or financial reward. Sara's work hurts DaMarkus and doesn't add to society's pool of knowledge or provide comment. DaMarkus would likely be upset that Sara didn't pay for his photo.





# Supplemental Lesson:

## Is it Fair Use?

### Worksheet Student Copy

## Group 2

#### **Sara and DaMarkus**

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Is Sara's use fair use? Use the factors below to decide. (This case is loosely based on *Blanch vs. Koons*, 2005.)



### Factor 1: The Purpose and Character of the Use.

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Does Sara's creation impact the value of DaMarkus' photograph? What are DaMarkus' plans for licensing his work?

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**Decision: Fair use? Yes** ☐ **No** ☐

Regardless of fair use, what do you think about Sara's use? Do you think she and others should be able to create new, "inspired-by" works? How could copyright affect her and other creators' abilities to make creative, new works that address issues in the world we live in? How can copyright benefit creators? What do you think DaMarkus would think about his photo being used in the way? Should Sara consider DaMarkus' role as a creator? Regardless of the factors, is her use "fair"? Explain your reasoning below.

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# Ownership Glossary

## Teacher Copy

### **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own. (For teacher-reference use with Inspired Highlighter, Diamonds and DJs, Fair Use and Public Domain Supplemental Lessons.)

### **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a fixed form, such as in print) certain rights to that work, its distribution, sale, and use for a limited period of time. Copyrights can be sold and transferred to other owners. Copyright owners have several main rights under the law. Owners can determine who (if anyone) may adapt the work into something new, perform the work in its current form, benefit financially from the work, and other related rights.

Copyright has several goals. First, copyright should promote the creation of new works by giving authors and copyright owners the ability to control their works and to profit from them. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users. Ideally, copyright strikes a balance between protecting an owner's rights to benefit from the ownership of the work and users' rights to use copyrighted materials for specific and limited purposes. Potentially, copyright can promote a culture of respect for ownership rights and allow for society to benefit from the production of new works. Most countries, including the United States, have copyright laws. (Use with Ad Men, Axis, Fair Use and Public Domain Supplemental Lessons.)

*Adapted from Wikipedia.org: <http://en.wikipedia.org/wiki/Copyright>*

### **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has ALL



*rights reserved*—meaning he/she can decide who uses, adapts, and performs his/her works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*.

Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only let *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes. (Use with Ad Men and Axis.)

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.

## **Fair Use:**

This term first refers to both a doctrine established by both legal precedence and in codified law (Copyright Act of 1976) that allows limited use of copyrighted materials without having to pay for use or ask permission for use. This doctrine tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. Not all uses of copyrighted materials are fair uses and when courts determine fair use, they attempt to consider the full background of the use and the context of the situation. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107). Though the doctrine was codified into statutory law, it is important to remember that judges still have leeway in making fair use decisions; therefore, predicting fair use can be very difficult.

Fair use and copyright are complicated. When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

- I. The purpose and character of the use
  - This factor most importantly refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge? Does it create something different from its source—something that tells



a story from a new perspective? This factor also refers to whether the use of the copyrighted material is for profit. Is the user making a large profit largely from the work of another creator?

## 2. The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

## 3. The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an appropriate amount of source material in relation to their new creation? This factor is particularly difficult because different creators need different amounts of materials for their creations.

## 4. Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use) (Use with Axis and Fair Use Supplemental Lesson.)

## Inspiration:

Inspiration refers to something that stimulates a creator to create. Creators can be inspired by nature, experiences, and even people. Often, creators are inspired by other creators' works. In these cases, creators find source materials for their works in others' creations and create a new, transformed text in part based on the source materials. For example, the author Jean Rhys wrote an original novel featuring some of the characters from *Jane Eyre*. Likewise, musicians often borrow from other works; for example, rappers often use samples from other songs. Creating a new "inspired-by" work can often



create rich works with new meanings, exploring important themes. For example, Kayne West's song about the ethics of the diamond trade, "Diamonds from Sierra Leone," features a sample from Shirley Bassey's song "Diamonds are Forever," the theme from a James Bond movie of the same name. Authors and creators use authorship tools—like the point of view from which the story is told or themes—to transform their source materials into original and meaningful works. There are several ways in which inspiration is different from plagiarism. First, "inspired-by" authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator. Second, sometimes "inspired-by" authors pay for the copyright rights to use others' copyrighted work except where their use is protected by fair use principles. Third, "inspired-by" authors transform their source material into something innovative using their authorship tools. (Use with Ad Men, Diamonds and DJs, Inspired Highlighter, Fair Use Supplemental Lesson.)

### **Mash-Up:**

A mash-up is a song created by putting together a preexisting vocal track and a preexisting instrumental track. A DJ's main work is identifying the two tracks and splicing them together. (For teacher-reference use with Diamonds and DJs.)

### **Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own. In academic work and in artistic work, plagiarism is a problem for many reasons. First, plagiarism does not give credit to a creator's work. Second, plagiarism is dishonest. Plagiarists take others' work and mislead consumers about the originality of their creation, its sources, and its authors. Finally, plagiarism can have consequences for the community. Knowledge and art depend upon creators learning from and building on each other's work and recognizing the contributions of others. When someone plagiarizes, it threatens all users' abilities to trace the contributions of creators. Plagiarism can have dire consequences—for example, many schools expel students who plagiarize, and for professional creators, there may be financial and legal repercussions for plagiarizing. (For more information and resources on plagiarism, see [www.Plagiarism.org](http://www.Plagiarism.org)) (Use with Inspired Highlighter, Ad Men.)



## Public Domain:

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not protected by copyright, or are no longer under copyright (for the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain, it can be used for any purpose—commercial or non-commercial. The author who uses a work in the public domain can add to it, reproduce it, and distribute it as he/she wishes without permission from the copyright owner and without having to pay for its use.

Laws governing what works are under the public domain vary by the type of media, when the work was created and copyrighted, and by each country's laws. Under current U.S. law, copyright expires for books 70 years after an author's death. For works for hire, anonymous, and pseudonymous works, the period of protection is 120 years from creation. Older works, published before 1977, are subject to different laws. Most literary works published before 1923 are in the public domain.

*Adapted from: [http://en.wikipedia.org/wiki/Public\\_domain](http://en.wikipedia.org/wiki/Public_domain) (Use with Axis, Highlighter, Ad Men, Public Domain Supplemental Lesson.)*

## Remixing:

A remix is a song created by putting together an original track and borrowing from a preexisting one. (For teacher-reference use with Diamonds and DJs.)

## Sampling:

A sample is a portion of a sound recording that is reused as an instrument or as a different sound recording in a song. (For teacher-reference use with Diamonds and DJs.)

## Transformative Works:

Transformative works are creative works by other authors rather than by the original creators. A transformative use is one that, in the words of the U.S. Supreme Court, "adds something new, with a further purpose, altering the [source] with new expression, meaning, or message." (Adapted from definition provided by Organization of Transformative Works.) (For teacher-reference use with Diamonds and DJs.)





# Ownership Glossary

## **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own.

## **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a “fixed” form, such as print) certain rights to that work, its distribution, sale, and use for a limited period of time. Owners have several rights under the law, including the right to determine who (if anyone) may adapt the work into something new, who may perform the work in its current form, who may benefit financially from the work, and other related rights. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users.

## **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has *ALL rights reserved*—meaning they can decide who uses their works, adapts their works, performs their works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*. Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only allow *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes.

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.



## Fair Use:

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When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

**1.** The purpose and character of the use

- This factor refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge?

**2.** The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

**3.** The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an "appropriate" amount of source material in relation to their new creation?

**4.** Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

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**Inspiration:**

Inspiration refers to something that stimulates a creator to create, such as nature, experiences, people, or other creators' works. When inspired by others' work, creators find source materials to create new, transformed texts based, in part, on the source materials. Inspiration differs from plagiarism in the following ways:

1. Inspired authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator.
2. In certain cases, like sampling a part of a song, inspired authors sometimes pay for the copyright rights to use others' work.
3. Inspired authors transform their source material into something innovative.

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A mash-up is a song created by putting together a preexisting vocal track and a preexisting instrumental track. A DJ's main work is identifying the two tracks and splicing them together. (For teacher-reference use with Diamonds and DJs.)

### **Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own. In academic work and in artistic work, plagiarism is a problem for many reasons. First, plagiarism does not give credit to a creator's work. Second, plagiarism is dishonest. Plagiarists take others' work and mislead consumers about the originality of their creation, its sources, and its authors. Finally, plagiarism can have consequences for the community. Knowledge and art depend upon creators learning from and building on each other's work and recognizing the contributions of others. When someone plagiarizes, it threatens all users' abilities to trace the contributions of creators. Plagiarism can have dire consequences—for example, many schools expel students who plagiarize, and for professional creators, there may be financial and legal repercussions for plagiarizing. (For more information and resources on plagiarism, see [www.Plagiarism.org](http://www.Plagiarism.org)) (Use with Inspired Highlighter, Ad Men.)



## Public Domain:

In the American context, the public domain refers to creative and intellectual works that cannot be copyrighted (like oral folklore and math formulae), are not protected by copyright, or are no longer under copyright (for the U.S., most books published before 1923). Other items in the public domain in the United States are works published by the U.S. government. The public domain is envisioned by scholars and legal experts as important for many reasons including providing access to cultural history and enabling creators to build on the works of others.

Once a work is in the public domain, it can be used for any purpose—commercial or non-commercial. The author who uses a work in the public domain can add to it, reproduce it, and distribute it as he/she wishes without permission from the copyright owner and without having to pay for its use.

Laws governing what works are under the public domain vary by the type of media, when the work was created and copyrighted, and by each country's laws. Under current U.S. law, copyright expires for books 70 years after an author's death. For works for hire, anonymous, and pseudonymous works, the period of protection is 120 years from creation. Older works, published before 1977, are subject to different laws. Most literary works published before 1923 are in the public domain.

*Adapted from: [http://en.wikipedia.org/wiki/Public\\_domain](http://en.wikipedia.org/wiki/Public_domain) (Use with Axis, Highlighter, Ad Men, Public Domain Supplemental Lesson.)*

## Remixing:

A remix is a song created by putting together an original track and borrowing from a preexisting one. (For teacher-reference use with Diamonds and DJs.)

## Sampling:

A sample is a portion of a sound recording that is reused as an instrument or as a different sound recording in a song. (For teacher-reference use with Diamonds and DJs.)

## Transformative Works:

Transformative works are creative works by other authors rather than by the original creators. A transformative use is one that, in the words of the U.S. Supreme Court, "adds something new, with a further purpose, altering the [source] with new expression, meaning, or message." (Adapted from definition provided by Organization of Transformative Works.) (For teacher-reference use with Diamonds and DJs.)





# Ownership Glossary

## **Appropriation:**

In the world of art, appropriation is the borrowing of artistic elements in the creation of a new piece or placing those elements in a new context. Project New Media Literacies defines appropriation as meaningfully sampling and remixing content to make it one's own.

## **Copyright:**

Copyright refers to a set of legal rights that gives the owner of an original work (such as a play, book, song, artwork, movie, or any creative work that exists in a “fixed” form, such as print) certain rights to that work, its distribution, sale, and use for a limited period of time. Owners have several rights under the law, including the right to determine who (if anyone) may adapt the work into something new, who may perform the work in its current form, who may benefit financially from the work, and other related rights. Copyright law not only protects the owners of copyrights, but also protects limited uses of copyrighted materials by users.

## **Creative Commons License:**

A Creative Commons license provides a different way to license one's creative works while retaining some rights over the works. Unlike traditional copyright licenses, where the copyright owner has *ALL rights reserved*—meaning they can decide who uses their works, adapts their works, performs their works, etc.—Creative Commons licenses let authors, creators, scientists, artists, educators, and average users easily mark their creative work with *SOME rights reserved*. Creators choose a set of conditions they wish to apply to their work. For example, a creator can choose to only allow *noncommercial* copying, distribution, display, and performance of their works, or let others copy, distribute, display, perform, and adapt their works only if the new creator *attributes* their work to the original creator's work. Creative Commons is then a way to maintain some rights over one's creative works while enabling a wider range of license options for others who wish to use that creative work for new purposes.

See <http://creativecommons.org/> for a complete list of specific rights and <http://creativecommons.org/about/license/> for more information about licenses.



## Fair Use:

This term refers to a doctrine in copyright law that allows limited use of copyrighted materials without having to pay for use or ask permission for use. Fair use tries to balance the protection of a copyright owner's ownership and users' rights to access information and creative works. The fair use doctrine states that uses for "criticism, comment, news reporting, teaching (including making multiple copies for classroom use), scholarship, or research" are usually, but not always, fair uses that do not constitute a violation of copyright (Copyright Act of 1976, 17 U.S.C. § 107).

When courts have to decide if a use of copyrighted materials is fair use, they use the following four guiding factors:

**1.** The purpose and character of the use

- This factor refers to the ideas guiding the use of the source—is it used in a new way, adding value to society, the arts, and society's collective knowledge?

**2.** The nature of the copyrighted work

- This factor refers to whether or not the source work contains facts and ideas that should be free for anyone to see or use because they are useful to all of society. For example, a homemade film of the Kennedy assassination was originally copyrighted by *Time Magazine*. However, *Time's* copyright was later overturned for fair use purposes because the film was important to the U.S.'s common history and should therefore be available to all freely.

**3.** The amount and substantiality of the portion used

- This factor looks at how much of the source materials were used in the new work. Did the new creator use an "appropriate" amount of source material in relation to their new creation?

**4.** Financial effects

- This refers to the negative effect the new work has on the sales of the source material. Will this new creation, which relies in part on another's creator's work, affect the sales of the original creator's work?

Adapted from: [http://en.wikipedia.org/wiki/Fair\\_use](http://en.wikipedia.org/wiki/Fair_use)

**Inspiration:**

Inspiration refers to something that stimulates a creator to create, such as nature, experiences, people, or other creators' works. When inspired by others' work, creators find source materials to create new, transformed texts based, in part, on the source materials. Inspiration differs from plagiarism in the following ways:

1. Inspired authors cite their inspiration and therefore do not attempt to pass off their work as something entirely new. They recognize the debt they have to the original creator.
2. In certain cases, like sampling a part of a song, inspired authors sometimes pay for the copyright rights to use others' work.
3. Inspired authors transform their source material into something innovative.

**Plagiarism:**

Plagiarism refers to presenting another's original work as your own original work. This can mean direct copying of text, music, or art, not citing someone's work you use as inspiration, attempting to claim originality of one's ideas without revealing they are based in previous work, not identifying quotations as quotations, or using someone's main ideas as your own.

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Once a work is in the public domain it can be used for any purpose—commercial or non-commercial—without permission from the copyright owner and without having to pay for their use.

# Appendix

## How We Got Here

Howard Gardner and Henry Jenkins

Henry: Peter, a typical American teenager, lives in a major metropolitan area in North America. The product of a broken home, he currently is under the supervision of his aunt and uncle. Peter considers himself to be a master of the Web, able to move rapidly from site to site and applying his emerging skills to promote social justice. Peter has engaged with typical identity play, adopting a flamboyant alter ego, an avatar that allows him to do and say things he would be hesitant to do otherwise. Peter belongs to a social network with kids from a nearby private academy who share his perception of being different from others around them. Peter uses Flickr to publish his photographs, some of which have been published professionally by the local newspaper under a Creative Commons attribution; the editor has been so impressed by Peter's work that he now lets him work freelance. Peter often interacts with adults who share his geeky interests online. Peter uses his computer to monitor suspicious activities in his community and is able to use a range of mobile technologies to respond anytime, anywhere to issues that concern him. He uses Twitter to maintain constant contact with his girlfriend, Mary Jane, who often has to stay after school to rehearse for drama productions.

Peter and his other friends are part of a generation that has embraced the expanded capacities of new media to more actively participate in their society. Peter doesn't like to consider himself a hero, but he has made a difference in the lives of the people around him. Indeed, Peter's Uncle Ben has told him that he enjoys the kind of power and knowledge that previous generations could only imagine but warns him that "with great power comes great responsibility." Peter knows less than he thinks he does, but more than the adults around him realize. While he makes mistakes, some of them costly, he is generally ready to confront the responsibilities thrust upon him by his circumstances.

Alert readers will have already recognized that Peter Parker is the protagonist of Marvel comics long-standing *Spider-Man* franchise. I've treated his story as if it were a case study from our research to make a point. Most of us already accept the idea—at least through fiction—that young people might be able to assume greater responsibilities than previous generations, that they might learn ways to use their emerging "powers" responsibly and ethically, and that the value of doing so may outweigh the

risks or challenges. Within the pages of a comic book, things, such as identity play, which sometimes worry adults, are much more normative, much as they are for the young people who have grown up defining their identities in relation to the online world. And there, we come to accept the value of young people "geeking out," rehearsing and deploying their skills within communities defined more through their shared interests than through fixed relations between adults and youth, and we come to recognize that young people may take on their own "missions" that motivate their learning and shape their understanding of their place in society. The *Spider-Man* comics even allow us to see Peter and his friends at Xavier Academy (The X-Men) make and learn from mistakes, often as part of a supportive social network which is there to pick up the pieces and offer valuable advice on the next steps in their personal journey. And it's a good thing that the Avengers, the predominantly adult organization of superheroes to which Spider-Man belongs, are not age-conscious, since one longtime member, Thor, is a five-hundred-plus-year-old immortal god and compared to him, all of us are "immature." Many of us grew up reading such stories, though we often forget them when we are confronting the messy business of helping adolescents acquire and master adult responsibilities.

For me, this project started with the recognition that there was a whole generation of youth who, like Peter, are deploying new media technologies and the processes associated with them to develop a clearer understanding of themselves and their place in the world. Many of these youth are becoming media makers, expressing their emerging understanding of the world through fan fiction, game mods, mp3 downloads, websites, YouTube videos, social-network profiles, Flickr photographs, and a wealth of other grassroots production practices. As they do so, some, though not all of them, are stepping into the support systems around what we call participatory culture. They are using these technologies to construct their identities, to make sense of their social networks, and to gain respect from adults who share their goals and backgrounds. Some of them are joining online communities that, at their best, meet their needs, but in other cases, fail them. Despite a tendency to talk of "digital natives," these young people are not born understanding how to navigate cyberspace and they don't always know the right thing to do as they confront situations that were not part of the childhood worlds of their parents or educators. Yes, they have acquired great power, yet they—and the adults around them—don't know how to exercise responsibility in this unfamiliar environment.

Those of us on the Project New Media Literacies (NML) team felt that it was too easy to talk about "media effects," as if these young people were simply victims of these new technologies, or to identify risks without recognizing the many potential benefits of teens' online lives. As a society, we have spent too much time focused on *what media are doing to young people* and not enough time asking *what young people are doing with media*. We need to embrace an approach based on media ethics, one that

empowers young people to take greater responsibility for their own actions and holds them accountable for the choices they make as media producers or as members of online communities.

I first began to write about "participatory culture" almost two decades ago (Jenkins, 1992) through my work on fan communities. As a fan myself, I had long recognized that exotic media stereotypes about "Trekkies" did not do justice to the ways fans were constructing their own meanings, producing their own cultural artifacts, and forging new social relations through their borrowings from popular culture. At the time, fans were going to their local copy centers to edit, print, publish, and circulate their own zines. I wanted to stress their ability to actively participate in popular culture rather than accepting a more passive position as spectators and consumers. As the years have passed, I have seen more and more young people taking media in their own hands, thanks to the rise of online platforms and networks. Through the years, my interests have broadened from an attempt to understand the aesthetics and politics of these production practices towards a recognition of their civic and pedagogical value. Young people are learning important things about themselves and the world through their engagement with these new forms of participatory culture, though educators are only starting to recognize their full potential.

NML (Jenkins et al, 2007) has identified some core social skills and cultural competencies that some young people are acquiring through their day-to-day engagement with the digital world. These skills build on the foundations of traditional literacy, research skills, technical skills, and critical-analysis skills taught in the classroom. The new media literacies can then be understood as offering ways of thinking (mindsets—for example, "collective intelligence") and ways of doing (skill sets—for example, "transmedia navigation") that recruit reading and writing into new kinds of literacy practices. The new media literacies include:

- **PLAY**—the capacity to experiment with one's surroundings as a form of problem solving.
- **PERFORMANCE**—the ability to adopt alternative identities for the purpose of improvisation and discovery.
- **SIMULATION**—the ability to interpret and construct dynamic models of real-world processes.
- **APPROPRIATION**—the ability to meaningfully sample and remix media content.
- **MULTITASKING**—the ability to scan one's environment and shift focus as needed to salient details.
- **DISTRIBUTED COGNITION**—the ability to interact meaningfully with tools that expand mental capacities.

- COLLECTIVE INTELLIGENCE—the ability to pool knowledge and compare notes with others toward a common goal.
- JUDGMENT—the ability to evaluate the reliability and credibility of different information sources.
- TRANSMEDIA NAVIGATION—the ability to follow the flow of stories and information across multiple modalities.
- NETWORKING—the ability to search for, synthesize, and disseminate information.
- NEGOTIATION—the ability to travel across diverse communities, discerning and respecting multiple perspectives and grasping and following alternative norms.
- VISUALIZATION—the ability to interpret and create data representations for the purposes of expressing ideas, finding patterns, and identifying trends.

Under the leadership of Erin Reilly, Project NML has been developing pedagogical methods and curricular materials to insert these skills and experiences into their learning ecology, recognizing the need for better integration between what they learn through schools, what they learn through after-school programs, and what they learn informally through their everyday activities on- and offline. Media literacy in America has historically been an afterthought, something that happened, if at all, at the end of the school week if the kids had been good. We see the new media literacies as a paradigm shift that potentially impacts the full school curriculum at a time when every institution and practice in our society is being rethought in response to two decades of sustained media change.

Every school subject has something to contribute to our understanding of the mediated world and each has an obligation to incorporate skills and ethical concerns that are part of their historic missions. Several decades ago, the media literacy movement emphasized critical-reading skills at a time when few of us could exert a direct influence on the media environment. Today, more of us have the power to communicate our thoughts through grassroots communications systems and to share "content" we created with others, and the media literacy movement has embraced the conception of young people as media makers. Just as you would not regard someone as literate if they could read but not write, we should see media literacy as including not only critical consumption of existing media messages but also the capacity to generate and circulate media content. Historically, this turn towards a focus on media production has been understood in largely individualistic terms, much as we see creative writing as a form of "self-expression." We are now recognizing that these expressive activities can have much larger impacts on society in an era of networked communications and that young people are increasingly creating content through collaboration with others and building upon raw materials appropriated from

the culture around them. Given this context, NML is reframing media literacy as a valuable set of social skills rather than individual capacities, and is viewing participatory culture through a lens of media ethics.

The pronouns surrounding these digital practices suggest an uncertainty about the balance between individual and collective experience in the online world. Consider, for example, the "you" in YouTube. In English, "you" can be both singular and multiple, blurring distinctions that are carved into other languages. So when we talk about YouTube, do we see it as a space of personal or individualized expression, or do we see it as a space for shared, networked communications? What about the "my" in Myspace, given the fact that our personal sites are simply portals into a much more fully integrated social network that links us, directly or indirectly, to every other user of the site? We've chosen to call this guide "Our Space" to emphasize the social dimensions of participatory culture: "Our" suggests a shared ownership and responsibility over what happens in the online world. Ideally, transforming the pronoun here encourages us to recognize that our individual choices have social consequences, that what we do online may impact others, and as such, online sites should be sites of ethical reflection.

NML's pedagogical interventions have been informed by contemporary quantitative and qualitative research, much of it conducted by others in the MacArthur Digital Learning network, which gives us insights into what young people are doing when they spend time "hanging out," "messing around," and "geeking out" with new media (Ito et al, 2009). This research has led us to a deeper respect for how some young people have benefited through tapping into social networks, sharing media they've produced, and seeking out information from a range of different knowledge communities. Young people are joining Networked Publics at an early age, making contributions to collaborative problem-solving or creative projects, and interfacing with others who they may never meet face to face. They are learning to manage the information they disclose through such social networks; they are learning to see themselves as authors who draw upon but also have to respect the intellectual property of others.

Those young people who have found their way into the heart of the participatory culture often benefit from the informal mentorship of more experienced participants—some other youths, some adults—as they learn to make difficult decisions about what's right and wrong to do as part of online communities or as media producers and distributors. Many others lack access to meaningful resources for reflecting upon their own practices and anticipating their impacts on others. Some young people have little to no access to the cultural practices through which their contemporaries are developing an understanding of this networked society. All of these young people need help in developing an ethical framework. Teenagers sharing their thoughts on their blogs may reach many more readers than previous



generations who wrote for school newspapers or edited the newspaper, but they lack access to adult advisors who understand the norms of these communities. A teen leading a game guild may accept responsibilities over more people than a young person running for class president, but again, he/she may be given little guidance about the best ways to exert that leadership. As we confronted such challenges, we recognized the need for expertise in how people acquire and practice their ethical codes and so we reached out to our collaborators at the GoodWork Project.

Howard: The background to our group's participation in the Ethics Handbook is quite different from that of Henry Jenkins and of the New Media Literacies group. I believe that this contrast makes for a more interesting and synergistic collaboration.

Since 1967, I've been a member of Harvard Project Zero (HPZ), a research group at the Harvard Graduate School of Education. Interdisciplinary in nature, but with psychology as a key discipline, HPZ researchers over the years have studied human cognition, learning, teaching, thinking through empirical and sometimes experimental research. Much of our work has been in the arts, and as a consequence, we have often confronted and grappled with issues of media and communication. From time to time, dating back to the days of the Commodore and Compaq, we have done research on the use of computers, but until recently, that has not been a principal focus of our investigators.

In the middle 1990s, for a variety of reasons, my colleagues in psychology and I began to focus on the nature of work in the professions (for our goals and rationale, see [goodworkproject.org](http://goodworkproject.org)). We began an ambitious study of the nature and realization of "good work"—work that we now define as technically Excellent, personally Engaging and meaningful, and carried out in an Ethical (responsible) way. As an organizing graphic image, we depict good work as a triple helix of three intertwined Es—a cultural ENA, if you will.

Following the first wave of studies of veteran professionals, members of the GoodWork project focused in the first years of the new millennium on the attitudes of young Americans toward the world of work, and, in particular, toward that amalgam that we term "good work." We found that young Americans—the proverbial "best and brightest"—knew, often admired, and at least in some instances were exemplary good workers. But we also made a more troubling discovery. A healthy proportion of these young people felt that good work was something for "later in life"—once they had gained fame, power, worldly success, then they would practice good work, model it, and seek to nurture it in others. For now, however, since they did not trust their peers to be good workers, they did not want to be held just yet to

a high ethical standard themselves (Fischman et al 2004). Studies by other researchers confirm this dystopic state of affairs.

Disappointed, indeed alarmed, by this finding, we began to work directly with young people—particularly secondary-school students and college students—in efforts to promote good work. This applied research took various forms in various venues. An important handmaiden in this effort is the GoodWork Toolkit—a series of true cases in which ethical dilemmas arise in the process of work (Barendsen and Fischman, 2007). To our pleasure, both students and teachers find these dilemmas quite fascinating; they like to engage in discussion about what others (or they themselves) should do in a comparable situation. While it is too early to know whether work with the Toolkit has a significant effect on behavior later in life, we are encouraged by the very positive reaction to the sessions that we've been conducting with young persons.

In a social conversation with Jonathan Fanton, president of the MacArthur Foundation, I first learned about the initiative of the foundation in the area of "Digital Media and Learning." President Fanton told me that he and his colleagues were fascinated by the effects on young persons of a life that is increasingly carried out in front of computer screens, in a virtual rather than a real physical space. He outlined the different facets of human development that were being examined by researchers through the lens of the new digital media. I asked President Fanton whether research was being undertaken on the ethical dimensions of the media, and he replied that this was not an area currently under exploration. There followed several months of back-and-forth, and a number of grant drafts; a few key meetings with Henry Jenkins, our colleague three miles down the river at MIT; and in the summer of 2006, the GoodPlay project was born.

Since that time, my collaborator Carrie James and several other talented researchers have been examining the use by young persons of the new digital media, with a clear focus on ethical issues and facets entailed in that involvement. In speaking of ethical issues, we refer particularly to the responsibilities and obligations that accompany specific roles in society—for example, the roles of worker, citizen, and participant in real or virtual communities. Going beyond neighborhood morality, which involves the ways in which persons deal with those in their immediate vicinity, an ethical stance entails the capacity to think abstractly; and going beyond the assertion of rights, an ethical stance foregrounds those responsibilities that one should assume, even when—indeed, especially when—they go against one's own self interest.

We spent a full year interviewing experts on the media about ethical dimensions and dilemmas as they saw them. We also combed the literature and did a fair amount of surfing, experimenting, and pilot

observations on our own. At the end of that yearlong survey, we identified five areas which we believed (and still believe) raise significant ethical issues for young persons (and, of course, for persons who are no longer young). In each case, there are the positive potentials outlined by Henry Jenkins and many other commentators; but the possibility of harming oneself or harming others is also present:

- 1.** Identity—Who you are, how you present yourself online. In how many ways can you present yourself (accurately and inaccurately)? How do others present themselves to you? What are the implications of online spaces for adolescent's identity development?
- 2.** Privacy—What are the benefits and costs of being able to share information with others (anonymously or not) online? How do you protect your own privacy? How do you respect the privacy of others? What does privacy mean in a digital age?
- 3.** Authorship and Ownership—At a time when it is easy to download and distribute anything that can be digitalized, how does one respect the investment that individuals have made in creating works? How do young people conceive of ownership and authorship in a world in which LimeWire, YouTube, and Wikipedia thrive? How can youth become successful and responsible users and creators in these environments? How does one make sure that important, usable creations do not remain under copyright for too long a period of time?
- 4.** Trustworthiness and Credibility—How does one determine who or what to trust and what not? How does one become worthy of trust? What does credibility mean in different online communities? How does one convey their trustworthiness or credibility online?
- 5.** Participation in a Community—What is a community in cyberspace? Who belongs to a community? How are norms established and how do they change? And, most critically, what are one's responsibilities to other members of a community, especially when the size and duration of that community is inherently unknowable?

Our findings from this initial exploration were informative and we have recently described them in our report "Young People, Ethics, and the New Digital Media" (James et al., 2009). One unexpected finding was the power of the fifth arena, "Participation in a Community." Once one enters the digital world, whether one wishes to or not, one becomes a member of communities whose dimensions and longevity cannot be ascertained. Particularly for young people, who cannot easily think about long-term impacts and effects, their potential for membership in numerous, often ill-defined communities is properly a matter of concern.

As we completed our survey, we entered into more active dialogue with Henry Jenkins and other involved in the New Media Literacies group at MIT. As we began to discuss such issues in depth, we

discovered a comfortable synergy between the social and cultural skills related to new media identified by Henry Jenkins and colleagues, on the one hand, and the areas of ethical concern that we had been probing, on the other. Accordingly we resolved to combine forces and to create the curricular units that are assembled here. And we determined to prepare materials that would be of use to ordinary students and teachers, as well as those with specialized knowledge and/or deep involvement in the new digital media.

## OUR APPROACHES TO LEARNING

Henry: Our conversations with the GoodPlay Project have been generative for all involved, bringing a much broader array of experiences and expertise to the table than either team could have mustered on its own. Howard and I came to this project with different disciplinary backgrounds, different intellectual commitments, and different experiences with digital media and popular culture. These differences were reflected as well in the graduate students and researchers who worked on our respective teams. We have not always agreed and, indeed, we've sometimes had heated disagreements. Bringing these teams together has meant that in any given conversation, there was a healthy skepticism displayed towards all claims, allowing for a finished product that reflects both the risks and the benefits of the online world, explores both the decisions of individual agents and their larger socio-cultural context, balances traditional and emerging pedagogical practices, and can be deployed in a school that has one laptop per child and one that has no laptops at all. We hope that educators will not simply embrace those materials that match their preconceptions but rather will integrate the disagreements and debates around new media into their pedagogy. None of us know where all of this is going, so it is far too soon to adopt fixed positions.

Not every activity proposed here will work in every educational context. We are trusting educators to make their own decisions about which activities to deploy and how to adapt them or adjust them to local particulars. But we hope that educators will seek the same balanced perspective that has emerged through our multi-year conversations together—not giving themselves over to fear of the new media landscape, but always taking a skeptical, though not cynical, perspective.

As the GoodPlay team has been surveying young people to learn more about how they are already working through the ethical dilemmas they encounter or trying to define for themselves what constitutes "good play," NML has been building and field testing resources that will allow educators to promote what we see as the core social skills and cultural competencies required to enter the new participatory culture. We've been developing teacher's strategy guides about "reading" and "mapping" in a participatory culture and we've been developing a learning library designed to encourage young

people and educators to actively explore sites of cultural production and online communities. What we've learned through these projects has informed our contributions to "Our Space." All of NML's materials have been built on the assumption that young people need to learn through authentic experiences in a range of different communities of practice.

While the activities we've developed often expose students and their teachers to new tools and technologies, our real emphasis is on helping all involved to explore some of the emerging cultural practices that have grown up around new media platforms. Even those students who have rich and remarkable online lives may be too narrow in their exploration of the online world, while we imagine that future generations will need to acquire skills in navigating and negotiating across multiple communities, each with its own norms, practices, and traditions, and each posing its own standards and expectations. At the same time, because our emphasis is on skills and competencies, rather than on technologies, we have sought low-tech activities that might help those who have limited digital access to acquire habits of mind that will enable a fuller transition into cyberspace when and if the opportunity presents itself. Many of the skills we identify are not new; many have long been part of the educational process; but they have acquired new importance and new meaning in response to shifts in our information infrastructure.

These emerging skills are unevenly distributed across the culture, making it difficult to create a "one-size-fits-all" intervention that will serve the needs of these diverse constituencies. NML, thus, has developed a more modular approach: one that provides scaffolding for new teachers and inexperienced students but also serves the needs of more experienced participants. We see educators as important partners who are themselves appropriating and remixing our content on the ground and often on the fly. We want teachers to apply their own knowledge and experience to flesh out our activities. As we've seen our materials brought into school and after-school programs, they are deployed most effectively when teachers trust young people to make meaningful choices and value their own insights. Wherever possible, we want our activities to be open-ended and flexible. And wherever possible, we want students and teachers to go to the actual sites where cultural change is occurring rather than simulating these practices in the classroom.

In my book *Convergence Culture: Where Old and New Media Collide* (Jenkins, 2006), I warn about some of the challenges of bringing participatory culture into formal education: "It is not clear that the successes of affinity spaces can be duplicated by simply incorporating similar activities into the classroom. Schools impose a fixed leadership hierarchy (including very different roles for adults and teens).... Schools have less flexibility to support writers at different stages of their development. Even

the most progressive schools set limits on what students can write compared to the freedom they enjoy on their own."

And indeed, NML's field testing of our materials has shown just how realistic many of these concerns are. The fixed power relations between students and teachers sometimes ensures the imparting of knowledge across the generations, but may also constrain youth from seeking meaningful advice about ethical dilemmas they encounter from adults around them. By comparison, young people and adults who share the same interests are meeting online, often collaborating on projects together, in ways that respect and value what each participant has to contribute. Teachers in the classroom struggle with how to preserve their own expertise without recognizing that young people also may know things that need to be brought to the table. Popular culture often embraces values at odds with those of the schoolhouse, and students and teachers need to negotiate a set of guidelines about appropriate or inappropriate use of those materials in the classroom. (For more on this issue, see *Our Space, Our Guidelines*.)

In the digital age, classrooms are no longer isolated environments, cut off from the surrounding society, but rather nodes in a complex learning network. Our materials exploit the porousness of this new learning ecology, expanding the range of opportunities schools have historically offered their students, connecting learners to larger knowledge communities, and encouraging young people to voice their perspectives and share their creations with a larger public. As we prepare young people for a world that is more and more defined around collaboration and collective problem solving, we must help them acquire the social skills necessary to meaningfully contribute to a network of other learners. In a world where people who pool their knowledge and share their expertise can solve more complex problems than those working alone, we need to offer our students more difficult questions and give them an opportunity to confront them together.

Too often, educators are adopting positions that close off the exploration of the new media, rather than encouraging young people to acquire the skills needed to meaningfully participate, and fostering an ethical perspective that allows them to deploy their resources responsibly and safely. The activities included in this casebook adopt a different perspective, suggesting ways that teachers and young people might engage with Facebook and MySpace, Wikipedia, YouTube, Second Life and World of Warcraft. Without such training, young people are being left to deal with these new environments on their own. Some of them are being left out or left at risk as a consequence. Some teachers are advocating "just say no" to Wikipedia, for example, rather than helping young people understand the processes and norms through which Wikipedians evaluate and assess the reliability of information they are providing. Some schools are shutting out YouTube rather than helping young people to reflect on their roles as the

producers and distributors of media content. Some educational programs stress the rights of copyright holders but do not expose students to the fundamentals of fair use or to the emerging practices around Creative Commons licensing. And many adults worry about issues of personal privacy without understanding why young people might also place a value in sharing their personal experiences and insights within their extended social networks.

All of these, and many other issues, have been debated back and forth by the two teams in the course of developing this casebook. We know that different teachers will take different perspectives on these cultural, ideological, and pedagogical concerns. We've tried to design these materials in such a way that they can be taken in many different directions and still convey some fundamental ethical concepts that will help young people chart a meaningful course for themselves as media producers and members of online communities.

David Buckingham has suggested the value of approaching young people's use of technology in terms of their "beings" (respecting who and what they are now) rather than their "becomings" (seeing their present state as some stepping stone to their adult identities). While some of our activities confront the long-term consequences of their decisions, we also are trying to take seriously the activities that young people are already engaging with and the ethical issues they are already confronting in their day-to-day interactions with online communities.

We also know that young people are not the only ones who will be learning as they work through these units: Many adults still know little about these emerging social communities and cultural practices; most are uncertain about what parts of our existing ethical toolkit still apply in these unfamiliar situations. We hope that educators will use these materials to test and strengthen their own conceptual frameworks, remaining open to new possibilities, even as they hold tight to long-standing values and standards. As educators, we are obligated to act through reason and not out of fear; that responsibility requires us to continually ask questions of ourselves and of our students. We are teaching them not to be too trustful of the information they read on Wikipedia; perhaps we also should learn not to trust sensational news stories that provoke moral panic about young people's digital lives.

Like Spider-Man, you have been given both great power and great responsibility. What are you going to do with it?

Howard: Our collaboration has sharpened my own understandings of significant fault lines—areas of uncertainty, tension, and controversy in the areas in which we have been jointly working. Some of these fault lines have to do with a general attitude toward new media, some with views of youth, some with



optimal venues and means for education. Here I will lay out a fault line in each of four areas that has loomed salient in the current enterprise. To make the contrasts clear, I'll paint the opposing views quite sharply and then bring them to bear on ethical issues.

## **1.** *Views of New Media*

On one side, we have enthusiasts—individuals who believe in general in the powers of media, and, in particular, in their benevolent potentials. In the past century these enthusiasts welcomed the advent of radio, television, and various film and cinematic innovations. Their greatest enthusiasm has greeted the new digital media. Not only are the new media seen as uniquely powerful; they are seen as having special promise for democratizing society, bringing in new and previously unheard voices, allowing individuals of all sorts to express themselves creatively and collaboratively.

In contrast are the media-skeptics. These individuals have observed the lack of realization of utopias anticipated with previous media instantiations. Few realms of society, in their view, have been improved by radio, television, or the cinema. Moreover, rather than these media being democratic, they have sooner or later fallen under the sway of powerful media empires, ranging from Disney in the world of entertainment to Murdoch in the world of print and broadcast journalism. The “big sort” is as likely an outcome as a vigorous village square. There is little reason to think that the new digital media will usher in a different or happier era—indeed, it may just be a matter of time before we all work for Big Brother Google.

## **2.** *View of Youth, in General and Today;*

For many who are no longer young, the hope of the future lies in young people: individuals who are innocent, well motivated, eager to learn, eager to do the right thing. These optimists are impressed by the large, perhaps unprecedented involvement of young people in social service, community service, and participatory forms of communication. As these elders see it, youth are our greatest untapped resource and they should be empowered to follow their genius.

While not in any sense opposing youth, more conservative spirits do not want to romanticize the young. The young are relatively unformed and, as such, can be mobilized for good, for evil, or for their own self-glorification. The youth on the Children's Crusades may have meant well but their efforts were a fiasco; Red Guards in China and members of Komsomol in the Soviet Union had no hesitation in turning against parents and teachers. *Lord of the Flies* vividly documents what



can happen—what may well happen—when youth are left completely to their own devices. As for the youths of today, their apparent involvement in social service is difficult to disaggregate from their desires to get into an elite college, en route to enriching their pockets on Wall Street or Hollywood.

### 3. *Optimal Venues for Education*

Few dispute the importance of education, but there are significant disagreements about where education will take place and where it should take place in the future. Visionary thinkers believe that the days of the egg-carton class and the Taylorized school are over. More and more of education will take place outside of formal, state-run institutions. It will take place at homes, in community centers, at the workplace, and especially in the digital world—via handheld or easily portable computers. On this view, schools as we know them have outlived their utility and their gradual demise is to be welcomed.

A contrasting point of view underscores the longevity and utility of schools. These institutions have been and remain the best way to educate large numbers of youths in literacy, the disciplines, and citizenship. Those countries with the best schools are the ones that are and will continue to be most successful in the world. Of course, schools can and should be improved, and, wherever possible, they should utilize the new digital media, and acknowledge new sites of informal learning online. But any thought that the days of formal schooling are numbered is either naïve or iniquitous.

### 4. *Optimal Support for Education*

For centuries if not millennia, schools have been top-down affairs. Teachers, the locus of knowledge and skill, stand in front of the room, read, lecture, and call on students to provide the right answer to questions. The students' job is to master the knowledge and skills of the past and to demonstrate their mastery through examinations of one sort or another. The thought that students might assume a constructive role in the formation/production of knowledge is seen as erroneous and threatening.

While this perspective is still dominant throughout most of the world, it is essentially absent among individuals who focus on the learning potentials of new digital media. And indeed, all of us working on this project would consider ourselves to be constructivists: That is, we believe that people of all ages need to be able to construct knowledge, if it is to be mastered, made to be

the learner's own, and capable of being mobilized appropriately in new and unfamiliar situations.

Here, however, a new tension arises. Some individuals are struck by the extent to which, left to their own devices, novices are likely to make erroneous assumptions, wander in useless or counterproductive directions, fail to develop the needed skills. And so they favor a considerable amount of scaffolding. That is, when an individual is introduced to a new problem or puzzle or concept, rather than being asked to start from scratch, the individual is given pointers on which ways to proceed are more or less productive. And from then on, additional hints or scaffolds are provided, to ease the route to mastery, and to prevent the waste of time and frustration. Of course, as the metaphor implies, once a productive course has been initiated, the scaffolding can and should be removed. The most talented students and teachers will require little or no scaffolding; they can truly "figure it out on their own."

Those who take a more rigorous constructivist view are not fans of scaffolding. They see it as a form of "leading the witness," and as a means of preventing genuine discoveries, including new and exciting discoveries that might not have been anticipated by the architect of the scaffolding. In their view, better to give the learner an inviting problem set, or game, and then get out of the way. There is an "inner genius" in most learners that will draw them away from unproductive pathways and provide those rich rewards that are contingent on one's own efforts.

Thus sketched, of course, these views are extreme, and deliberately so. Most readers are likely to position themselves between these contrasting horns of the dilemmas, and so were most of us connected with the project. Also, within each team, there were differences of emphasis, and many of us felt that we ourselves were wrestling perpetually with the antipodes sketched here.

I feel that it is productive to air these tensions. While some of us are aware of them, especially when we find ourselves in discussions or arguments with others, we may tend to be unaware of the extent to which we find ourselves gravitating toward one or another of the alternatives. While the position itself may be unexceptionable, awareness that one has taken the position, along with awareness that others—parents, colleagues, elders, youths—may position themselves differently on these issues can be salutary.

To make this concrete, let me take a specific example from the realm covered in this casebook—cheating, plagiarism, the unacknowledged use of material of others and submitting it as one's own. Almost no one would defend this practice totally, and yet it is now a fact that such cheating, enabled by the digital media, is virtually ubiquitous in classrooms throughout the developed world. The problem is

complicated by the growth of “remix culture,” including legitimate forms of appropriation such as new works inspired by classic novels, films, and musical compositions.

How does one think about this situation and how does one then go about trying to rectify it? One’s position on this will depend on where on the above spectra, on which side of the fault line, one finds oneself:

- 1.** Does one look to the new media as providing solutions or aggravating the problem?
- 2.** Does one expect that youth will develop new and reasonable norms or does one look to elder, experienced individuals for advice and models?
- 3.** Should issues of cheating be dealt with in school or are they better dealt with by other institutions and other media?
- 4.** In developing a new set of norms about the use of materials in the new digital media, should this be an enterprise involving a good deal of scaffolding or is such scaffolding either unnecessary or even unwise?

As you monitor your own reactions to these alternatives, you can see the extent to which you already have strong opinions on these topics. In the pages that follow, we review a number of ethical areas that arise in the new digital media. We present materials and provocations that bring these issues to the surface. Our aim is to encourage all of us—teachers, parents, students, researchers—to examine our own presuppositions and to engage as honestly and reflectively as possible with the quandaries that they present. My hope and that of my colleagues is that your thinking and your actions will be sharpened and complexified by the materials that we hereby present to you. We hope to hear your own thoughts soon.

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