



We acknowledge that we are on the traditional, ancestral and unceded territory of the hən̓q̓əmiñəm speaking Musqueam people.

**iSchool Mission: Through innovative research, education and design, our mission is to enhance humanity's capacity to engage information in effective, creative and diverse ways.**

### **LIBR 541 New Media for Children and Young Adults – Course Syllabus (3)**

<b>Program:</b>	Master of Library and Information Studies
<b>Year:</b>	2021-2022 Winter 1
<b>Course Schedule:</b>	Wednesdays, 9:00 a.m. to 11:50 a.m.
<b>Location:</b>	IKBLC 157
<b>Instructor:</b>	Eric M. Meyers
<b>Office location:</b>	iSchool Suite, Room 485
<b>Office phone:</b>	(604) 827-3945
<b>Virtual &amp; Face-to-face Office hours:</b>	Tuesdays, 10:00 a.m. to 12:00 p.m. PT on Zoom or by appointment; for a face-to-face meeting, please contact the instructor directly
<b>E-mail address:</b>	<a href="mailto:eric.meyers@ubc.ca">eric.meyers@ubc.ca</a>
<b>Learning Management Site:</b>	<a href="http://lthub.ubc.ca/guides/canvas/">http://lthub.ubc.ca/guides/canvas/</a>

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**Calendar Description:** Cultural narratives, values, and practices promoted by media technologies designed for children/youth and the tensions they create.

#### **Course Overview:**

This course will survey the emerging media forms and formats which affect the lives of many young people. "New Media" in this course is broadly defined to encompass a wide array of artifacts and technologies which flavor modern childhood, including but not limited to: movies, games, videos, websites, virtual reality, apps, toys and transmedia assemblages. The goal is to engage critically with these media forms, examining how children and youth incorporate them (or don't) in their daily lives, and how adults shape and reshape notions of children's/youth culture and play. In the process, we will grapple with diverse conceptions of both media and children/youth, and confront issues that sometimes lie below the surface of media creation and use, such as power and control, privacy, safety, gender bias, cultural stereotypes, authority and violence.

**FNCC specialization:** The assignments in this course can serve the requirements of the First Nations Curriculum Concentration (FNCC). If students would like to take this course for FNCC credit, they are invited to contact me to discuss this option.

#### **Learning Outcomes:**



**Upon completion of this course students will be able to:**

1. Identify the developmental attributes of youth as they relate to media design, selection, and use [1.1]
2. Apply knowledge of young people and media to contemporary social concerns, including fair use, safety, privacy, violence, and demographic inequity [1.4, 5.3]
3. Contribute to debates on the effects of media on youth culture and behavior [1.4, 5.2]
4. Apply knowledge of the historical, cultural, and technological context of youth media to contemporary youth services [1.3, 3.1, 3.2]
5. Analyze and evaluate diverse technologies, media, programs, or services designed for and/or adopted by youth [4.1]
6. Conceptually design or redesign youth media [4.2]
7. Identify and discuss future trends in new media for youth [2.1]

**Course Topics:**

- Changing conceptions of media and children/youth
- Commercialization and commoditization of play
- Children and youth as media designers
- Participatory and social media
- Digital and memetic storytelling
- Social, ethical, and developmental issues surrounding media creation and use
- Cross-cultural and global perceptions of media and childhood
- Gender/ cultural images and stereotypes
- “Digital divide” and demographic inequity
- Games and gaming culture
- Digital libraries
- Artificial intelligence and data aggregation/use
- Emerging trends in media design and use

**Prerequisites:**

MLIS and Dual MAS/MLIS: completion of the MLIS core

MAS: completion of MAS core

MACL: none

**Format of the course:**

Class will be delivered synchronously, in-person, during one three-hour session per week. Half the session will be lecture-based and the other half will take the form of an interactive lab. The goal of the interactive lab is hands-on application of the conceptual course content; we will develop skills through watching, playing, using, critiquing, (re)designing and making media. The course will consist of lectures, in-class activities, reflection essays, group discussion, class presentations, a midterm design project and final essay.

**Required and Recommended Reading:**

There is no required textbook or custom course materials for this course. Readings will be provided in print or electronic form by the instructor in accordance with the rules of fair dealing.

A selection of multimedia materials (movies and television episodes) will be available through the UBC Library for weeks where select media are used in or out of class, although students may choose to source these materials on their own through rental or subscription services.

The student reading and viewing for each week is estimated to be 50 pages, or no more than 5-8 hours of media engagement, and approximately 10 hours per week coursework, including class time.



**Required:**

- Adorjan, M., & Ricciardelli, R. (2018). Teens online: What and why. In *Cyber-risk and Youth: Digital citizenship, privacy and surveillance* (pp. 25-48). Routledge. <https://doi-org.ezproxy.library.ubc.ca/10.4324/9781315158686>
- Alper, M., Katz, V.S., Clark, L.S. (2016). Researching children, intersectionality, and diversity in the digital age. *Journal of Children and Media*, 10(1), 107-114. doi: 10.1080/17482798.2015.1121886
- Anderson, M.T. (2002). Missing the feed. In *Feed* (pp. 47-49). Candlewick Press.
- Babarinde, E. T., Babarinde, O., & Dike, V. (2018). Reading habit and use of electronic media by junior secondary school students in Nsukka local government of Nigeria. *Journal of Children and Media*, 12(1), 16-32. doi: 10.1080/17482798.2017.1403938
- Baym, N. K. (2010). Making new media make sense. In *Personal connections in the digital age* (pp. 22-49). Polity Press.
- Bogost, I. (2008). The rhetoric of video games. In K. Salen (Ed.), *The ecology of games: Connecting youth, games, and learning*. (pp. 117–140). The MIT Press.
- boyd, d. (2014). Introduction. In *It's complicated: The social lives of networked teens* (pp.1-28). Yale University Press.
- boyd, d. (2014). Literacy: Are today's youth digital natives?. In *It's complicated: The social lives of networked teens* (pp. 176-198). Yale University Press.
- Cassidy, M.M. (2017). Twenty-first century childhood and digital media. In *Printed poison, pernicious stuff, and other terrible temptations* (pp. 99-108). Routledge. <https://doi-org.ezproxy.library.ubc.ca/10.4324/9781315725116>
- Carson, N., Lê Cook, B., Chen, C.N., & Alegria, M. (2012). Racial/ethnic differences in video game and internet use among US adolescents with mental health and educational difficulties. *Journal of Children and Media*, 6(4), 450-468. doi: 10.1080/17482798.2012.724592.
- Damasceno, C. S. (2021). Multiliteracies for combating information disorder and fostering civic dialogue. *Social Media + Society*, 7(1), 2056-3051. <https://doi.org/10.1177/2056305120984444>
- Druin, A. (2010). Children as codesigners of new technologies: Valuing the imagination to transform what is possible. *New Directions for Youth Development*, 2010(128), 35–43. doi:10.1002/yd.373
- Galloway, A. (2012). The unworkable interface. In *The interface effect* (pp. 25-53). Polity Press.
- Guardian, The. (2019, September 5) *YouTube kids: The child stars taking over* [Video]. YouTube. <https://www.youtube.com/watch?v=k1ygBUsdIqo>
- Hovious, A., Shinas, V. H., & Harper, I. (2021). The compelling nature of transmedia storytelling: Empowering twenty first-century readers and writers through multimodality. *Technology, Knowledge and Learning*, 26(1), 215-229. <https://doi.org/10.1007/s10758-020-09437-7>



- JafariNaimi, N., Nathan, L., & Hargraves, I. (2015). Values as hypotheses: Design, inquiry, and the service of values. *Design Issues*, 31(4), 91-104. doi: 10.1162/DESI\_a\_00354
- Jenkins, H. (2008). Why Heather can write: Media literacy and the Harry Potter wars. In *Convergence culture: Where old and new media collide* (new ed., pp. 175-216). NYU Press.
- Koughan, F., & Rushkoff, D. (Writers), & Mangini, T. (Director of Broadcast). (2014, February 18). Generation like. (Season 2014, Episode 4) [TV series episode]. In D. Fanning (Executive Producer), *Frontline*. FRONTLINE production; Left/Right Docs; WGBH Educational Foundation. <http://www.pbs.org/video/frontline-generation/>
- Marsh, J. (2019). The uncanny valley revisited: Play with the internet of toys. In G. Mascheroni & D. Holloway (Eds.), *The internet of toys: Practices, affordances and the political economy of children's smart play* (pp. 47-65). Palgrave Macmillan. [https://doi.org/10.1007/978-3-030-10898-4\\_3](https://doi.org/10.1007/978-3-030-10898-4_3)
- Mac Naughton, G. (2005). Journeys to activism: Becoming poststructurally reflective about truth. In *Doing Foucault in early childhood studies* (pp. 15-31). Routledge. <https://doi-org.ezproxy.library.ubc.ca/10.4324/9780203465332>
- Meyers, E. M., Nathan, L. P., & Stepaniuk, C. (2017). Children in the cloud: Literacy groupware and the practice of reading. *First Monday*, 22(2). <http://firstmonday.org/article/view/6844/5845>
- Meyers, E. M., Nathan, L. P., & Tulloch, B. (2019). Designing picturebook apps: Valuing culture & community. In *C&T '19: Proceedings of the 9th International Conference on Communities & Technologies - Transforming Communities*, ACM, 14-23. <https://doi.org/10.1145/3328320.3328377>
- Shresthova, S. (2016). Between storytelling and surveillance: The precarious public of American Muslim youth. In H. Jenkins, S. Shresthova, L. Gamber-Thompson, N. Kligler-Vilenchik, & A. M. Zimmerman (Eds.), *By any media necessary: The new youth activism* (pp. 149-185). New York University Press.
- Thomas, E.E., & Stornaiuolo, A. (2016). Restoring the self: Bending toward textual justice. *Harvard Educational Review*, 86(3), 313-338. doi: <https://doi-org.ezproxy.library.ubc.ca/10.17763/1943-5045-86.3.313>

**Recommended:**

- Bolton, C. (2012, Nov. 9). *Animating poststructuralism* [Video]. Youtube: <https://www.youtube.com/watch?v=6a2dLVx8THA>
- Deterding, S. (2015). The ambiguity of games: Histories and discourses of a gameful world. In S. P. Walz & S. Deterding (Eds.), *The gameful world: Approaches, issues, and applications* (pp. 23-64). The MIT Press. <https://doi-org.ezproxy.library.ubc.ca/10.7551/mitpress/9788.003.0004>
- Gee, J.P. (2015). Discourse, small d, big d. In K. Tracy, T. Sandel, & C. Ilie (Eds.), *The international encyclopedia of language and social interaction*. John Wiley & Sons, Inc. <https://doi.org/10.1002/9781118611463.wbielsi016>



- Lammers, J. C., Curwood, J. S., & Magnifico, A. M. (2018). Literate identities in fan-based online affinity spaces. In K. Mills, A. Stornaiuolo, A. Smith, & J. Pandya (Eds.), *Handbook of writing, literacies, and education in digital cultures* (pp. 173-184). Routledge.  
<https://www.taylorfrancis.com/books/e/9781315465258/chapters/10.4324/9781315465258-18>
- Livingstone, S., & Haddon, L. (2009). Introduction. In S. M. Livingstone & L. Haddon (Eds.), *Kids online: opportunities and risks for children* (pp. 1-6). Policy Press.
- Martins, P. d. S. (2020). Multiliteracies and language ideologies in contemporary fanfic literacy practices. *Trabalhos Em Lingüística Aplicada*, 59(1), 353-385.  
<https://doi.org/10.1590/010318135943415912020>
- Meyers, E. M., Nathan, L. P., & Unsworth, K. (2010). Who's watching your kids? Privacy and surveillance in virtual worlds for children. *Journal of Virtual Worlds Research*, 3(3), 3-28.  
<https://journals.tdl.org/jvwr/article/view/1890/1159>
- Ng, E., & Li, X. (2020). A queer "socialist brotherhood": The guardian web series, boys' love fandom, and the Chinese state. *Feminist Media Studies*, 20(4), 479-495. <https://www-tandfonline-com.ezproxy.library.ubc.ca/doi/full/10.1080/14680777.2020.1754627>
- Shin, L. (2018). Queer eye for K-pop fandom: Popular culture, cross-gender performance, and queer desire in South Korean cosplay of K-pop stars. *Korea Journal*, 58(4), 87-113.  
<https://doi.org/10.25024/kj.2018.58.4.87Link>
- Schlag, J. (2018). Surviving the colonial blizzard: The Alaskan native game *Never Alone* as a walkthrough in cultural resistance. In K. McDaniel (Ed.), *Virtual dark tourism* (pp. 247-264). Palgrave Macmillan.
- Sefton-Green, J., & Pangrazio, L. (2021). Digital rights, digital citizenship and digital literacy: What's the difference? *Journal of New Approaches in Educational Research*, 10(1), 15-27.  
<https://naerjournal.ua.es/article/view/v10n1-1>

### **Additional Media used in Labs**

Buzzfeed Video. YouTube. I accidentally became a meme (selections from playlist).  
<https://www.youtube.com/playlist?list=PL5vtqDuUM1DmriObn4hC4F73liAoDTgKW>

Child celebrity channels (current examples)

- Gavin Thomas. YouTube: [https://www.youtube.com/channel/UCQyncW\\_D0BDsGYAQQG50XF3g](https://www.youtube.com/channel/UCQyncW_D0BDsGYAQQG50XF3g)
- Like Nastya. YouTube: <https://www.youtube.com/channel/UCJplp5SjeGSdVdwsfb9Q7lQ>
- Ryan's World. YouTube: [https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO\\_w](https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO_w)

Children's toy commercials and parodies (current examples)

- BarbieCollectors. (2010, Nov. 27). *2009 Sweet pink Barbie house commercial* [Video]. YouTube: <https://www.youtube.com/watch?v=GcL3ULK8Jm0>
- Saturday Night Live. (2014, Dec. 21). *Asian-American doll – Saturday Night Live* [Video]. YouTube: <https://www.youtube.com/watch?v=59tAqTtVpXg>
- Saturday Night Live. (2016, May 8). *President Barbie – SNL* [Video]. YouTube: <https://www.youtube.com/watch?v=1Se8PVZdfPg>



- Sky Kids Toys Collector Channel. (2017, April 16). *[Kid toy channel] Best toys commercials from Japan [...] Japanese Toys Commercials for Kids* [Video]. YouTube: <https://www.youtube.com/watch?v=f5YIGH4Z1dU>
- Sky Kids Toys Collector Channel. (2017, April 13). *[Kid toy channel] Best toys commercials from Korea [...] #4* [Video]. YouTube: <https://www.youtube.com/watch?v=Peo8InapC7M>

Children’s television series (select examples)

- *Stephen Universe*, R. Sugar (Executive Dir). Cartoon Network.
- *She-Ra and the Princesses of Power*, N. Stevenson, C. Austen (Executive Producers). Netflix.
- *Cardcaptor Sakura: Clear Card*, M. Asaka C. Kawazoe (Producers). NHK BS Premium / Crunchyroll
- *Burka Avenger*, Haroon (Producer, creator). Nickelodeon Pakistan, YouTube.
- *The Legend of Korra*, M. D. Martino (Executive Director). Nickelodeon.
- *Skam*, J. Andem (Creator, director). NRK P3 Norway.

Hollywood Films (select examples)

- Burnham, B. (Director). (2018). *Eighth grade* [Film]. IAC Films/Sony Pictures.
- Spielberg, S. (Director) (2018). *Ready player one* [Film]. Amblin Entertainment.
- Johnson, P., & Moore, R. (Directors) (2018). *Ralph breaks the internet* [Film]. Disney.

Proceedings of ACM Interaction Design and Children (IDC) Conference. Student selected articles from: <https://dl-acm-org.ezproxy.library.ubc.ca/doi/proceedings/10.1145/3392063>

\*\*The course instructors will work with the UBC Library and UBC Copyright to ensure that the rule of Fair Dealing is respected for any in-class viewings of media not available for free, or not licensed for group viewing.

Course Assignments:

Assignment Name	Due Date	Weight	Learning Outcomes
Participation and Professionalism	Throughout	10%	1.1, 2.1
Reflection Papers	Weeks 3,5,7,9,12 5 x 5% each	25%	1.3, 1.4, 5.2
“Trend Spotting” Briefing / Presentation	Weeks 5-11 Sign-up by Week 3	15%	1.3, 2.1, 3.1, 3.2
Mid-Term Interaction Design Project	Week 8	20%	1.1, 2.1, 4.1, 4.2
Final Essay / Short Story	Week 14	30%	1.1, 1.4, 4.1, 4.2, 5.3

Course Assignment Descriptions:



### **Participation in Weekly Lab Sessions (10%)**

Students will participate in a weekly seminar, during which they will have opportunities to discuss ideas presented in the lecture and assigned materials. Students will also gain practice in applying concepts to specific cases in a setting where the Instructor can provide feedback and guidance.

#### ***Deliverables:***

In preparation for each seminar, students will come prepared to engage, having read the weekly material and developed their own opinions and ideas on the topic supported through guiding questions that introduce the topic and materials for the week. The Instructor will assess students based on:

- 1) Quality of their preparation and insights (50%);
- 2) Quantity of engagement with the instructor and peers, collegiality and professionalism (50%).

#### ***Assessment:***

Quality of student discussion will be assessed by the Instructor. Their assessment will be based on the insightfulness of student responses to questions, depth of analysis, connection to specific ideas and course concepts, engagement with in-class activities, demonstrated evidence of preparation (e.g., notes, annotations of reading and viewing).

Quantity of engagement will be assessed by the Instructor. Their assessment will be based on the quantity of contributions to discussion, connection with other students' ideas, collegiality in the classroom and course-related correspondence, constructive and respectful engagement with peers and instructors (e.g., questioning ideas rather than the people behind them).

### **Reflection Papers (25%)**

The reflection papers are designed to help students process the course concepts and improve their writing. The feedback students receive from the instructor will give them an idea of the areas they might need to work on in order to: 1) increase their comprehension of different ideas and; 2) refine their ability to articulate their thoughts clearly and concisely.

***Deliverables:*** Students will be provided with a writing prompt, a question or issue associated with the readings for the module, and write a 300-word reflection on the topic. Papers should be written carefully and with attention to detail, including citations where necessary, but can and should reflect personal insights and connections, as opposed to summarizing or reiterating the arguments presented in the assigned readings. Papers should be uploaded by the end of each module or on the due date listed in Canvas.

***Assessment:*** Each reflection paper will be judged on three criteria, specifically: 1) clarity of expression; 2) critical analysis and demonstrated nuanced understanding of issues raised and discussed; 3) ability to integrate the course concepts and readings with personal examples and experiences.

### **Trend Spotting Briefing / Presentation (15%)**

The trend spotting briefing and presentation is an activity designed to help students consider the "new" aspects of emerging technologies and their potential impacts on the lives of young people. Through this presentation students will hone public-speaking skills and demonstrate their ability to identify and discuss contemporary trends in new media for children/youth. It is also an opportunity for students to showcase their personal interests and curiosity. Students will work in groups of 3-4 students.



The identified trend should be provocative, engaging or emerging, and may showcase an artifact, phenomenon, event, or theme related to kids and media.

***Deliverables:***

Students will prepare a briefing paper no more than 3 pages in length that identifies key terms and issues related to the trend, how the trend manifests, the significance and relevance of the trend, and projections for how this trend may affect children's/youth media and/or young persons. Students will also give an in-class presentation (approx. 10 minutes) that summarizes the briefing. Presentations will occur during scheduled class meetings each week (i.e., during the interactive portion of the session). Students will indicate their topics via sign-up no later than Week 3. Presentations will occur on Weeks 5, 6, 7, 9 and 11.

***Assessment:***

Students will be assessed on their briefing document (50%) as well as their presentation of the trend in a creative and engaging manner (50%). Students will be provided with a template and benchmark for their briefing document, but the presentation can involve any manner of creative format. Evaluation of the document will focus on the manner in which it describes the trend, places it in the context of children's/youth media, connect to theoretical or methodological frameworks in the course. The presentation will be assessed on the clarity of the presentation, quality of presentation aids, engagement with the class audience.

**Midterm Interaction-Design Project (20%)**

The take-home Midterm Interaction-Design project will allow students to demonstrate their knowledge of the media concepts and design practices learned in the first half of the course (Weeks 1-7).

***Deliverables:***

Students will be given a take-home midterm to be completed in one week. Students will choose to address one of two possible design situations:

- 1) Design a technological tool/practice/policy that can help address a specific problem space.
- 2) Modify a pre-existing technological tool/practice/policy that is being deployed in a new context or with a different user.

In both situations, the students will be provided with a design briefing and parameters for their design or redesign work. The deliverable will take the form of an interaction design (a visual walk-through of how the design would be deployed in context) including reference to objects or tools, space, time, behavior. The interaction design will be accompanied by an essay of 1500 words in which they address the following questions: 1) how did the student interpret the design problem?; 2) how did they address this problem in their solution? 3) given additional time and resources, what next steps would they take? These activities will be modelled in the lab portion of the class, and examples will be demonstrated in lecture.

***Assessment:***

Students will be assessed on: 1) quality and creativeness of the proposed design solution (40%); 2) quality of the written essay and the extent to which it addresses the questions clearly and cogently (60%).

**Final Essay or Short Story (30%)**





The Final Essay is designed to allow students to demonstrate their cumulative knowledge of the concepts learned in the course (Weeks 1-13) using either a narrative or analytic style. Students may work on the final project at any time during the course, and are encouraged to engage with the Instructor in office hours for guidance, including proposing a topic or providing a narrative outline for feedback.

Students will select one of two projects to demonstrate their ability to select, analyze, conceptually (re)design, and make meaning from/with children’s media:

**1) Values Analysis** – students will use a human values-oriented framework to analyze a piece of children’s media, a media service, or a children’s technology. The values analysis deliverable will consist of an essay (~2500 words) using a value-sensitive design framework. There is a full assignment description, workshop document with probing questions, and several (optional) supplementary readings on Canvas. Students will be assessed as follows: Selection of Media and Value (40%); Insightful Analysis (50%); Mechanics (10%).

**2) Design Fiction** – students will write a piece of design fiction – a short story – to imagine a children’s or youth technology as it might exist in context (~2500 words). There will be an assignment description and supplementary readings uploaded to Canvas. Students will be assessed as follows: Storytelling (40%); Thematic and conceptual development (50%); Mechanics (10%).

Several similar or related projects will have been presented and workshopped in the lecture and discussion sections. Students will employ the human values lens that has guided the topics this term.

**Course Schedule [week-by-week]**

Date	Topics	What to Read/View & Turn-In
Week 1 Sept 8	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Changing conceptions of media and children/youth</li> <li>• “Big D and little d” discourses</li> <li>• Framing children’s/youth relationship to media</li> <li>• Introduction to the course, assignments, and policies</li> </ul> <p><b>Interactive</b>            Small Group Activity: In groups of approximately 3-4, students will examine Cassidy’s (2017) chapter to identify some of the claims it makes about young people and media, followed by brainstorm and small group discussion</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• boyd, 2014 (intro, ch 7)</li> <li>• Cassidy, 2017</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Gee, 2015</li> <li>• Livingstone &amp; Haddon, 2009</li> </ul>
<b>Module 1: Understanding and Appraising New Media</b>		
Week 2 Sept 15	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Social construction of technology</li> <li>• Instrumentalism and determinism</li> </ul>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Alper, Katz &amp; Clark, 2016</li> <li>• Baym, 2010</li> </ul>



	<ul style="list-style-type: none"> <li>• Domesticating technologies</li> </ul> <p><b>Interactive</b> Small Group Activity: The instructor will show the students several commercials/ advertisements for different kinds of children’s/youth media/toys/technologies. Working in groups of 3-4, students will be asked to consider the information the commercials provide and reflect on the items from different perspectives as in Baym. 2010.</p>	
Week 3 Sept 22	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Close reading new media</li> <li>• Post-structuralist perspectives</li> </ul> <p><b>Interactive</b> Small Group Activity: In groups of 3-4, students will be asked to share a class set of iPads. Using these iPads, they will perform a post-structuralist, “close reading,” of different child or youth-oriented websites (e.g., Lego.com website), as well as game-oriented children’s/youth apps.</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Galloway, 2012</li> <li>• MacNaughton, 2005</li> </ul> <p>Submit: Reflection Essay #1</p> <p>Sign-up for Trend Spotting</p>
<b>Module 2: Constructions of Digital Children and Youth</b>		
Week 4 Sept 29	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Commercialization and commoditization of play</li> <li>• Participatory and social media</li> <li>• Documentary and empirical approaches</li> <li>• Celebrity and internet culture</li> </ul> <p><b>Interactive</b> Students will research a children’s or youth YouTube channel that is centered around a child star; they will consider how this channel reinforces or undermines cultural representations of childhood and the possible responses it could generate (e.g., criticism, applause, etc.).</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• PBS Frontline: <i>Generation Like</i></li> <li>• Guardian: <i>YouTube Kids</i></li> <li>• Adorjan &amp; Ricciardelli, 2019</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Burnham, 2018 <i>Eighth Grade</i></li> </ul>
Week 5 Oct 6	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Digital divide and demographic inequity</li> <li>• New Media and digital citizenship</li> <li>• Digital and memetic storytelling</li> </ul> <p><b>Interactive</b> Students will view one or more episodes of “<i>I accidentally became a meme</i>”, and discuss</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Danasceno, 2021</li> <li>• Shresthova, 2016</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Sefton-Green &amp; Pangrazio, 2021</li> <li>• Ito, et al., 2020</li> </ul>



	<p>the issues raised. Working on their own, students will be asked to find a meme related to an issue associated with digital citizenship. Once they find the meme they will be asked to analyze its design to consider the various ways it produces meaning.</p>	<p>Submit: Reflection Essay #2</p> <p>Trend Spotting Presentations Groups 1, 2</p>
<p><b>Module 3: Values in the Design of New Media</b></p>		
<p>Week 6 Oct 13</p>	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Children and youth as media designers</li> <li>• Roles of children/youth in design</li> <li>• Participatory design methods</li> </ul> <p><b>Interactive Lab</b> Students will engage in conceptually designing and redesigning children's/youth media using predeveloped prompts and the Stanford d.School design process (practice for midterm).</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Druin, 2010</li> <li>• Badillo-Urquiola, et al., 2019</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Meyers, Nathan &amp; Unsworth, 2010</li> <li>• Proceedings of IDC conference</li> </ul> <p>Trend Spotting Presentations Groups 3,4</p>
<p>Week 7 Oct 20</p>	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Gender/cultural images and stereotypes</li> <li>• Cross-cultural and global perceptions of media and childhood</li> <li>• Culturally-sensitive design</li> <li>• Designing for diverse individuals and communities</li> <li>• Human values in the design of new media</li> </ul> <p><b>Interactive</b> Students will practice applying the value-sensitive design framework (VSD) to several media examples selected by the instructor.</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• JafariNaimi, Nathan &amp; Hargraves, 2015</li> <li>• Meyers, Nathan &amp; Tulloch, 2019</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Schlag, 2018</li> <li>• Friedman et al., 2005</li> </ul> <p>Submit: Reflection Essay #3</p> <p>Trend Spotting Presentations Groups 5, 6</p>
<p><b>Module 4: Storytelling and Narrative Media</b></p>		
<p>Week 8 Oct 27</p>	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Fandom, affinity spaces and the social telling of stories</li> <li>• Textual poaching and authorship</li> <li>• Social, ethical and developmental issues surrounding media creation and use</li> </ul> <p><b>Interactive</b> Using several story starters, students will try their hand at writing fan-oriented narrative fiction, and discuss the complicated nature of derivative works in terms of information rights and ownership.</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Jenkins, 2008</li> <li>• Thomas &amp; Stornaiuolo, 2016</li> <li>• Hovious, et al., 2021</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Lammers, Curwood &amp; Magnifico, 2018</li> <li>• Ng &amp; Li, 2020</li> <li>• Shin, L., 2018</li> <li>• Martins, 2020</li> </ul>



		Submit: Midterm design project
Week 9 Nov 3	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Games and gaming culture</li> <li>• Games as narrative play</li> <li>• Procedural rhetorics</li> </ul> <p><b>Interactive</b> Students will use coding block interfaces (e.g., Scratch) to build simple games, and discuss the procedural rhetorics associated with their creations.</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Bogost, 2008</li> <li>• Carson et al., 2012</li> <li>• Garcia, 2018</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Deterding, 2014</li> </ul> <p>Submit: Reflection Essay #4</p> <p>Trend Spotting Presentations Groups 7, 8</p>
<b>Week 10: No Class – UBC Closed for mid-session break</b>		
<b>Module 5: The Quantified Child/Youth</b>		
Week 11 Nov 17	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Digital libraries</li> <li>• Book apps and reading in the cloud</li> <li>• Surveillance and sousveillance in online platforms</li> </ul> <p><b>Interactive</b> Students will explore several online reading platforms and assess how they create different types of value for children’s/youth reading labour.</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Barbarinde &amp; Barbarinde, 2018</li> <li>• Meyers, Nathan &amp; Stepaniuk, 2017</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Lovato, Piper &amp; Wartella, 2019</li> </ul> <p>Trend Spotting Presentations Groups 9, 10</p>
Week 12 Nov 24	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Artificial intelligence and data aggregation/use</li> <li>• Internet of Toys (IoT)</li> </ul> <p><b>Interactive</b> Using the values framework provided earlier in the course, students will be asked to brainstorm some of the value tensions surrounding toys that feature artificial intelligence software.</p>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Marsh, 2019</li> </ul> <p>Submit: Reflection Essay #5</p>
Week 13 Dec 1	<p><b>Lecture</b></p> <ul style="list-style-type: none"> <li>• Emerging trends in media design and use</li> <li>• Futures and Futurism</li> <li>• Design Fictions</li> <li>• Course wrap-up</li> </ul>	<p>Required:</p> <ul style="list-style-type: none"> <li>• Yavuz et al., 2017</li> </ul> <p>Recommended:</p> <ul style="list-style-type: none"> <li>• Meyers &amp; Tulloch, 2018</li> </ul>



	<p><b>Interactive</b> Students will compare different kinds of design fiction (short stories, television, film, advertising) and look at how they relate to contemporary discourses surrounding children's/youth media and technology.</p>	
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**Attendance:** This is a synchronous class with mandatory face-to-face meetings. These meetings will occur once per week and be three hours in length. The first half of each weekly meeting will be lecture-based and the second will take the form of an interactive lab. Course materials will be made available via Canvas and it is students' responsibility to login and access them or to notify the instructor if they are unable to do so. Office hours will be conducted via Zoom, except where otherwise requested. Face-to-face meetings, on request, may occur in-person at the instructor's designated office space.

**Evaluation:** All assignments will be marked according to standard UBC grading practices. Written assignments will be accepted in .doc or .docx format via Canvas. All assignments are to be turned in on or before the end of a given module. Early assignments are always welcome. Late assignments will not be accepted unless a prior arrangement with the instructor is made 24 hours in advance of the assignment due date. Late assignment penalties can be as high as 5% per day, up to 7 days, after which an assignment will not be accepted.

**Required Materials:** This is a course on new media, much of which is mediated by contemporary technologies. It is anticipated that students will have a modern desktop, laptop, or tablet computer, Internet access, and the ability to fully utilize UBC's course management system (Canvas) and teleconferencing technologies, such as Zoom. Furthermore, students may be asked to engage with apps, videos, movies, and games, all of which should be open access, inexpensive or free. If you are lacking any of these resources, or experience loss of essential devices or connectivity during the term, please contact the instructor as soon as possible.

**Academic Concession:** If you miss marked coursework for the first time (assignment, exam, presentation, participation in class) and the course is still in-progress, **speak with me immediately** to find a solution for your missed coursework. Any concessions that will result in a change to the student record (such as late withdrawal from the course) will be referred to the Faculty of Graduate and Postdoctoral Studies for evaluation. If this is not the first time you have requested concession or classes are over, please consult the [Faculty of Graduate and Postdoctoral Studies' webpage on academic concession](#), and then contact me where appropriate.

**Policies and Resources to Support Student Success:** UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available here (<https://senate.ubc.ca/policies-resources-support-student-success>)



**Academic Integrity:** The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply when the matter is referred to the Office of the Dean. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including the University's policies and procedures, may be found in the [UBC Calendar: Student Conduct and Discipline](#). Academic misconduct includes cheating, plagiarism, and self-plagiarism <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,959> (§7)

**Academic Accommodation for Students with Disabilities:** Academic accommodations help students with a disability or ongoing medical condition overcome challenges that may affect their academic success. Students requiring academic accommodations must register with the [Centre for Accessibility](#) (previously known as Access & Diversity). The Centre will determine that student's eligibility for accommodations in accordance with [Policy LR7: Accommodation for Students with Disabilities \(Joint Senate and Board Policy\)](#). Academic accommodations are not determined by your instructors, and instructors should not ask you about the nature of your disability or ongoing medical condition, or request copies of your disability documentation. However, your instructor may consult with the Centre for Accessibility should the accommodations affect the essential learning outcomes of a course.