



LESSON PLAN

Level:	Grades 9 to 12
About the Author:	Matthew Johnson, Director of Education, MediaSmarts
Duration:	2 to 2½ hours

This lesson was produced with the support of the Government of Canada through the Department of Justice Canada's Justice Partnership and Innovation Program.

First Person



This lesson is part of *USE, UNDERSTAND & CREATE: A Digital Literacy Framework for Canadian Schools*: <http://mediasmarts.ca/teacher-resources/digital-literacy-framework>.

Overview

In this lesson students consider diversity representation in video games by identifying examples of diversity in the games they play and comparing their findings to statistics on diversity in the Canadian population. They then learn about the concepts of *stereotyping* and *othering* and the media literacy key concepts that “media communicate values and messages and have social implications” and “each medium has its own aesthetic form.” Students then study different video game genres and discuss how form and genre are related to diversity portrayal. Finally, students create a design for a video game that will communicate to another player some unique aspect of their own experience.

Learning Outcomes

Students will:

- learn about stereotyping and othering
- study the aesthetics and commercial considerations of video games
- consider the effects of narrow diversity representation in games
- create a game design

Preparation and Materials

Queue up the *Top Video Games 2011* video to show students at the beginning of the lesson.

Computer access will be needed for students to complete the interactive quiz [Playing Diversity](#).

Photocopy the following documents:

- *Stereotyping and Othering*

If students are doing the optional game design activities, photocopy the following:

- *Game Design Worksheet*



- *Game Design Assignment*
- *Video Game Genres Worksheet*
- *Video Game Genres Backgrounder*
- *Voluntary Industry Diversity Codes* (only used for Extension Activity)

Procedure

Begin by asking students how many of them play video or computer games. (Make sure to include “social” or “casual” games such as *Candy Crush* and *Angry Birds* and other casual games.) Nearly all students are likely to respond: a 2008 study by the Pew Research Center found that 99 percent of boys and 94 percent of girls play video games at least occasionally.

Show students the short video *Top Video Games 2011* (<http://www.teachertube.com/video/top-games-2011-261590>) and ask them what conclusions they can draw. What other popular games have White male leads? Can students think examples of popular games with nonwhite or female leads? Are there any ways in which the games pictured include more diversity than the video suggests? (For example, in *Mass Effect* players can choose to play a female lead character; one of the playable characters in *Gears of War* is African-American.) If so, are those efforts to include diversity undercut in any way by the marketing material for the games? (For example, only the male and White protagonists of those games are featured in the trailer seen here.)

Next, ask students to name some of their favourite computer games. Once you’ve collected some examples, ask students to name the main characters of the games they play; if characters are unnamed write down a description of them (e.g. “[The Farmville Farmer](#)”).

When you have about a dozen characters listed, ask students to describe each one – first generally, (sex, occupation, etc.) and then specifically in terms of diversity representation:

- Race/ethnicity
- Sexual orientation
- Religion
- Ability

Point out that in cases where sexual orientation is not specified, a character is generally assumed to be heterosexual. Some of the games students will name, such as *Minecraft*, *World of Warcraft* or *The Sims*, will have “avatars” (customizable characters) as protagonists; in those cases, ask how much they can be customized in those terms (for example, only expert players can change “Steve,” the default avatar in *Minecraft*, to another race or sex and avatars in *The Sims* or *World of Warcraft* cannot have disabilities).

Ask students if any of them can think of any video game characters who are members of a visible minority, openly gay/lesbian/bisexual/transgender, disabled, or whose religion is important to his or her character. Are there any characters in those categories that can influence the events of the game they’re in, or are they just background characters? Are any of them given stereotypical roles (Black characters as criminals or athletes or Asians as martial arts specialists, for example)?



Point out to students that over one-fifth of Canadians belong to a visible minority or are of Aboriginal ancestry (19.1 and 4.3 per cent respectively). Is that reflected in the characters the class has listed? (Statistics are from Statistics Canada <<http://www12.statcan.gc.ca/nhs-enm/2011/as-sa/99-010-x/2011001/tbl/tbl2-eng.cfm>>.)

Similarly, 13.7 per cent of the Canadian population is considered to have a disability. How well do video games reflect reality? (Statistics from Statistics Canada <<http://www.statcan.gc.ca/pub/89-654-x/89-654-x2013002-eng.htm>>.)

Raise the point that video games, more than any other genre, make little or no claim to realism – many characters in games are not even human. Does it matter then, if they portray diversity accurately? Let students discuss this issue briefly but do not attempt to bring them to any consensus.

Distribute the handout *Stereotyping and Othering*. Have students read it (alone, in pairs or as a class) and answer questions. (This may be assigned as homework.)

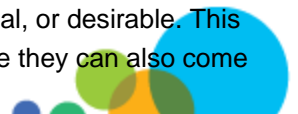
Have students complete the interactive quiz *Playing Diversity* (<http://mediasmarts.ca/sites/default/files/games/diversity-quiz/Main.html>) either individually or as a class.

Introduce the idea that **media communicate values and messages** (even if these are just the creator's unquestioned assumptions) and **have social implications** (because we base our view of the world in part on the media we consume.) Take up questions from the *Stereotyping and Othering* handout and relate them to the *Playing Diversity* quiz and to their analysis of video game characters:

- What might be the effect of *stereotyped* portrayals of certain groups in video games? (Game players might accept stereotyped portrayals of certain groups; members of certain groups might imagine limited roles for themselves.)
- What might be the effect of various groups being largely *invisible*? (Players will get a distorted view of how common and significant certain groups are; players will be more likely to accept stereotypes of certain groups.)
- What might be some reasons why game creators might not accurately portray diversity in games? (The majority of game creators are White, abled and heterosexual; most game designers grew up playing games whose protagonists were White, abled and heterosexual; audiences for games are seen as being largely White, abled and heterosexual, and it is seen as easier to sell games with White, heterosexual, abled characters internationally; creators might be afraid that introducing elements such as religion and homosexuality could offend or disturb game players.)
- What might be the effect of groups (human or non-human) being *othered* within games? (Othering sidesteps moral questions of whether it's all right to kill or otherwise mistreat them; it reinforces the idea that some groups of people are "just different" or "all evil.")

If it has not yet been raised, ask the class to consider the idea that "it's just a game." Why are games considered to be less important than other media? (We associate games with childhood; games are generally judged on how much fun they are to play, not on their storyline or characters.) Ask if there are any reasons why we might be **more** concerned about diversity issues in games than in other genres (many games are immersive, so they can "feel" more real than other media; games usually take more time than other media, so we're exposed to the content for longer periods.)

Explain to students that media influence how we see the world: what we think is important, normal, or desirable. This doesn't necessarily mean that the creator of a media product intended those messages, because they can also come



from the creator’s assumptions and choices about what to include, what to leave out, and how to present what’s included. Research has shown that media consumption can affect how we see others and how we see ourselves, even if we don’t realize it – a condition known as *implicit* or *unconscious* bias. How different groups are portrayed in media – or not portrayed at all – can influence our attitudes towards those groups, which may affect how we behave towards them. As well, these impressions may come from more than just one media product: a single video game with a straight, White, abled main character may not mean anything, but if every main character in video games has those characteristics it probably does.

Optional Activity: Design a Game

Introduce the idea that **each medium has its own aesthetic form**, which includes typical **genres** (common types grouped either around **format**, such as comedy or action, or around **content**, such as science fiction or horror.) Point out to students that just as there are different kinds of movies (comedy, action, etc.) games also come in different **genres**. Ask students to think about different kinds of games and make a list on the board. Make sure your list includes the following:

- Role-playing games (e.g. *World of Warcraft*)
- Open-world games (e.g. most games in the *Legend of Zelda* series)
- Side-scroller/platform games (e.g. *LittleBigPlanet*)
- First-person games (e.g. *Halo*, *Portal*)
- Sports games (e.g. *Madden*)
- Simulation games (e.g. *The Sims*)

Divide students into six groups and assign a game genre to each group. Distribute the *Video Game Genres Worksheet* handout and have each group answer the questions on their genre as best they can, based on their existing knowledge. (If Internet-connected computers are available you may have students research their genres.)

Have the groups report their findings to the class; fill in any missing information using the *Video Game Genres Backgrounder*. Ask students which genres provide the most opportunities for diversity representation (this may vary depending on what kind of diversity you are considering; sports games, for instance, will likely have a larger number of visible minorities -- although they may display stereotypical traits -- but are unlikely to portray religion or sexuality at all; simulation or role-playing games are most likely to allow you to add diversity by customizing an avatar, but may not include it in their core content). Go through the genres described and brainstorm ideas for including more diversity (this can either be within existing games, such as making it possible for characters in *The Sims* to have disabilities, or by creating new games within genres, such as creating sports games based on [wheelchair rugby](#) or the Paralympics).

If you have the time and technology available, you can have students use a game-making app or program to actually build their video game. Here is a list of game creation resources for you to explore:

- Construct 2
<https://www.scirra.com/construct2>
Another drag-and-drop game creator that specializes in 2D games. There is a free and a paid version.



- Game Maker Studio
<http://www.yoyogames.com/learn>
A versatile game maker that uses click and drag features. There are both free and pay versions.
- GameSalad
<http://edu.gamesalad.com/>
A paid app that lets you create games in a variety of genres.
<https://gamesalad.com/>
- GDevelop
<http://compilgames.net/>
A more full-featured but somewhat less user-friendly game creator.
- Scratch
<https://scratch.mit.edu/educators/>
A very versatile tool that lets students create games and animation while learning coding. Scratch is entirely free.
- Sploder
<http://www.sploder.com/>
A free online game maker that allows students to create custom games in several different genres.
- Stencyl
<http://www.stencyl.com/>
A game creator based on Scratch. The free version only publishes to the Web and places watermarks on games.

Evaluation: Distribute the *Game Design Worksheet* and *Game Design Template* and instruct students to design a game that draws on their particular experience. (Explain that this does not necessarily have to be based on being a member of a minority group but could be anything particular to them – being left-handed, part of a big family, etc.) Students will be evaluated on their understanding of diversity in media issues, their application of it to their game design, their understanding of their selected game genre and the creativity of their game design.



Stereotyping and Othering

Stereotyping

Stereotyping is the assumption that all members of a particular group share certain traits or qualities: that all athletes are stupid, for instance, or that men are hopeless at domestic tasks like cooking or doing laundry. Stereotypes can be either positive or negative, but most stereotypes tend to make us feel superior in some way to the person or group being stereotyped. Stereotypes ignore the uniqueness of people by painting all members of a group with the same brush. Almost any group of people can be stereotyped, but some of the most common stereotypes are based on ethnicity, religion, sexual orientation and ability.

Stereotypes can be even more powerful if groups are not often portrayed in media. For example, people with disabilities are almost always portrayed as being one of three types: the *hero*, who overcomes his disability; the *victim*, who is made vulnerable by his disability; and the *villain*, who is made evil by his disability. Because people with disabilities appear so rarely in media, these stereotypes are much more powerful than they would be if they were balanced by a wider range of portrayals, and there are fewer opportunities for portrayals that will challenge these stereotypes.

Stereotypes of a group of people can affect the way society views them and change society's expectations of them. When people see a stereotype often enough, they may come to think that it is true. Negative stereotypes not only affect how people are seen, they also influence how we see ourselves. The feeling that the rest of the world doesn't respect or understand you can make you feel bad about yourself. Even positive stereotypes can have a negative effect because they limit how we see members of a group, as well as how we see ourselves: if you belong to a group that is stereotyped as being good at math this may affect what you see as your job options (you may go into a career that requires math skills even if you're not good at it) as well as how you feel about yourself (you may feel inadequate for being bad at something you're "supposed" to be good at). As well, those in power can use stereotypes to justify their position and to perpetuate social prejudice and inequality.

Questions

1. Have you ever felt as though you were "stereotyped" as a teenager – that people thought they knew something about you without really knowing you? (For instance, has anyone ever made assumptions about you based on how you dress or the music you listen to?) How did that make you feel?
2. Are there things about you or your experience that you've never (or hardly ever) seen reflected in media?
3. Can you think of any *stereotyped* portrayals of young people in media that you've seen or read? What stereotypes of young people have you seen? Why are they inaccurate? How does it feel to see yourself represented inaccurately?



Othering

One effect of stereotypes is to separate "us" from "them." "Othering" means creating a stereotype of a group as being fundamentally different, dangerous and even subhuman. (A classic example of this is the treatment of Jewish people in Nazi Germany before and during World War II.) In science fiction and fantasy the "other" is sometimes *literally* non-human, such as the Orcs in *The Lord of the Rings* or the alien enemies in games such as *Halo* and *Gears of War*. The reader or player is expected to feel no sympathy for these characters, but instead to feel that killing them is the right thing to do.

Questions

1. Why do you think some groups are "othered" and some are not? How might the effects of "othering" be worse than less severe stereotyping?
2. Do you think that the "othering" of fictional groups such as Orcs or Locust can have a negative effect? Why do you agree or disagree?



Video Game Design Worksheet

Use this Worksheet and the Video Game Design Template to brainstorm ideas and then write the answers to these questions in full sentences on separate paper.

Your Game's Name: _____

Genre: _____

1. What experience are you trying to communicate in your game?
 What is the player's *goal* in your game?
 How long does the game go on? What makes it end?
 How does that help communicate your chosen experience?
2. What *steps* does the player have to take to reach the goal?
 How does that help communicate your chosen experience?
3. Describe at least three *challenges* that make it difficult for the player to reach the goal. Mark these on the *Video Game Design Template* and include a Map Legend identifying them, then describe them in writing.
 How does the player overcome each of the challenges?
 What *tools* does the player have to help overcome challenges?
 What different factors (time, money, health, happiness, etc.) does the player have to balance in overcoming challenges?
 What can the player do in the game besides overcoming challenges?
 How does that help communicate your chosen experience?
4. What *character(s)* does the character control in the game?
 Are the character(s) customizable by the player? If so, in what way?
 What other characters exist in the game?
 How does that help communicate your chosen experience?
5. What are the main *settings* of your game?
 How does that help communicate your chosen experience?



Video Game Design Assignment

For this assignment you will be designing a video game that help people who play it to understand something about what it's like to be you. This does not have to be related to being a member of a minority group but could be anything that's particular to them – being left-handed, being part of a big family, or so on.

Based on your analysis of game genres, select one of the following genres for your game:

- Role-playing
- First-person
- Simulation

Then design your game using the *Video Game Design Worksheet* and the *Game Design Template*. Use the *Game Design Worksheet* to brainstorm ideas for your game and then use the *Video Game Design Template* to design settings for your game:

- If you are designing a Role-playing game, create two maps in which the character's story will take place.
- If you are designing a First-person game, create two levels for the player to get through.
- If you are designing a Simulation game, create two environments in which your simulation will happen.

In the margin of your *Video Game Design Template*, create a Map Legend that shows what the items on your map represent (for instance, doors are usually represented by drawing a rectangle with a vertical line through it, or you may use a simple icon to represent a house.)

Your game will be evaluated on:

- Your understanding of diversity in media issues
- Your application of diversity in media issues to your game design
- Your understanding of your selected game genre
- The creativity of your game design.

Video Game Design Template

Designer's Name: _____

Name of Game: _____

Location being described: _____

Legend:

Video Game Design Template

Designer's Name: _____

Name of Game: _____

Location being described: _____

Legend:

Video Game Genres Worksheet

Role-playing games

Examples: *World of Warcraft, Final Fantasy*

Other examples:

Goal (*what is the player trying to do?*):

Structure (*how do players achieve their goals?*):

Characters (*what kinds of characters do the players and computer control?*):

Challenges (*what makes it hard for the players to achieve their goals?*):

Settings (*in what kinds of places do these games happen?*):

Video Game Genres Worksheet

Open-world games

Examples: most games in the *Legend of Zelda* series

Other examples:

Goal (*what is the player trying to do?*):

Structure (*how do players achieve their goals?*):

Characters (*what kinds of characters do the players and computer control?*):

Challenges (*what makes it hard for the players to achieve their goals?*):

Settings (*in what kinds of places do these games happen?*):

Video Game Genres Worksheet

Social games

Examples: *Farmville*, *Mafia Wars*

Other examples:

Goal (*what is the player trying to do?*):

Structure (*how do players achieve their goals?*):

Characters (*what kinds of characters do the players and computer control?*):

Challenges (*what makes it hard for the players to achieve their goals?*):

Settings (*in what kinds of places do these games happen?*):

Video Game Genres Worksheet

First-person games

Examples: *Halo, Portal*

Other examples:

Goal (*what is the player trying to do?*):

Structure (*how do players achieve their goals?*):

Characters (*what kinds of characters do the players and computer control?*):

Challenges (*what makes it hard for the players to achieve their goals?*):

Settings (*in what kinds of places do these games happen?*):

Video Game Genres Worksheet

Sports games

Examples: *John Madden Football, Tony Hawk's Pro Skater*

Other examples:

Goal (*what is the player trying to do?*):

Structure (*how do players achieve their goals?*):

Characters (*what kinds of characters do the players and computer control?*):

Challenges (*what makes it hard for the players to achieve their goals?*):

Settings (*in what kinds of places do these games happen?*):

Video Game Genres Worksheet

Simulation games

Examples: *The Sims*, *Diner Dash*

Other examples:

Goal (*what is the player trying to do?*):

Structure (*how do players achieve their goals?*):

Characters (*what kinds of characters do the players and computer control?*):

Challenges (*what makes it hard for the players to achieve their goals?*):

Settings (*in what kinds of places do these games happen?*):

Video Game Genres Backgrounder

Role-playing games

Examples: *World of Warcraft*, *Final Fantasy*

Goal: To develop your character's abilities and weapons as much as possible. Single-player role-playing games usually have a final goal for the player such as rescuing a loved one or defeating a powerful enemy.

Structure: The player completes a series of tasks, called *quests*, each of which makes the character a little bit more powerful. Some are relevant to the main storyline and must be completed while others (called *side quests*) are optional.

Characters: The player controls one or more *player characters* which are individualized and usually can be customized to some degree. There are also *non-player characters* with which the player can interact as part of the storyline.

Challenges: The main challenges in roll-playing games (RPGs) are the character's initial weakness, conflict with enemies and the need to solve puzzles or mysteries to advance the storyline. Limited resources may also be a challenge (such as the need to find certain items or materials as part of a quest).

Settings: Normally fantasy or science fiction settings, though there are some exceptions. Players can sometimes change the setting through their actions in the game.

Open-world games

Examples: Most games in the *Legend of Zelda* series

Goal: To explore a simulated world. Usually there are multiple possible storylines in which the player may participate, but doing so is optional and players often prefer to simply engage with the game world.

Structure: The player may participate in *instances* (events which are triggered when the player encounters them) but does not usually have to do so in any order. These often offer a wide range of possibilities (for example, in *Grand Theft Auto* a player may choose to deliver pizzas or drive a fire truck rather than, or in addition to, a life of crime).

Characters: The player usually controls a defined character, sometimes given an identity within the game. There are also other characters in appropriate places in the simulated world, some active in possible storylines and some just going on with their lives.

Challenges: Usually real-world tasks related to the player's choices (if the player chooses to be a criminal, the challenges will involve committing or aiding crimes; if the player chooses to drive a taxi, the challenges will involve picking up customers and delivering them to their destinations).

Settings: Carefully detailed simulations of cities or other spaces. They are usually closely modeled on existing locations in the past or present. Players can sometimes change the settings through their actions in the game.



Side-scrolling/platform games

Examples: *LittleBigPlanet*, *Splatoon*

Goal: To navigate through a world rendered in two dimensions.

Structure: In *side-scrolling games* the character moves through a continuously scrolling landscape, typically from left to right though they may be able to move up and down as well. In *platform games* the landscape is divided into separate levels, though the overall movement is the same.

Characters: The player may be able to choose between several avatars but cannot generally modify them. Other characters are enemies, with a smaller number being potential allies or needing help in some way.

Challenges: The main challenges are *enemies* which must be defeated or avoided, hazards in the *environment* which the player must avoid or defuse, and the need to find a route through the game's setting (which may involve solving puzzles to remove things that block progress.) Typically there are tools ("power-ups") or allies available which can make progress easier, and in some cases, are necessary to progress in the game.

Settings: Settings for side-scrollers are carefully designed as obstacle courses, but may be quite abstract. Some side-scrollers allow players to modify the settings or create entirely new levels/environments in which to play.

First-person games

Examples: *Halo*, *Call of Duty*

Goal: Usually to move from a beginning to an end point within the game's setting.

Structure: First-person games are generally divided into *levels*, separate areas that each have particular qualities and challenges. The player moves from the beginning to the end of each level (with some areas in each level being optional, and some even hidden) but sometimes may have to double-back to find what is needed to move to the next level.

Characters: Because the player sees the game from the main character's perspective, characters are not always individualized. When they are they're usually given little specific character. Other characters are usually enemies or challenges of some sort, though sometimes there may be characters who can become allies or provide aid or information.

Challenges: The main challenges are defeating enemies and solving puzzles, both with the ultimate goal of reaching the end-point (first of each level and then of the game.) Most first-person games will have a mix of these two, though some have only one.

Settings: Because navigating the game-world is an important part of the gameplay, settings for first-person games are basically mazes. They often contain areas that cannot be accessed right away and may even be hidden.



Sports games

Examples: *John Madden Football, Tony Hawk's Pro Skater*

Goal: To achieve the best score at a given sport.

Structure: Simulates either a particular sporting event or a series of them (typically either a single year's season or a player's career).

Characters: The player(s) participating in the sport. Not usually customizable: either simulations of actual athletes or generic characters.

Challenges: The demands of the sport (and, in some cases, the opposing team).

Settings: Wherever sports take place (basketball courts, golf courses, etc.). Players cannot normally change the settings.

Simulation games

Examples: *The Sims, Diner Dash, Animal Crossing*

Goal: To let the player experience a particular system or situation.

Structure: Most simulation games are open-ended, allowing the player to continue the simulation as long as they want; in some cases games have a time limit, but they rarely have a specific goal that will end the game. In simulation games time provides the most important structural element, as the simulated system goes on with or without the player's participation.

Characters: Players may control or influence one or more characters within the simulation, though more abstract simulations (such as the original *Sim City*) may have no visible characters at all. Depending on the simulation, characters may be fixed or may be customizable; "life" simulations such as *The Sims* have the most customization available of any games.

Challenges: Balancing time and resources to keep the system working correctly. This may involve keeping a city running smoothly by allocating tax funds, guiding characters through life and keeping them as happy as possible, or serving customers within a diner.

Settings: Different environments based on the content, at greater or lesser levels of abstraction. Simulation games often allow players to customize the game environment.



Voluntary Industry Diversity Codes

In Canada, there's a system in place to ensure equitable representation in broadcast media. The Canadian Radio-television and Telecommunications Commission (CRTC) – the regulatory agency that governs radio and television content in Canada – clearly states that Canadian television programming should reflect the country's cultural diversity, and when broadcasters apply for, or renew their licences, they are expected to demonstrate a commitment to cultural diversity through specific initiatives.

In response to the CRTC, the Canadian Association of Broadcasters (CAB) created voluntary industry guidelines for avoiding negative portrayals based on race, national or ethnic origin, colour, religion, age, sex, sexual orientation, marital status or physical or mental disability. CAB members are expected to:

- ensure balanced coverage of issues;
- refrain from broadcasting stories, news items or imagery that may incite hatred or contempt of others, based on ethnic or national heritage, colour or religion; and
- be sensitive to the use of offensive language or stereotypical portrayals.

The guidelines also require that broadcasters' commitment to cultural diversity be reflected in their hiring and training practices.

The issue of diversity is also addressed by the *CAB's Code of Ethics*. This code prohibits the broadcasting of abusive or discriminatory material based on race, national or ethnic origin, colour, religion, age, sex, sexual orientation, marital status or physical or mental disability.

The application of these guidelines is overseen by the Canadian Broadcast Standards Council (CBSC), an industry organization that hears viewer complaints about programming content and tries to resolve them through mediation at the local level, between broadcaster and complainant. Most complaints are resolved this way.



Task Assessment Rubric: Video Game

	Learning Expectations	Achievement
<p>Use</p> <p>Skills and competencies that fall under “use” range from basic technical know-how – using computer programs such as word processors, web browsers, email, and other communication tools – to the more sophisticated abilities for accessing and using knowledge resources, such as search engines and online databases, and emerging technologies such as cloud computing.</p>	<p><i>Community Engagement:</i></p> <p>use digital media to communicate one's identity as part of a community</p> <p><i>Making and Remixing:</i></p> <p>know the different ways of licensing intellectual property production, understand differences between using copyright, public domain, “Copyleft” and/or creative commons licenses</p> <p>communicate information and ideas effectively to multiple audiences using a variety of media and formats</p>	<p>Insufficient (R);</p> <p>Beginning (1);</p> <p>Developing (2);</p> <p>Competent (3)</p> <p>Confident (4)</p>
<p>Understand</p> <p>Understand includes recognizing how networked technology affects our behaviour and our perceptions, beliefs and feelings about the world around us.</p> <p>Understand also prepares us for a knowledge economy as we develop information management skills for finding, evaluating and effectively using information to communicate, collaborate and solve problems.</p>	<p><i>Community Engagement:</i></p> <p>understand how meaning is produced through multimedia (text, images, audio, video) and how culture is produced through the video games in particular</p> <p>show awareness of the discourse on both the issues and the opportunities involved in new media</p> <p>analyse the symbiotic relationship between technology and culture</p> <p><i>Making and Remixing:</i></p> <p>understand the legal and ethical dimensions of respecting creative work</p> <p>select and use applications effectively and productively (e.g. chooses the most appropriate technologies according to the task)</p> <p>show an understanding of the forms and techniques of the medium and genre</p>	<p>Insufficient (R);</p> <p>Beginning (1);</p> <p>Developing (2);</p> <p>Competent (3)</p> <p>Confident (4)</p>



	Learning Expectations	Achievement
<p>Create</p> <p>Create is the ability to produce content and effectively communicate through a variety of digital media tools. It includes being able to adapt what we produce for various contexts and audiences; to create and communicate using rich media such as images, video and sound; and to effectively and responsibly engage with user-generated content such as blogs and discussion forums, video and photo sharing, social gaming and other forms of social media.</p> <p>The ability to create using digital media ensures that Canadians are active contributors to digital society.</p>	<p><i>Community Engagement:</i></p> <p>incorporate knowledge of cultural diversity into development of a digital media product</p> <p>make valuable contributions to the discussion on diversity and digital media</p> <p><i>Making and Remixing:</i></p> <p>remix different existing digital content into something new</p> <p>contribute to project teams to produce original works or solve problems</p> <p>effectively apply the forms and techniques of the medium and genre</p> <p>communicate information and ideas effectively to multiple audiences using a variety of media and formats</p>	<p>Insufficient (R);</p> <p>Beginning (1);</p> <p>Developing (2);</p> <p>Competent (3)</p> <p>Confident (4)</p>

