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Welcome to the World of Digital Citizenship and Creative Content

BACKGROUND

Digitally delivered content is part of the fabric of students' lives today. There is enormous access to content, yet it typically comes with many different underlying usage rights that few understand. Very few students are exposed in a positive way to how they can properly manage and use digital or commercial content—whether their own or others'; whether music, movies, art, software, or other creative material; and whether free, licensed, purchased, or subscribed.

Creative rights and the materials they protect are an important part of our culture. It's crucial that students understand the options for managing content and respect the wishes of others regarding creative content—at a personal level that is meaningful to their everyday lives. Students interact online with music, movies, software, images, and other digital content every day. Are they aware that these works are protected and that some of their uses may not be consistent with the creator's wishes? Students themselves are often creators. Do they understand how creative rights are relevant to them? Where can they go to get information about appropriate online behaviors to help them make the right decisions for themselves and as citizens in a digital world?

Intellectual property encompasses many types of ideas, inventions, products, and services. And there are different types of laws, such as patents, trademarks, and copyright, that protect each of those forms of intellectual property. Even in its tangible forms, intellectual property can be difficult to understand and connect value to. The complexity and confusion increases when the intellectual property is creative content that can be digitally distributed over the Internet, creating a disconnect between the content creator and the end user.

The Digital Citizenship and Creative Content Curriculum program was developed to create awareness around the issue of creative content and to foster a better understanding of the rights connected with it. Ultimately, its goals are to instill in students an appreciation of the value that creative content has for the creator, and to establish a personal respect for creative rights in a way that changes their behaviors and perceptions about digitally delivered content.

CURRICULUM SUMMARY

This program, sponsored by Microsoft®, offers a comprehensive set of cross-curricular classroom activities designed for grades 8-10 (but easily adaptable for use in grades 6-12) and organized into thematic units. The units provide a variety of ways to engage students in this learning experience, and span the following subject areas: Civics, Computer Science, Debate, Economics, Fine Arts, Government, Journalism, Language Arts, Technology, and Video Production. The classroom activities were designed to be standalone yet complementary; it is not necessary to implement all of a unit's activities to achieve a meaningful learning experience.



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UNIT OVERVIEW

Intellectual property can be very valuable, and thus, creators of this content are protected by laws in the United States and around the world. In this unit, students explore creative rights and learn about the laws that protect the creative process. The unit's activities encourage students to form opinions about what's right, what's wrong, and how the laws affect them as creators, consumers, and good digital citizens.

GUIDING QUESTIONS

Over the course of this unit, students will explore the following guiding questions related to intellectual property:

- What current laws protect creative content?
- What are the advantages of adhering to these laws?
- What are the penalties for infringing these laws?
- How are laws different in other countries?



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BASELINE AND POST-UNIT ASSESSMENTS

To begin a unit on copyright, you may wish to administer to students the baseline assessment on page 5. This assessment will help you gauge your students' prior knowledge and perceptions about creative content and the rights surrounding it. An answer key can be found on page 9.

Similarly, a post-unit assessment is included on page 7. This assessment is similar to the baseline assessment, but will help you measure changes in student knowledge and perception. An answer key can be found on page 9.

UNIT CASE STUDY SYNOPSIS

This unit's case study, entitled "Stick Bombs on the Sly," can be found on page 10. In this scenario, a student creates his own Halo-type video game and gives a copy to his friend. The friend starts making copies of the game and selling the counterfeit software to others. The friend claims this is no big deal because the creator did not copyright his game. What does the game creator do? What are his rights?

While the case study can be used in conjunction with any of the unit's activities, Activities 1, 2, 3, and 4 contain specific tips for its implementation.

ACTIVITY OVERVIEWS

Activity 1: The Why, the What, and the How of Copyright Law

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Set in the context of downloading pirated software, this activity explores the theme of copyright law. The activity begins with students reading the unit case study and characterizing Dave's actions as entrepreneurial or dishonest. Students will then discuss whether there are laws or consequences pertaining to copying and selling the intellectual property of others. Students conduct research to determine what the consequences are and why they exist. Using what they've learned, students create their own consequence and/or law based on a downloading court case. To conclude, students revisit the case study to determine if their perceptions and opinions about this situation have changed.

Student learning objectives: Recognize the consequences for illegal downloading and copying and why these consequences exist, and apply understanding from a real downloading court case and outcome to create their own consequence and/or law.

Activity 2: What Did I Agree To?

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Most of us don't take the time to thoroughly read the user agreements that come with software we purchase or download. Yet, those agreements are essential to protecting creative rights. In this activity, students look at sample user agreements to discover the important rights that are granted to both the user and the creator of intellectual property. Students discuss whether these rights should be applied—more explicitly—to other forms of media as well. Students then develop their own teen-friendly user agreement for a popular software program or other form of creative content.

Student learning objectives: Recognize the components and key characteristics of an effective user agreement; synthesize learning and apply it to a real-world problem – i.e., the challenge of creating a user agreement; and evaluate work based on a set of established criteria.

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Activity 3: The Value of the Cost

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In this activity, students compare the value of owning original software – and other forms of copyrighted works – with the risks of acquiring and using counterfeit goods. They review the unit case study and identify possible problems students who bought the counterfeit game might encounter. Students will then apply critical thinking skills to create an unbiased value vs. risk consumer assessment.

Student learning objectives: Recognize the potential risks of using counterfeit software and other forms of intellectual property, evaluate and explain the relative risks associated with both original and counterfeit goods, and translate understanding of risks to others who may be less familiar with them.

Activity 4: It's Not Just a Game

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This activity explores the creative process involved in creating gaming software. Students review the unit case study in order to relate the creative process of game development and programming to the concept of intellectual property. Students then brainstorm the steps they think Eric used to take his game from idea to finished product. Then, students learn about the step-by-step process of creating gaming software and create a flowchart to visualize this process.

Student learning objectives: Connect the creative process behind gaming software with creative content and present the game creation process visually for the benefit of others.

Activity 5: Creative Content Anthropologists Explore "Fair Use"

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This activity looks at copyrighted works through the lens of "fair use." The activity begins with students summarizing what they know about creative content, how it can be used, and how it can be protected. Then, students research ways that copyrighted works can be used within the guidelines of fair use. Students assume the role of anthropologists and conduct a fair use assessment in their school to understand what is being done and why it is happening from a socio-cultural perspective. In conclusion, students discuss the types of policies to implement so that creative content is better understood and infractions are avoided

Student learning objectives: Summarize knowledge of creative content, how it can be used, and how it can be protected; distinguish between instances of fair use of creative content and violations of copyright law; understand the socio-cultural factors contributing to behaviors, policies, and systems; and suggest policies that will help avoid copyright violations.

Culminating Activity: An International Creative Content Summit

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Student groups select a country and research its copyright laws. Students then represent that country in an imaginary international summit where the goal is standardizing these laws across the globe.

Student learning objectives: Recognize similarities and differences among copyright laws in different countries; collaborate with other students to create a plan for standardizing copyright laws around the globe; and recognize the value of developing a consensus for solving problems.

Baseline Assessment

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Name: _____ Date: _____

1. An example of intellectual property is:

- a) A story.
- b) A novel.
- c) A computer game.
- d) All of the above.

2. Creative content impacts me:

- a) Every day.
- b) Rarely.
- c) Never.
- d) I do not know.

3. I see evidence of creative content:

- a) On TV and the Internet.
- b) At school.
- c) In my neighborhood.
- d) All of the above

4. User agreements explain:

- a) How to troubleshoot problems with a software product.
- b) The guidelines for using a product and the consequences if the guidelines are not followed.
- c) How to interact with other users.
- d) I do not know.

5. Are there consequences for downloading music and games without permission?

- a) Yes, but only if you try to sell them.
- b) Yes, whether you try to sell them or not.
- c) No. Anything to which you have access is open source, unless you try to sell it.
- d) I do not know.

Baseline Assessment

- 6. True or False: Software downloaded from a social media Web site is never copyrighted.**
- 7. Counterfeit software:**
- a) Does not have a warranty, guarantee, or service support.
 - b) Violates copyright.
 - c) Can contaminate your computer with a virus.
 - d) All of the above
- 8. Consumers should use counterfeit software:**
- a) Always. Counterfeit software is just as good as the original.
 - b) Sometimes. It saves you money.
 - c) Never. It violates the law and the risks outweigh the perceived benefits.
 - d) I do not know what that is.
- 9. Developing a video game is a:**
- a) Creative process.
 - b) Creative and technical process.
 - c) Technical process.
 - d) Necessary process.
- 10. Educators can use the copyrighted work of others:**
- a) However they want to use it.
 - b) Within the guidelines of fair use and other exceptions for classroom use.
 - c) Never. Educators must always obtain permission, just like everyone else.
 - d) I do not know.

Post-Unit Assessment

BY RULE OF LAW

Name: _____ Date: _____

1. Intellectual property is:

- a) Created in a factory.
- b) A result of the creative process.
- c) Information stored on a computer.
- d) I do not know.

2. I use the creative content of others:

- a) Every day.
- b) Rarely.
- c) Never.
- d) I do not know.

3. I encounter creative content:

- a) Online.
- b) At school.
- c) At the movie theater.
- d) All of the above

4. The legal guidelines for using a software product can be found:

- a) In a user agreement.
- b) In the instruction manual.
- c) On a site map.
- d) I do not know.

5. True or False: There are legal consequences for downloading counterfeit video games.

- a) True, but only if you try to sell it.
- b) True, whether you try to sell it or not.
- c) False, otherwise counterfeit games would not be available for download.
- d) False, no one would find out.

Post-Unit Assessment

6. You need a certain software program to complete a class project. The *best* way to obtain access to the software is to:

- a) Have your friend burn you a copy of his software.
- b) Use your mom's work computer to access the software.
- c) Use the program on a school computer.
- d) Download the software from an international Web site that offers it for free.

7. Counterfeit goods:

- a) Do not have warranties, guarantees, or service support.
- b) Violate copyright.
- c) Deny fair compensation to the copyright holders.
- d) All of the above

8. Counterfeit or copied goods are a good idea when:

- a) You do not have the money to buy them.
- b) They are given to you as a gift.
- c) Never, the risks outweigh the benefits.
- d) You don't care about quality.

9. Fair use in education references:

- a) Ways to get around copyright laws at school.
- b) Ways that creative content be used at school without permission.
- c) Ways for teachers to find free intellectual property.
- d) None of the above

10. Copyright laws:

- a) Vary from state to state.
- b) Vary from country to country.
- c) Require creators of intellectual property to register their work.
- d) Require users of intellectual property to register their use.

Answer Keys

BASELINE ASSESSMENT ANSWER KEY:

1. d
2. a
3. d
4. b
5. b
6. False
7. d
8. c
9. b
10. b

POST-UNIT ASSESSMENT ANSWER KEY:

1. b
2. Most students interact with creative content everyday, and will likely choose "a."
3. d
4. a
5. b
6. c
7. d
8. c
9. b
10. b

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CASE STUDY

STICK BOMBS ON THE SLY

My name's Eric Janos and ever since I was a kid I've loved computers and video games. (By the way, I'm 16 now.)

My dad got me into gaming—he used to work for computer companies and game designers. He got big money to take stories and write them into software. His claim to fame is co-creating *Magic Labyrinth*—an old computer game from 1992. (Most people haven't heard of it, but people who know it, love it!)

When I was nine, my dad and I made our first video game together: *Penguin Chase*. It's based on a children's storybook about this penguin named Charlie who drives his car all around Alaska, trying to avoid polar bears, icy roads, and igloos. My little sister loved it and played it all the time, but I thought it was kiddy stuff.

Later we made more complicated games like *Boomerang Bowling* (instead of a ball you use a razor-blade boomerang to cut down the pins). Then *Roger Rat's Highway Race*. (A fat rat has to cross the highway without getting hit by cars. It's actually better when he gets hit because it's real bloody and gross.) And my personal favorite, *War Zombies in Space*. (Zombies can go into space because they're already dead, so they don't need oxygen. They battle aliens and astronauts.) It's gory and awesome. But my dad said we can't sell it because of some copyright laws and the fact that he was using his computer at work to make the backgrounds and sound-scapes.

All of that stuff was nothing compared to the work I did this year. I came up with an idea for a game called *Stick Bombs & Sharp Shooters*. It's like *Halo*, but instead of being set in the future, it's World War I. And there are zombies in it. And aliens. (I used some of the character designs from *War Zombies in Space*.) I got some real-time 3-D engines. And I used this cool music from some surf punk CDs.

This game was a big deal for me—I didn't go out for basketball because I was using all my free time on the game.



Case Study: Stick Bombs On The Sly

Also, I was working all by myself on this. My dad didn't help with it because he got this second job writing software textbooks. So I had to learn a lot of stuff on my own.

Basically the only people who got to see the game were my family, my best friend Greg, and my other friend Dave.

Greg and I have been best friends for about six years. We like all the same things and we have the same weird sense of humor. Greg is always the first person I let see my games.

But since last summer, Greg's other best friend is Dave, who I like, but sometimes he's really annoying.

Here's the thing—Dave only comes around when he wants something. When I got the DVD box set of *Buffy the Vampire Slayer*, he *had* to borrow it. And when I got tickets to *Linkin Park*, he had to go with me. But when Dave has something good, he never returns the favor. *Lame, right?*

OK, so that's the kind of guy Dave is. He's my friend, but he's not my best friend.

So when I finally finished *Stick Bombs*, I invited Greg over to try it out. But then he shows up and Dave is with him. Which isn't so bad, except that it's a one-player game and Dave was always like, "My turn, my turn, my turn."

Anyway, I'd made a copy of the game for Greg, and as soon as I take it out, guess who starts begging me to make him a copy? Dave, of course.

So I make another copy for Dave, just to get him off my back.

And I think that's the end of it, right?

But then, like three days later, I heard these guys in my Bio class talking about stick bombs. And I'm like, *there's no way they know what a stick bomb is*. But it turns out they're talking about *my* game!! At first I was like, *that's so cool*. But then, I was like, *how do they know about it?*

I asked them where they played the game, and it turns out they had bought a copy of it from Dave!!

I was the maddest I have ever been in my life. I found out that Dave was selling the CD to guys in the locker room after school.

Case Study: Stick Bombs On The Sly

But it gets worse. I found out Dave told people he came up with the game. It's a good thing I didn't find him, because I would have ripped his head off. (Which is not to say that video games promote violence. I would never really do that. I'm just saying I was really, really mad.)

I rode my bike to Dave's house and his mom answered the door. She said Dave was out. (Probably selling my game to some other guys.) She asked what was wrong and when I told her she said, "Oh no, David would never do anything like that." But he did!!

I went home and called Greg and he acted all weird about it. He's supposed to be my best friend, but then he tells me that Dave says it's not a problem because I never put a copyright on the game. And Dave says it's not really mine, so it's no big deal because I don't own it.

I just hung up the phone while he was talking.

My dad says I shouldn't make a big deal out of this. As soon as he has some free time, he'll help me figure it out. He said the important thing is that people like the game.

I feel like I've been robbed and nobody wants to do anything about it.

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ACTIVITY 1

THE WHY, THE WHAT, AND THE HOW OF CREATIVE RIGHTS

Activity Overview:

Set in the context of downloading pirated software, this activity explores the theme of creative rights law. The activity begins with students reading the unit case study and characterizing Dave's actions as entrepreneurial or dishonest. Students will then discuss whether there are laws or consequences pertaining to copying and selling the creative content of others. Students conduct research to determine what the consequences are and why they exist. Using what they've learned, students create their own consequence and/or law based on a downloading court case. To conclude, students revisit the case study to determine if their perceptions and opinions about this situation have changed.

Learning Objectives:

By completing this activity, students should be able to:

- Recognize what the consequences of illegal downloading and copying are and why these consequences exist.
- Apply understanding from a real downloading court case and outcome to create their own consequence and/or law.

Related Subject Areas:

Civics, economics, language arts, technology

Background:

Before beginning this activity, you may wish to review the following resources about creative rights and the benefits of original software:

- The Frequently Asked Questions about creative rights at: <http://www.digitalcitizenshiped.com/faq.aspx>
- The value of original software: http://www.microsoft.com/india/originalsoftware/home/benefits_of_original_software/default.aspx

Time Required:

Three 60-minute class periods

Materials Needed:

- Internet access for each pair of students
- Copies of the unit case study (one for each pair of students)
- Small pieces of paper for students to respond to a poll (four pieces per student)

Activity 1: The Why, the What, and the How of IP Law

Activity Steps and Suggestions:

Part One

1. Separate the students into pairs. Introduce the activity by asking the pairs to read copies of the unit case study 'Stick Bombs on the Sly.' Have students respond to the following questions:
 - a) How would you characterize what Dave is doing? Is it entrepreneurial? Is it dishonest?
 - b) Did Eric do anything wrong when creating the software? What about his dad?
 - c) What do you think Eric should do now? Why?
 - d) Do you think that Eric has any rights? Why or why not?
2. While the students read and respond with their partners, create a four-section graphic organizer on the overhead or whiteboard, and title it, "Downloading." Title the sections as follows:
 - a) Downloaded
 - b) Knowledge
 - c) Reason
 - d) Non-Copyrighted Work

Have students copy the graphic organizer into their notes.

3. Pass out four small pieces of paper to each student and explain that they will be participating in a confidential poll. Tell the students you will ask them four questions. They should write their honest response to each question on one of the pieces of paper, fold it, and give it back to you. Explain that after the responses are collected, the information will be placed in the class graphic organizer and tallied.

Question 1: Have you (or anyone you know) ever downloaded music, video games, or software without paying for the product? Yes or no.

Question 2: Do you think that people who download without paying are aware of any consequences or laws? Yes or no.

Question 3: Explain why you think laws or consequences exist for downloading.

Question 4: Are these laws the same if the product is not copyrighted? Yes or no.

4. After the tallies are recorded in the organizer for each question, ask students whether they are surprised by the results.

Activity 1: The Why, the What, and the How of IP Law**Part Two**

1. Regroup students into pairs. Write the following guiding questions on the overhead or whiteboard:
 - What are the consequences for downloading music, software, and/or video games off of the Internet without paying?
 - Why do these consequences exist?
 - Is downloading non-copyrighted material illegal?
 - What are the rights of the creator of non-copyrighted material?
 - Identify and describe the proposed penalties. In your opinion, are these consequences necessary? Are they fair? Why or why not?
 - Are any consequences necessary? Why or why not?
 - Summarize what the domestic laws of downloading are. Are these laws fair?
 - Explain how downloading games, music, or videos relates to creative content.
2. Ask student pairs to read through the questions and then use the Internet to find answers to the questions. (Direct them to some of the sites listed under Additional Resources if they need help.) Allow 20-25 minutes for research, and ask students to list the search terms and Web sites they used in their notes.
3. After the students have completed their research and have responded to the questions, discuss the responses as a class. Have a few students read their summaries of domestic laws aloud.
4. Ask students to reread the unit case study and respond again to the following questions:
 - How would you characterize what Dave is doing? Is it entrepreneurial? Is it stealing?
 - Do you think Eric has any rights? Explain.
5. Have students reflect on whether their perceptions have changed and discuss the responses as a class.

Part Three

1. Regroup students into pairs. On the overhead or whiteboard, write: Identify and describe one legal consequence that can result from downloading someone else's property without paying for it. Explain whether or not you feel this consequence is necessary and whether it is fair.
2. Give student pairs 2-3 minutes to respond. Then, have each pair share their response with the class.
3. Ask student pairs to discuss why they feel laws exist. Draw students' attention to the idea that laws exist as a response to a need for safety. The need can be identified by analyzing a court case. The need provides the "why" for a consequence or law.

Activity 1: The Why, the What, and the How of IP Law

4. Explain to the students that they will use the Internet to choose one legal case that involved downloading music, software, or video games, and will then identify the need and the resulting consequence and/or law.
5. Suggest these keyword search terms: downloading lawsuit, downloading laws, Internet use, Internet laws, Internet lawsuits, and Internet piracy consequences. You may also direct students to: <http://www.eff.org/cases>.
6. Allow student pairs to research for 20 minutes. Ask students to list the search terms and Web sites they used in their notes. When research is complete, ask students to compose a 6-8 sentence paragraph that identifies their case, the need, and the resulting consequence or law. Remind students to include whether they feel the law is necessary.
7. Ask students to reflect on the following question: Has your perception of why downloading laws exist changed? Why or why not.
8. Discuss responses as a class.
9. Ask students to think about if there is anything the industries could do to make music, software, and video games more accessible so that people would not be inclined to download from illegal sites. Discuss responses as a class.

Suggested Assessment:

Have students compose an opinion piece with one of the following angles:

- Current laws are fair.
- Current laws are unfair.
- Downloading/selling music/a game/software illegally is the same as stealing it from a store.
- Downloading/selling music/a game/software illegally is not the same as stealing it from a store.

Extensions and Modifications:

- If students do not have access to the Internet, choose a sampling of the articles listed under Additional Resources, and distribute copies from which students can conduct research.
- Have students research other countries to identify court cases, needs, and the resulting consequences and/or laws that are specific to that country.
- Encourage students to bring home their copies of the unit case study and discuss it with their parents or guardians. How would a parent feel if he or she were the programmer whose game was stolen? Or the parent of the child whose game was stolen? Why would they feel this way?
- To abridge the time commitment of this activity, focus solely on Steps 1-5 of Part Two and Steps 4-9 of Part Three. This will enable students to recognize the consequences of illegal downloading and copying, and why these consequences exist. Students will apply understanding from a real downloading court case and outcome in order to create their own consequence and/or law. After completing Step 9, have students create their own consequence/ and or law.

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Additional Resources:

General information on downloading laws, ethics, and offenses

<http://www.rutherford.org/PDF/digitalmediasharing.pdf>

<http://ezinearticles.com/?Downloading-Video-Games-Online---Downloading-is-King&id=798302>

Court cases related to illegal downloading

<http://www.eff.org/cases>

<http://www.1up.com/do/feature?cid=3146206>

Highlights of the Digital Millennium Copyright Act

<http://www.gseis.ucla.edu/iclp/dmca1.htm>

Downloading supporters and opponents in the news

<http://www.wired.com/politics/law/news/2003/06/59305>

http://www.usatoday.com/tech/news/2005-02-01-riaa-forges-ahead_x.htm

http://www.businessweek.com/magazine/content/03_40/b3852078_mz054.htm

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ACTIVITY 2

WHAT DID I AGREE TO?

Activity Overview:

Most of us don't take the time to thoroughly read the user agreements that come with software we purchase or download. Yet, those agreements are essential to protecting creative content. In this activity, students look at sample user agreements to discover the important rights that are granted to both the user and the creator of intellectual property. Students discuss whether these rights should be applied – more explicitly – to other forms of media as well. Students then create their own teen- friendly user agreement for a popular software program or other form of creative content.

Learning Objectives:

By completing this activity, students should be able to:

- Recognize the components and key characteristics of an effective user agreement.
- Synthesize learning and apply it to a real-world problem—i.e., the challenge of creating a user agreement.
- Evaluate work based on a set of established criteria.

Related Subject Areas:

Computer science, technology, language arts

Background:

Before beginning this activity, familiarize yourself with the user agreements listed above. You may also wish to review FAQ #s 1, 3, 4, 13, and 14, at: <http://www.digitalcitizenshiped.com/faq.aspx>.

Activity Steps and Suggestions:**Part One**

1. Introduce the activity by taking a poll of the students about their own use of software user agreements. Ask them to raise their hand when the response they agree with is read. For anonymity, the students may close their eyes or answer with a secret ballot.

Time Required:

Three 60-minute class periods

Materials Needed:

- Internet access
- Four copies of "iTunes Store - Terms of Service" (one for each group): <http://www.apple.com/legal/itunes/us/terms.html#SERVICE>
- Four copies of "Skype Terms of Use" (one for each group): <http://www.skype.com/intl/en-us/legal/terms/tou/>
- Four copies of "Epic Games Privacy Notice" (one for each group): <http://epicgames.com/privacynotice>
- Four copies of the unit case study (one for each group)
- 12 copies of the User Agreement Assessment Rubric (three for each group)

Activity 2: What Did I Agree To?

2. Pose the question: Do you read software user agreements before you commit to them? Then, count hands raised to the following responses:
 - a) I always read them.
 - b) I sometimes read them.
 - c) I don't read them.Share the results with the class.
3. Divide the class into four discussion groups and instruct each group to think about whether they are surprised by the results. Ask the groups to brainstorm and create a list of at least three reasons why a consumer should read a software user agreement before committing to it. Then, instruct the groups to think about other forms of digital media; should digital music, movies, and literature have similar types of user agreements? Why or why not?
4. Have each group share its list of reasons and thoughts on other forms of media, and record their responses on the overhead or whiteboard.
5. Pass out the sample user agreements. Explain to the students that during the next class, they will compare and contrast three user agreements in order to identify components that they have in common. Then, they will compile a summary that states what the user is agreeing to in each user agreement.
6. Write the following guiding questions on the board and have students copy them into their notebooks:
 - What does each user agreement have in common? What is different?
 - What components does a software user agreement need to have to be effective? Which of these components might be different for different media?
 - What would a user agreement need to look like in order for a teen to stop, read, and reflect upon the entire document?
 - What is the user agreeing to in each user agreement?

Part Two

1. Ask student groups to answer the questions as they analyze the user agreements. Allow 15-20 minutes for this activity. When all groups are done, discuss the responses as a class.
2. Distribute copies of the unit case study and ask the groups to read it. Ask the following question: If Eric had included a user agreement with his game, how might the outcome have been different? Allow students to discuss this question in their groups. Briefly discuss their opinions as a class.

Activity 2: What Did I Agree To?

3. Explain to students that they will now create their own teen-friendly user agreement for a popular software program (or other media) of their choice. Encourage them to be creative and think outside the box about what it might say and how it might look; can the presentation of the agreement be changed to make it more appealing? Remind students that the user agreement needs to:
 - Explain what the user is agreeing to.
 - Explain the consequence if the agreement is not upheld.
 - Be delivered in a way that is relevant, meaningful, and engaging to the audience.
4. Tell the students that their user agreements will be evaluated using the following criteria:
 - What the user is agreeing to is clearly stated. (1-4 points)
 - The consequence for not following the user agreement is clearly stated. (1-4 points)
 - The user agreement is delivered in a way that is relevant, meaningful, and engaging to the audience. (1-4 points)
5. Give students the remaining class time to begin drafting their user agreements, and instruct them to bring their completed agreements to the next class for evaluation. Encourage students to practice presenting their user agreements to parents or guardians and then tweak the agreements according to their feedback.

Part Three

1. Divide the students into their groups and pass out copies of the assessment rubric. Explain that as each group presents its user agreement, the other groups will use the rubric to evaluate their presentation. Remind students that their user agreements will be evaluated using the following criteria:
 - What the user is agreeing to is clearly stated. (1-4 points)
 - The penalty for not following the user agreement is clearly stated. (1-4 points)
 - The user agreement is delivered in a way that is relevant, meaningful, and engaging to the audience. (1-4 points)
2. Proceed with presentations.
3. At the end of the presentations, each group will receive feedback from the other groups as well as feedback from you.
4. After the presentations have concluded, ask student groups to review their feedback and compose 3-5 sentences that discuss whether they would make changes to their user agreement after reviewing the feedback and watching the other class presentations.

Activity 2: What Did I Agree To?

Suggested Assessments:

Have students create a criteria checklist that can be used to evaluate the effectiveness of a user agreement. Then, have students use the checklist to evaluate five user agreements for popular software games.

OR

Have students develop a poll for their peers. The poll will ask teens whether they read through user agreements before committing to them, and will explore *why* they do (or do not) read them and how they recommend improving them. Instruct students to poll at least 20 students and present their findings to the class.

Extensions and Modifications:

- Distribute copies of "Stick Bombs on the Sly" and after the students read it discuss how having a user agreement may have changed the outcome for Eric.
- In lieu of student copies, have students use the Internet to read the user agreements suggested or to find additional examples to read and evaluate.
- Ask students to poll parents and other family members about whether they read and reflect upon user agreements before committing to them. If they answer no, students should ask why and then list some of the reasons they came up with in Part One, Step 3 for why consumers should read user agreements before committing to them. Have students compare the poll responses from family members with the class results, and then discuss some of the reasons given for not reading user agreements.
- Ask students to reflect upon and discuss whether this activity has changed their perception about software user agreements.
- To abridge the time commitment of this activity, focus solely on Steps 5-6 of Part One and Steps 1-5 of Part Two. This will enable students to recognize the components and key characteristics of an effective user agreement, and to evaluate work based on a set of established criteria. After completing Step 5 of Part Two, have students evaluate their letters using the assessment rubric.

Additional Resources:

Deciphering user agreements

http://www.surfnetkids.com/safety/understanding_privacy_policies_in_user_agreements-21912.htm

<http://graphicssoft.about.com/cs/faq/a/eula.htm>

<http://www.frictionlessinsight.com/archives/2002/03/you-may-read-th.html>

Sample end user license agreement template

<http://www.developer-resource.com/sample-eula.htm>

How Web sites appeal to teens

<http://www.wired.com/culture/lifestyle/news/2005/02/66514>

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USER AGREEMENT ASSESSMENT RUBRIC

Group Name: _____ Software: _____ Date: _____

Criteria	4 Points	3 Points	2 Points	1 Point	Score
Agreement	What the user is agreeing to is clearly stated.	The agreement includes some details.	The agreement includes very few details.	The terms of the agreement are unclear.	
Consequence	The consequence for not following the user agreement is clearly stated.	The consequence includes some details.	The consequence is unclear.	The consequence is not stated.	
Delivery	The user agreement was delivered in a way that is relevant, meaningful, and engaging to the audience.	The agreement was delivered with two of the following characteristics: relevant, meaningful, and engaging.	The agreement was delivered with one of the following characteristics: relevant, meaningful, or engaging.	The user agreement was not relevant, meaningful, or engaging.	
				Total	

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ACTIVITY 3

THE VALUE OF THE COST

Activity Overview:

In this activity, students compare the value of owning original software – and other forms of copyrighted works – with the risks of acquiring and using counterfeit goods. They review the unit case study and identify possible problems students who bought the counterfeit game might encounter. Students will then apply critical thinking skills to create an unbiased value vs. risk consumer assessment.

Learning Objectives:

By completing this activity, students should be able to:

- Recognize the potential risks of using counterfeit software and other forms of intellectual property.
- Evaluate and explain the relative risks associated with both original and counterfeit goods.
- Translate their understanding of risks to others who may be less familiar with them.

Related Subject Areas:

Computer science, technology, language arts, economics

Background:

Before beginning this activity, read through the two articles listed above to familiarize yourself with the values and risks of original and counterfeit software and other intellectual property. You may also wish to review FAQ #s 4, 5, and 6 at: <http://www.digitalcitizenshiped.com/faq.aspx>.

Activity Steps and Suggestions:**Part One**

1. Distribute the case study 'Stick Bombs on the Sly' and ask the students to read it. Then, ask students to brainstorm in small groups any problems the students who bought the game copies might run into when trying to play it. Briefly discuss their responses as a class.

Time Required:

Three 60-minute class periods

Materials Needed:

- Internet access (optional)
- Copies of the unit case study (one for each student)
- Copies of the article, "Why a License Matters" (one for each student):
<http://www.bsa.org/country/Anti-Piracy/Why%20a%20License%20Matters.aspx>

Activity 3: The Value of the Cost

2. Next, on the overhead or whiteboard, create two graphic organizers. Title one, "Original," with two sections, "Value" and "Risk." Title the second, "Counterfeit," with two sections, "Value" and "Risk."
3. Explain to students that they will be identifying the values and the risks associated with using both original and copied (or counterfeit) software. Ask students to use their personal experiences to fill out the graphic organizers.
4. Pass out copies of the two articles. Ask students to read the articles and then identify additional values and risks for both original and counterfeit software. Then, expand the discussion by encouraging students to think about other forms of digital creative content, such as movies, music, books, and images. What are the values and risks for original and counterfeit forms of these media? How is counterfeit digital content different from counterfeit tangible goods?
5. Discuss the values and risks identified by the students and found in the articles, and then ask students to copy the information from the graphic organizers into their notes.

Part Two

1. Tell students that today they will be applying the information they organized during the last class in order to create a value vs. risk consumer analysis for counterfeit goods. Explain that a value vs. risk consumer analysis is an unbiased work that explains both the values and the risks of a situation in such a manner that the reader can come to his or her own conclusion.
2. Allow students 12-15 minutes to write their analysis. Then, have students read their analyses in small groups. Ask each group to select a risk analysis from among the group to be read to the class.
3. Encourage students to bring their risk analysis home, share it with their families, and see what their families' conclusions are.

Suggested Assessments:

Have students choose a "side": original or counterfeit. Then, have students compose a persuasive paper (or develop a cartoon strip or newspaper editorial) to encourage others to use only original or only counterfeit intellectual property. Students should incorporate the values and risks they came up with in their graphic organizers. Have students reflect on whether the paper is convincing.

OR

Have students create a public service poster intended to persuade people not to use counterfeit goods. Ask students to reflect on different persuasive strategies they see used in public service campaigns that target their age group.

Activity 3: The Value of the Cost

Extensions and Modifications:

- Organize a debate on the topic of original vs. counterfeit intellectual property. Have students use their risk analysis and/or the sites listed under Additional Resources as their argument base.
- Ask students to reflect upon and discuss whether this activity has changed their perception about using counterfeit goods.
- To abridge the time commitment of this activity, focus solely on Steps 1-5 of Part One. This will enable students to recognize the potential risks of using counterfeit software and other forms of creative content, as well as evaluate and explain the relative risks associated with both original and counterfeit goods. Then, have students complete one of the suggested assessments above.

Additional Resources:

Additional information about counterfeit software

<http://www.microsoft.com/en-us/howtotell/default.aspx>

<http://www.bsa.org/country.aspx>

Using genuine Microsoft products

<http://www.microsoft.com/genuine/ProgramInfo.aspx?displaylang=en&sGuid=673fc891-f62f-4b03-b009-04bb9b64d8ad>

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ACTIVITY 4

IT'S NOT JUST A GAME

Activity Overview:

This activity explores the creative process involved in creating gaming software. Students review the unit case study in order to relate the creative process of game development and programming to the concept of creative content. Students then brainstorm the steps they think Eric used to take his game from idea to finished product. Then, students learn about the step-by-step process of creating gaming software and create a flowchart to visualize this process.

Learning Objectives:

By completing this activity, students should be able to:

- Connect the creative process behind gaming software with creative content.
- Present the game creation process visually for the benefit of others.

Related Subject Areas:

Computer science, technology

Background:

Before beginning this activity, read through the game development process outlined at:

<http://www.playgen.com/>. You may also wish to review FAQ #s 4 and 7 at:

<http://www.digitalcitizenshiped.com/faq.aspx>.

If you don't have access to a video game, have students bring in examples of their favorite video games or point to online games to share and discuss.

Activity Steps and Suggestions:

Part One

1. Introduce the activity by showing the example of a video game on a TV or computer. If students have brought in their own video games, allow them to briefly share which game they brought and explain why they like it.

Time Required:

Two 60-minute class periods

Materials Needed:

- Example of a video game (CD or online) you think will be of interest to the students (optional)
- TV/gaming system or computer on which to show the video game(s)
- Copies of the unit case study (one for each student)
- Copies of the reproducible, "Gaming: Step by Step" on pages 28-29 (one for each student)
- Internet access
- Drawing paper or diagramming software (such as OmniGraffle or Visio) to create the flowchart

Activity 4: It's Not Just a Game

2. Separate students into five discussion groups. Distribute copies of the unit case study and ask students to read through it. Instruct student groups to list the steps they think Eric used to take his game from an idea to a finished game. Have each group share its list with the class.
3. Pass out copies of the reproducible, "Gaming: Step by Step." Explain to the students that they will read the reproducible and identify all the steps necessary for the creation of a video game. They should add any additional steps they find to their lists.
4. Hold a discussion to see how the reproducible's steps differed from the lists that students created prior to reading it. Were they surprised at the extent of the creative process? At the number of steps involved?
5. Ask students to think about and respond to the following questions:
 - a) At what point in the process does the game require a copyright in order to protect it?
 - b) What will a copyright protect?
 - c) Do you feel copyrights are necessary in a project such as this? Why or why not?
6. Have students discuss and respond to the questions in their groups. Remind students to record their responses in their notebooks.

Part Two

1. Ask students to think about how creating a film is similar to and different from creating a video game.
2. Explain to the students that they will be using their notes from the last class to create a visual representation of the creative process involved in creating a video game. The representation will take the form of a flowchart, and can be created either on paper, or by using Visio or a similar software program. Instruct students to include each piece of information from their list in the flowchart, including copyright registration.
3. Have students share their flowcharts in their groups. Ask each group to select one flowchart to share with the entire class.

Suggested Assessment:

Instruct students to compose a five-paragraph essay that explains the creative process of gaming software development. Remind students to use their flowcharts as their research outline, and to include the flowchart with their final essay draft.

Activity 4: It's Not Just a Game

Extensions and Modifications:

- Ask students how much they think it would cost to create a video game. Suggest that students e-mail companies that create games to obtain a cost estimate for each step of the process. Students then use that information to create a cost analysis.
- To abridge the time commitment of this activity, focus solely on Steps 1-5 of Part One. This will enable students to connect the creative process behind gaming software with intellectual property. After completing Step 5, have students share their responses as a class and then fill out a KWL chart based on the class discussion.

Additional Resources:

Resources for and about video game developers

<http://www.playgen.com/>

<http://msdn2.microsoft.com/en-us/xna/default.aspx>

<http://www.ambrosine.com/resource.html>

Maya Personal Learning Edition

<http://usa.autodesk.com/maya/trial/>

Creative rights in the gaming industry

http://www.igda.org/sites/default/files/IGDA_IPRights_WhitePaper.pdf

Game developers in the news

<http://www.signonsandiego.com/news/tech/personaltech/20060925-9999-mz1b25seriou.html>

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GAMING: STEP BY STEP

Designing your own video game can be both fun and financially rewarding. Armed with just your ideas and a few simple development programs, you can bring your game dreams into reality by following the steps outlined below.

1. Software, Software, Software

There are three types of software needed to create your game: world-building, graphics, and modeling software.

The world-building software allows you to create the environments for your video world. Many software packages include a variety of different textures and models you can import directly into your game. The graphics software, such as Paint Shop Pro, allows you to create individual characters and objects for your game. Finally, the modeling software gives the characters and objects in your game a 3-D effect. One such program, Maya, has a free download policy for students and learning projects.

2. Refine Your Concept

You have a basic idea for what you want the game to do, but first you need to refine your concept. The following questions can help you do this:

- What is the game going to be about?
- Who are the protagonists and who are the antagonists?
- What are the goals of the game?
- What kind of world will your game exist in? Reality, science fiction, or fantasy?

After you have fleshed out the concept for your game, you will begin designing what the game will look like. Create paper and pencil sketches of your characters, the environments, and the objects. You will also draw master floor plans for any buildings in the game and maps for the cities in the game.

3. Move Your Concept to the Computer

Once you've selected your software and refined your game concept, there are four main steps remaining to bring your game idea to life:



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a. Build your world

Using your world-building software, you will create your game's environments. The software will allow you to see the top, front, and side views at the same time. This will be the working environment of the game until it is complete.

b. Apply textures

After you create the wireframe of your world, you will apply textures (such as wall surfaces and gravel pavement). The software provides some standard textures, but you can also take digital pictures in the real world and use the software to change them into an appropriate form for your game.

c. Create 3-D models

Use the modeling software to create 3-D characters and objects for your world. After you create the models, import them into your world.

d. Assign behaviors

The final step involves establishing behaviors in your world; you will tell the characters what they need to do.

Your game is now ready to test, play, market, and sell!

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ACTIVITY 5

CREATIVE CONTENT ANTHROPOLOGISTS EXPLORE “FAIR USE”

Activity Overview:

This activity looks at copyrighted works through the lens of “fair use.” The activity begins with students summarizing what they know about creative content, how it can be used, and how it can be protected. Then, students research ways that copyrighted works can be used within the guidelines of fair use. Students assume the role of anthropologists and conduct a fair use assessment in their school to understand what is being done and why it is happening from a socio-cultural perspective. In conclusion, students discuss the types of policies to implement so that creative content is better understood and infractions are avoided.

Time Required:

Two 60-minute class periods

Materials Needed:

- Internet access
- Video camera and/or art materials to create public service announcement

Learning Objectives:

By completing this activity, students should be able to:

- Summarize their knowledge of creative content, how it can be used, and how it can be protected.
- Distinguish between instances of fair use of creative content and violations of copyright law.
- Understand the socio-cultural factors contributing to behaviors, policies, and systems.
- Suggest policies that will help avoid copyright violations.

Related Subject Areas:

Computer science, civics

Background:

Before beginning this activity, familiarize yourself with the fair use stipulations of U.S. Copyright Law. The following Web sites may be helpful:

http://fairuse.stanford.edu/Copyright_and_Fair_Use_Overview/chapter7/index.html

http://fairuse.stanford.edu/Copyright_and_Fair_Use_Overview/chapter9/index.html

You may also wish to review FAQ #s 1, 2, 4, and 8 at: <http://www.digitalcitizenshiped.com/faq.aspx>.

Activity Steps and Suggestions:**Part One**

1. Introduce the lesson by writing the term intellectual property, on the overhead or whiteboard. Ask students to state what they know about intellectual property, how it can be used, and how it can be protected.

Activity 5: IP Detectives Investigate “Fair Use”

2. Tell students they will be using the Internet to research ways creative content can be used without violating copyright laws. Explain that U.S. Copyright Law contains a fair use provision allowing some intellectual property to be used without penalty for certain purposes, such as in an educational setting. Suggest that students use the keywords, “fair use,” to find this information.
3. As students are researching, suggest that they think about the different ways creative content is used in their school, at home, and in the community, and whether these uses would fall under the fair use provisions. Allow students 10–15 minutes to conduct their research.
4. As a class, discuss the information the students found about fair use, the examples they came up with for valid uses of creative content, and the attitudes that contributed to this behavior.
5. Explain to the students they will now brainstorm a list of ways copyrighted works might be used improperly (i.e., not within the guidelines of fair use) and the attitudes that contribute to this behavior.
6. On the overhead or whiteboard, create three master lists: one list of appropriate ways creative content can be used, one list of potential infractions or misunderstandings of copyrighted work, and the socio-cultural influences that could affect both.
7. Explain to the students that they will be assuming the role of anthropologists and will conduct an assessment of the creative content used within their school.
8. Have students create teams of 3–4 students each, and allow the groups 15 minutes to investigate how creative content is used in their school, whether those uses fall under the guidelines of fair use, and what socio-cultural factors contribute to this behavior.
9. Explain to the student teams that during the next class, they will take on the roles of policymakers and suggest policies to implement and ways to address attitudes so that creative content is used properly, within the guidelines of fair use.

Part Two

1. Remind students that today they will be participating in a discussion to come up with approaches that will help the school understand and comply with the provisions of fair use, while factoring in – and possibly changing the effect of – socio-cultural influences.
2. Establish the ground rules for the discussion: Each team will have two minutes to present a recommended approach, including a policy. Then, the class will have a total of two minutes to discuss it. The team will have one minute to clarify its policy. The decision to accept or deny the approach will be taken by a “Yea” or “Nay” vote. A hand vote may be taken if the voice vote is too close.

Activity 5: IP Detectives Investigate “Fair Use”

3. After each team’s policy is voted upon, create a master list of confirmed approaches and policies. When the final list is compiled, ask student teams to present their list to the school administration.

Suggested Assessment:

Have students work with a video production or art class to create a public service announcement (PSA) about following fair use guidelines. The PSA should address socio-cultural factors that influence attitudes and behaviors, and should inform students and faculty about the law and demonstrate ways to keep creative content use within fair use guidelines.

Extensions and Modifications:

- If Internet access is not available, provide copies of Web articles that explain fair use (such as those listed under Additional Resources below).
- Have students create an award to recognize educators and students that use copyrighted works appropriately, within the context of fair use.
- Have students research whether other countries have copyright exemptions for the use of creative content in educational settings.
- Have students research (or just discuss) whether other countries have different socio-cultural factors that might contribute to their attitudes and behaviors toward creative content.
- Ask students to organize an at-home fair use assessment. Have students enlist their family members to assume the role of anthropologists, conduct research about creative content used in the home (both appropriately and inappropriately), and discuss the home culture that influences attitudes and behaviors toward use of this content. Using their list of recommended school approaches and policies, students can take the lead in implementing new approaches for use at home.
- To abridge the time commitment of this activity, focus solely on Steps 1-8 of Part One. This will enable students to summarize their knowledge of intellectual property, and distinguish between instances of fair use and violations of copyright law.

Additional Resources:

Copyright and fair use provisions

<http://www.copyright.gov/circs/circ01.pdf>

<http://www.copyright.gov/fls/fl102.html>

<http://www.lib.utsystem.edu/copyright/>

<http://www.ed.uiuc.edu/wp/copyright-2002/copyright-faqs.html#top>

Sample public service announcements (for Suggested Assessment)

Teen Driving Safety – <http://www.erieinsurance.com/lookinout/news/archives/20100527.html>

Library Program – <http://www.csipreads.org/component/content/article/48-resources/195-psa.html>

Internet Safety – <http://www.netsmartz.org/resources/psas.htm>

American Red Cross – http://www.plowsharegroup.com/media_downloads/arc2011.php

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CULMINATING ACTIVITY

AN INTERNATIONAL CREATIVE CONTENT SUMMIT

Activity Overview:

Student groups select a country and research its laws to protect creative content. Students then represent that country in an imaginary international summit where the goal is standardizing these laws across the globe.

Learning Objectives:

By completing this activity, students should be able to:

- Recognize similarities and differences among copyright laws in different countries.
- Collaborate with other students to create a plan for standardizing copyright laws around the globe.
- Recognize the value of developing a consensus for solving problems.

Related Subject Areas:

Civics, economics, language arts, fine arts, government

Activity Steps and Suggestions:**Part One**

1. Introduce the lesson by asking students if they think laws to protect creative content, such as copyright, are the same globally, or if they think that some countries may not have creative rights laws at all. Allow two to three minutes for students to share their ideas as a class.
2. Divide students into six groups. Explain that each group will select a different country and research its copyright laws. Each group will then represent its country in an imaginary international summit where the goal is standardizing these laws across the globe.
3. Allow groups the remainder of the class period to research their country's laws. The following Web sites may be helpful:
 - The University of Chicago Library:
<http://www.lib.uchicago.edu/e/law/intlip.html>
 - World Intellectual Property Organization:
http://www.wipo.int/about-wipo/en/what_is_wipo.html
 - Northwestern School of Law:
<http://www.law.northwestern.edu/library/coursesupport/instructionalservices/instructionalmaterials/compip/>

Time Required:

Three 60-minute class periods

Materials Needed:

- Internet access for each group

Culminating Activity: An International IP Summit

- United States Patent and Trademark Office:
<http://www.uspto.gov>
 - Tips on Researching Intellectual Property Law in an International Context:
<http://www.llrx.com/features/iplaw.htm>
4. Instruct the groups to complete their research before the next class and summarize their findings in a one- to two-page document. They will use this document to present their country's guidelines in the summit.

Part Two

1. Remind students that each group will represent its country today in an imaginary international summit where the goal is standardizing creative rights laws across the globe.
2. Allow each group to describe its country's creative rights/copyright laws in a three-minute presentation. Other countries will take notes.

Part Three

1. Rearrange the groups so that there is a representative from each country in each group. These new groups must come up with a plan for establishing a set of international laws. The plans should include an introduction, the proposed laws, an explanation of their legal choices, and a conclusion. Allow 20 minutes for the international groups to come up with their plans.
2. Allow each international group three minutes to present its plan. Then, allow the other groups two minutes to ask questions.
3. After each group has presented, ask the groups to come to a consensus about which global proposal they would like to adopt.
4. Tally the selections. The proposal with the most votes will become the global standard.
5. In conclusion, have each student reflect on the summit process and compose a 6-8 sentence paragraph explaining whether they think this process could work at a real global conference.

Extensions and Modifications:

- Have students create their global proposals in international (vs. national) groupings.
- Extend the class to four class periods if more research time is needed.
- To abridge the time commitment of this activity, focus solely on Steps 1-3 of Part One. This will enable students to recognize similarities and differences among intellectual property laws in different countries. After completing Step 3, allow each group to describe its country's intellectual property laws in a three-minute presentation. Create a class graphic organizer that illustrates both the similarities and differences of intellectual property laws around the globe.