

## **COMM 457: Youth and Media**

**Units: 4**

**Summer 2020, Session 2**

**ONLINE**

**Instructor:** Laurel Felt, PhD; [www.laurelfelt.org](http://www.laurelfelt.org)

**Virtual Office Hours:** By appointment

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### **Course Description**

What do we mean we use the word “youth”? How does this explicitly map onto ages/stages of child development? How does this implicitly conjure specific characteristics in terms of class, race, ethnicity, nationality, gender, sexuality, ability, etc? What or who do our research and ideas leave out?

What do we mean we use the word “media”? Which types of content and technologies does this imply? Who make these media and who engage with these media? Considering media’s evolution over time and users’ diverse forms of engagement, to what extent can we separate media by “type” and/or group them together? What or who do our products and ideas leave out?

What happens when youth engage with media? What’s “good” for kids, what’s “bad” for kids, and what are the criteria that determine “it depends”?

In this course, we will explore how young people engage with various media, focusing in particular on: advertising/marketing; episodic and long-form narratives (aka TV and movies); toys, digital games, and coding; “edtech”; and social media. You will be asked to reflect upon societal beliefs and assumptions about child development and the nature of technological transformation, as well as upon your own personal experiences. Through regular discussion with peers and guest speakers from the wide world of children’s media production around diverse “texts” from academia, journalism, industry, and users, you will learn to articulate and defend positions about youth and media – as well as conceptualize your own properties. The insights that you will gain in this class into youth and media are intended to serve you in your professional and personal lives in the years to come.



## Learning Objectives

- To describe key concepts, theories, and debates about youth and media, and provide specific examples and case studies that illustrate those broader ideas.
- To critically evaluate the validity of claims about media's effects upon youth and youth's effects upon media/society.
- To identify and interpret relevant research about topics in youth and media.
- To articulate and defend a written position regarding youth and media on a topic of personal interest, grounded in empirical research evidence.
- To describe both developmentally appropriate and normative media use for youth at various ages/stages, in general and within the context of COVID-19.
- To gain first-hand knowledge of relevant "artifacts" – that is, actual children's media properties.
- To synthesize diverse professionals' perspectives in order to better understand how and why various forms of children's media are produced.
- To experiment with simultaneously honoring creativity, industry norms and guidelines, developmental appropriateness, ethical best practices, market demands, and feasibility in order to conceptualize original media properties.
- To apply diverse ways of knowing, humility, and respect to discussions about youth and media.
- To deepen appreciation for every stakeholder in this "universe," including (but not limited to) youth, parents, researchers, and children's media makers.

## Course Notes

### 1. Grading

- a. This course is graded A/B/C/D/F. Grades will be assigned as follows:

A/A- = outstanding, thoughtful, and enthusiastic work

B+/B = above average work, demonstrating good insight into assignment

B-/C+ = needs improvement on ideas, argument and follow through

C and below = fulfilling the bare minimum and showing little understanding of the material

A = 100-94    C = 76-74

A- = 93-90    C- = 73-70

B+ = 89-87    D+ = 69-67

B = 86-84    D = 66-64

B- = 83-80    D- = 63-60

C+ = 79-77    F = 59-0

## 2. Blackboard

- a. Blackboard will function as this course's resource "hub."
- b. The instructor will post readings to Blackboard, post Announcements to Blackboard, and send those Announcements as emails via Blackboard.
- c. Students will submit assignments to Blackboard via Turnitin.

## 3. Zoom

- a. This course will meet via Zoom.
- b. I expect everyone to show up on time, prepared to keep their video on and their mute off. That means that you're attired presentably and the background noise in your environment is minimal.
- c. Here is the meeting information:

<https://uscannenberg.zoom.us/j/91541412699?pwd=TXJqcTV6Y1QrMkhpU0JkQ0dLRGxyUT09>

Meeting ID: 915 4141 2699  
Password: SENT SEPARATELY

One tap mobile  
+16699009128,,91541412699# US (San Jose)  
+13462487799,,91541412699# US (Houston)

Dial by your location  
+1 669 900 9128 US (San Jose)  
+1 346 248 7799 US (Houston)  
+1 253 215 8782 US (Tacoma)  
+1 301 715 8592 US (Germantown)  
+1 312 626 6799 US (Chicago)  
+1 646 558 8656 US (New York)

Meeting ID: 915 4141 2699

Find your local number: <https://uscannenberg.zoom.us/u/ab3ka4nuFM>

## Technological Proficiency and Hardware/Software Requirements

This class requires a moderate level of technological proficiency. The instructor believes in all students' capacity to learn and grow, and values the resources that USC provides so that students may enrich their technological proficiency. Some of these resources include: Annenberg Virtual Commons, Annenberg IT Help Desk, USC Information & Technology Services (<http://itservices.usc.edu/>), USC Libraries (<http://www.usc.edu/libraries/>), Lynda.com. Peers' assistance is priceless. The instructor will happily meet with you one-on-one. Regardless of one's technological proficiency pre-COMM 457, all students can succeed.

Zoom is required software. It is free to download. Zoom is the mechanism by which we meet.

Microsoft Powerpoint (free to all USC students) or GoogleSlides (always free from GoogleDrive) are required software in order to create at least one slide deck.

TikTok, YouTube Kids, and Zigazoo are required apps in order to watch at least one video on each platform. If downloading any app presents a hardship, let me know.

## Required Readings

- Every article, video, and book chapter in the syllabus. These have all been hyperlinked, you can independently Google them and find them online, and they are available as pdfs on Blackboard.
- There are no required textbooks.

## Assignment Submission Policy

- 1. Written work (e.g., papers, slide decks, guest speaker questions, etc)**
  - a. Post to Blackboard via Turnitin link by 11:59 pm on the due date
  - b. *If you experience difficulties with Blackboard, then email the assignment to the instructor by 11:59 pm on the due date*
- 2. Spoken work (e.g., discussion leadership, presentations, etc)**
  - a. Share in class on the due date

## Additional Policies

- 1. Late and unfinished assignments**
  - a. Any material turned in late will be reduced one letter grade per calendar day late.
  - b. Students must complete all assignments in order to receive course credit.
- 2. Grading questions**
  - a. After receiving a grade, students must wait for 24 hours before addressing the instructor. Please use this time to think through the strength of your case.
  - b. If you have determined that your grade merits further review, then submit your complaint/rationale **in writing within the next week (7 days)**. Again, complaints or requests for reconsideration of a grade will not be considered unless they are submitted in written form and delivered after 1 day but before 8 days have elapsed.
  - c. A complaint constitutes an argument, and will be evaluated by the standards of acceptable argumentation as presented in class readings and lectures.

## Grading Breakdown, Description and Assessment of Assignments

ASSIGNMENT	PTS	%	CRITERIA
Weekly Project & Presentation (Research Paper <b>or</b> Creative Production)	500 (5 x 100)	50	<p><b>Research Paper:</b> 3-4-page research brief on a topic related to the week's focus that consider texts from within + beyond the syllabus</p> <p><b>Creative Production:</b> 20-slide exploration of an original media property related to the week's focus that you conceptualize</p> <p>[Must do each type of project at least once. Will drop the lowest score and replace with the average of remaining four.]</p>
Discussion Leadership	100 (2 x 50)	10	<p>Masterful grasp on the readings and screening(s) assigned to your class session. Specifically, ability to articulate:</p> <ul style="list-style-type: none"> <li>• Each text's main argument(s)</li> <li>• Evidence that each text used to support the big idea(s)</li> <li>• Method(s) that each text used to conduct the study</li> <li>• Whether you agree or disagree with each text's argument(s) and why</li> <li>• What you learned from the reading</li> </ul> <p>Ability to call on peers and ask these and other questions of them</p>
Guest Speaker Questions	50	5	<p>At least 2 questions for each guest speaker. One question must ask this expert about their perspective on the topic of the day/week. The other question may be anything – a question about the speaker's bio, a request for a fun fact or favorite X, advice, etc.</p> <p>Must be posted to Discussion Board before their visit</p>
"Outside" Perspective	50	5	<p>1-2 page write-up of EITHER:</p> <ul style="list-style-type: none"> <li>• a scholarly study that does not appear on the syllabus</li> <li>• an interview with a children's media professional who is not a COMM 457 guest speaker</li> <li>• an interview with a parent/caregiver about their opinions and practices regarding their child (aged 0-22)'s use of media</li> <li>• an interview with and/or observation of a child (aged 3-18) around media and play</li> </ul> <p>Can be submitted at any point during the semester</p>
Final Project Proposal (Research Paper <b>or</b> Creative Production)	50	5	<p><b>Research Paper:</b> 1-page proposal that explains your topic, research purpose and questions, and methods</p> <p><b>Creative Production:</b> 1-page overview of your original media property, including its purpose, intended audience, and developmental appropriateness</p>
Final Project & Presentation (Research Paper <b>or</b> Creative Production)	150	15	<p><b>Research Paper:</b> 8-10 page position paper that reviews research on a youth and media-related topic in order to form an argument + 3-5 minute overview (live-action or VoiceThread)</p> <p><b>Creative Production:</b> 30-slide exploration of your original media property + 3-5 minute video pitch (live-action or VoiceThread)</p>
Participation	100	10	<p>I expect you to come to class on time, prepared to ask questions, discuss the assigned readings, and make insightful and substantive contributions in every class. You should be able to respond to</p>

			<p>questions about the assigned readings and offer opinions and insights into the topics addressed. Participation will be graded based on your demonstrated level of preparation, involvement, and contribution to class discussions.</p> <p>Poor attendance will adversely affect your participation grade. If you have a good attendance record but don't actively participate in class discussions, you can't expect to get a good participation grade (in other words, participation grade is not based solely on attendance).</p> <p>If you are late, rude (such as texting or checking your mobile phones), or disrupt others, your participation points will be deducted. Bear in mind that your participation grade begins at zero (0) and that you will be accumulating points through your engagement in class discussions.</p>
TOTAL	1000	100	

Week: Topic	Date	Lens	Readings Due	In-Class Screening	Work Due
<b>Week 1: Introduction &amp; Overview</b>	July 1	<p><b>What do we mean by “youth”?</b></p> <p><b>How do youth in the U.S. use media?</b></p> <p><b>So what?</b></p>	<p>*DURING CLASS*</p> <p>Woolfolk, A., and Perry, N.E. (2015). <a href="#">Chapter 1: Introduction: Dimensions of development</a>. In <i>Child and adolescent development</i> (only pp. 4-20, 2nd ed.) Upper Saddle River, N.J.: Pearson.</p> <p>Rideout, V., and Robb, M. B. (2019). <a href="#">The Common Sense census: Media use by tweens and teens, 2019</a>. San Francisco, CA: Common Sense Media.</p> <p>Rideout, V. (2017). <a href="#">The Common Sense census: Media use by kids age zero to eight</a>. San Francisco, CA: Common Sense Media.</p> <p>Odgers, C. (2018). <a href="#">Smartphones are bad for some teens, not all</a>. <i>Nature</i>, 554, 432-434.</p>	<p>Society for Research in Child Development. (2020). <a href="#">The Science of Screen Time during COVID-19</a>. Panelists: Dr. Yalda T. Uhls, Dr. Rachel Barr.</p>	<p>OPTIONAL:</p> <p>Your children’s media “origin story”</p> <p>Tingley, K. (2019). <a href="#">Is Screen Time Really Bad for Kids?</a> <i>The New York Times Magazine</i>, 20.</p>
	July 3	<b>NO CLASS</b>	<b>FOURTH OF JULY (observed)</b>	<b>n/a</b>	<b>n/a</b>
<b>Week 2: Advertising, Commercializing Childhood, and Selling “Youth Culture”</b>	July 6	<b>Infancy &amp; Early Childhood</b>	<p>Meyer, M., Adkins, V., Yuan, N., Weeks, H.M., Chang, Y-J., &amp; J. Radesky. (2019). <a href="#">Advertising in Young Children’s Apps: A Content Analysis</a>. <i>Journal of Developmental &amp; Behavioral Pediatrics</i>, (40)1, 32-39.</p> <p>Maheshwari, S. (2019). <a href="#">Online and making thousands, at age 4: Meet the kidfluencers</a>. <i>The New York Times</i>.</p> <p>Craig, D. and Cunningham, S. (2017). <a href="#">Toy unboxing: Living in a(n unregulated) material world</a>. <i>Media International Australia</i>, 163(1), 77-86.</p>	<p>Campaign for a Commercial-free Childhood. (2019). <a href="#">Commercial-ism is the missing link</a>. Panelists: Dr. Susan Linn, Josh Golin.</p> <p>Kidfluencer content of your choice</p>	<p>5 Things I Love, 5 Things I Don’t</p> <p>Rotating Discussion Leadership : Zeenya</p>
	July 8	<b>Middle Childhood &amp; Adolescence</b>	<p>Jennings, R. (2019). <a href="#">VSCO Girls and How Teen Culture Goes Viral</a>. <i>Vox.com</i>.</p> <p>Sadeghirad, B., Duhaney, T., Motaghipisheh, S., Campbell, N.R.C., &amp; B.C. Johnston. (2016). <a href="#">Influence of unhealthy food and beverage marketing on children’s dietary intake and preference: A Systematic review and meta-analysis of randomized trials</a>. <i>Obesity Reviews</i>, 17, 945-959.</p> <p>Harrison, K. and Hefner, V. (2014). <a href="#">Virtually perfect: Image retouching and adolescent body image</a>. <i>Media Psychology</i>, 17(2), 134-153.</p>	<p>Kilbourne, J. (2014). <a href="#">The dangerous ways ads see women</a>. TEDxLafayetteCollege.</p> <p>PBS Frontline. (2001). <a href="#">The Merchants of Cool</a>.</p>	<p>Rotating Discussion Leadership : Karly</p>

	<p>July 10</p> <p>1-1:30 = get feedback from peers</p> <p>1:30-2 = revise</p> <p>2-3:50 = present</p>	<b>Deep Dive &amp; Design Lab</b>	<p>OPTIONAL:</p> <p>Kidron, B.B., and Rudkin, A. (2017). <a href="#">Digital Childhood: Addressing childhood development milestones in the digital environment</a>. 5 Rights.</p>		Weekly Project & Presentation
<b>Week 3: Television – Broadcast and Streaming</b>	<p>July 13</p> <p>1-1:45 = screening</p> <p>1:45-2:45 = discuss texts</p> <p>2:45-3:15 = Marcy Gunther, Director of Children’s Media Development, WGBH</p> <p>3:20-3:50 pm = Kristen McGregor, Showrunner/ Producer/ Writer/ Director</p>	<b>Infancy &amp; Early Childhood</b>	<p>Lemish, D. and Johnson, C.R. (2019). <a href="#">The Landscape of children’s television in the U.S. and Canada</a>. Center for Scholars and Storytellers.</p> <p>Sanders, A.J., Felt, L., Wong, K. &amp; Uhls, Y.T. (2019). <a href="#">The power of storytelling: Media and positive character development</a>. Center for Scholars and Storytellers.</p> <p>Barr, R., McClure, E., &amp; Parlakian, R. (2018). <a href="#">Screen sense: What the research says about the impact of media on children aged 0-3 years old</a>. Washington, DC: Zero to Three.</p> <p>Anderson, D.R., Huston, A.C., Schmitt, K.L., Linebarger, D.L., Wright, J.C., &amp; R. Larson. (2001). <a href="#">Early Childhood Television Viewing and Adolescent Behavior: The Recontact Study</a>. <i>Monographs of the Society for Research in Child Development</i>, 66(1), i-viii+1-154.</p>	<p>PBS. (2019). <a href="#">Molly of Denali – “Grandpa’s Drum.”</a> Season 1, Episode 4. 0:00-14:05.</p> <p>McGregor, K. (2017). <a href="#">Director’s Reel</a>.</p> <p>PBS. (2009). <a href="#">Super Why!: Cinderella: The Prince’s Side of the Story</a>. Season 1, Episode 53.</p>	Rotating Discussion Leadership : Kyler
	<p>July 15</p> <p>1-1:45 = screening</p> <p>1:45-2:45 = discuss texts</p> <p>2:45-3:15 = Dr. Alice Wilder, Established leader of Research &amp; Educational Development for children’s television</p>	<b>Middle Childhood &amp; Adolescence</b>	<p>Annenberg Public Policy Center. (2019). <a href="#">13 Reasons Why and Young Adults’ Risk of Suicide</a>. University of Pennsylvania.</p> <p>Wartella, E., Lauricella, A., &amp; Cingel, D. (2018). <a href="#">Exploring how teens, young adults and parents responded to 13 Reasons Why</a>. Northwestern University.</p> <p>Martins, N., and Harrison, K. (2012). <a href="#">Racial and Gender Differences in the Relationship Between Children’s Television Use and Self-Esteem: A Longitudinal Panel Study</a>. <i>Communication Research</i>, 39(3), 338-357.</p>	<p>Contemporary tween/teen show of your choice (recommended: <i>13 Reasons Why</i>)</p> <p>Citizen Me. (2020). <a href="#">Everybody Counts</a>.</p>	Rotating Discussion Leadership : Karly
	<p>July 17</p> <p>1-1:45 = Lab time, optional one-on-one meetings</p>	<b>Deep Dive &amp; Design Lab</b>	<p>RESOURCE:</p> <p><a href="#">Netflix Global Animators contact list</a>.</p> <p>OPTIONAL:</p> <p>King, M. (2018). <a href="#">Mr Rogers Had a Simple Set of Rules for Talking to Children</a>. <i>The Atlantic</i>.</p>		Weekly Project & Presentation



	<p>1:45-2:15 = get feedback from peers</p> <p>2:15-3:15 = present</p> <p>3:15-3:50 = Katie Locke O'Brien, Mary Faber, Benari Poulten, <i>Everybody Counts</i></p>				
<b>Week 4: Toys, Digital Games, and Coding</b>	<p>July 20</p> <p>1-1:30 = screening</p> <p>1:30-2:30 = discuss texts</p> <p>2:45-3:15 = Eleanor Oliver-Edmonds, Copywriter, Barbie</p> <p>3:20-3:50 = Azhelle Wade, The Toy Coach</p>	<b>Infancy &amp; Early Childhood</b>	<p>Lauer, J.M., Ilksoy, S.D, &amp; Lourenco, S.F. (2018). <a href="#">Developmental Stability in Gender-Typed Preferences Between Infancy and Preschool Age</a>. <i>Developmental Psychology</i>, 54(4), 613– 620.</p> <p>Sherman, A.M. and Zurbriggen, E.L. (2014). <a href="#">“Boys Can Be Anything”: Effect of Barbie Play on Girls’ Career Cognitions</a>. <i>Sex Roles</i>, 70, 195-2018.</p>	<p><a href="#">Pretend cooking in the pantry</a>.</p> <p><a href="#">Sasha and Dada play pizza parlor</a>.</p> <p>FBE. (2012). <a href="#">Kids React to Lily’s Disneyland Surprise</a>. Youtube.com.</p>	<p>Rotating Discussion Leadership : Chance</p>
	<p>July 22</p> <p>1-1:45 = screening</p> <p>1:45-3:15 = discuss texts</p> <p>3:15-3:50 = Kim Wilson, Producer and former Creative Head of Children’s and Youth Programming, Canadian Broadcasting Corporation</p>	<b>Middle Childhood &amp; Adolescence</b>	<p>Roque, R. and Rusk, N. (2019). <a href="#">Youth perspectives on their development in a coding community</a>. <i>Information and Learning Sciences</i>, 120(5/6), 327-348.</p> <p>Felt, L. J. &amp; Robb, M. B. (2016). <a href="#">Technology addiction: Concern, controversy, and finding balance</a>. San Francisco, CA: Common Sense Media.</p> <p>Furuya-Kanamori, L., and Doi, S.A.R. (2016). <a href="#">Angry Birds, Angry Children, and Angry Meta-Analysts: A Reanalysis</a>. <i>Perspectives on Psychological Science</i>, 11(3), 408–414.</p> <p>Rutkin, A. (2016). <a href="#">How Minecraft is helping children with autism make new friends</a>. <i>New Scientist</i>.</p> <p>Przybylski, A.K. (2014). <a href="#">Electronic Gaming and Psychosocial Adjustment</a>. <i>Pediatrics</i>, 134(3), 1-7.</p>	<p>Bialik, M. (2019). <a href="#">Why Are My Kids Watching Other People Play Video Games?</a> Youtube.com.</p> <p>Twitch video of your choice (recommended: Fortnite)</p> <p>Mehra, K. (2019). <a href="#">Coding: By a kid, for kids</a>. TEDxKentState.</p> <p>Mehta, S. (2019). <a href="#">Samaira Mehta, CEO, CoderBunnyz &amp; CoderMindz</a>. TiEcon 2019.</p>	<p>Rotating Discussion Leadership : Jack</p>
	<p>July 24</p>	<b>Deep Dive &amp; Design Lab</b>	<p>OPTIONAL:</p>		<p>Weekly Project &amp;</p>

	1-2:15 = Lab time, optional one-on-one meetings  2:15-2:45 = get feedback from peers  2:45-3:50 = present		Bers, M.U. (2019). <a href="#">Looking for a high-tech gift for a young child? Think playgrounds, not playpens.</a> <i>The Conversation</i> .		Presentation  Final Project Proposal
<b>Week 5: Screens for/with/around Learning and Communicating</b>	July 27  1-1:30 = screening  1:30-3 = discuss texts  3-3:50 = Colleen Russo Johnson, Chief Scientist, Dream.co & J.J. Johnson, Owner, Sinking Ship Entertainment	<b>Infancy &amp; Early Childhood</b>	Kleeman, D. (2020). <a href="#">Learning in lockdown: How US and UK Kids differ.</a> <i>Kidscreen</i> .  Heathman, A. (2020). <a href="#">GoBubble: The Teacher-approved social network for kids.</a> <i>Evening Standard</i> .  Greenway, K.H. (2020). <a href="#">My kids are allergic to video chats.</a> <i>The New York Times</i> .  Roseberry, S., Hirsh-Pasek, K. & Golinkoff, R.M. (2014). <a href="#">Skype me! Socially contingent interactions help toddlers learn language.</a> <i>Child Development, 85</i> (3), 956-970.	Society for Research in Child Development. (2020). <a href="#">The Science of Teaching and Learning at Home.</a> Panelists: Dr. Erin Bogan, Dr. Catherine Tamis-LaMonda.	Rotating Discussion Leadership : Chance
	July 29  1-2 = screening  2-3= discuss texts  3-3:30 = Dr. Katerina Schenke?	<b>Middle Childhood &amp; Adolescence</b>	Hirsh-Pasek, K., Zosh, J.M., Golinkoff, R.M., Gray, J.H., Robb, M.B., & J. Kaufman. (2015). <a href="#">Putting Education in "Educational" Apps: Lessons From the Science of Learning.</a> <i>Psychological Science in the Public Interest, 16</i> (1) 3–34.  Uhls, Y.T., Michikyan, M., Morris, J., Garcia, D., Small, G.W., Zgourou, E. & P.M. Greenfield. (2014). <a href="#">Five days at outdoor education camp without screens improves preteen skills with nonverbal emotion cues.</a> <i>Computers in Human Behavior, 39</i> , 387-392.	Episode of <a href="#">We Still Teach</a> of your choice  OR  boyd, d. (2018). <a href="#">What hath we wrought?</a> <i>SXSWedu</i> .	Rotating Discussion Leadership : Jack
	July 31  1-2:15 = Lab time, optional one-on-one meetings  2:15-2:45 = get feedback from peers  2:45-3:50 = present	<b>Deep Dive &amp; Design Lab</b>	OPTIONAL: Hensley-Clancy, M. (2020). <a href="#">The Coronavirus is shattering a generation of kids.</a> <i>BuzzFeed News</i> .		Weekly Project & Presentation
<b>Week 6: User-Generated Content,</b>	August 3  1-1:30 = screening  1:30-3 = discuss texts	<b>Infancy &amp; Early Childhood</b>	Perez, S. (2020). <a href="#">Kids now spend nearly as much time watching TikTok as YouTube in the US, UK, and Spain.</a> <i>Techcrunch.com</i>	Zigazoo video of your choice	Rotating Discussion Leadership : Zeenya

<b>Social Media, and Activism</b>	3:15-3:50 pm = Josh Golin, Executive Director, Campaign for a Commercial- free Childhood		Mascarenhas, N. (2020). <a href="#">Zigazoo launches to be a 'TikTok' for kids, surpasses 100,000 uploads and downloads.</a> <i>Techcrunch.com</i>  Colin, C. (2020). <a href="#">News at 11: Kid reporters tackle the coronavirus.</a> <i>Wired.</i>	YouTubeKids video of your choice	
	August 5  1-1:30 = screening  1:30-3 = discuss texts  3-3:50 = Ioana Literat? Neta Kligler- Vilenchik?	<b>Middle  Childhood &amp;  Adolescence</b>	Herrman, J. (2020). <a href="#">TikTok is shaping politics. But how?</a> <i>The New York Times.</i>  Bennett, J. (2020). <a href="#">These teen girls are fighting for a more just future.</a> <i>The New York Times.</i>  Standlee, A. (2019). <a href="#">Friendship and online filtering: The use of social media to construct offline social networks.</a> <i>New Media &amp; Society, 21(3), 770-785.</i>  Jenkins, H. (2018). <a href="#">The students of Parkland: Changing the world by any media necessary.</a> <i>NYU Press blog.</i>  Uhls, Y.T., Ellison, N.B., & Subrahmanyam, K. (2017). <a href="#">Benefits and costs of social media in adolescence.</a> <i>Pediatrics, 140(Supplement 2), S67-S70.</i>	TikTok video featuring adolescents and politics of your choice   YouTube video featuring adolescents and politics of your choice	Rotating Discussion Leadership : Kyler
	August 7  1-2:15 = Lab time, optional one-on-one meetings  2:15-2:45 = get feedback from peers  2:45-3:50 = present	<b>Deep Dive &amp;  Design Lab</b>	OPTIONAL: Donohue, C. (2019). <a href="#">Beyond screen time: Better questions for children and technology in 2020.</a> <i>EdSurge.</i>		Weekly Project & Presentat- ion
<b>Week 7</b>	August 10	<b>Synthesis &amp;  Reflection</b>			Final Present- ation
	August 11	<b>NO CLASS</b>	<b>LAST DAY OF SUMMER SEMESTER</b>		Final Project

# Statement on Academic Conduct and Support Systems

## Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

## Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. NOTE: USC Dornsife Writing Center, <http://dornsife.usc.edu/writingcenter/>, Taper Hall of the Humanities Room 216, is an excellent resource.

Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. NOTE: Please inform the instructor as soon as possible if English is not your primary language and you believe you may require special accommodations.

*The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. NOTE: Any student requesting academic accommodation based on a disability is required to register with The Office of Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to your instructor (or TA) as early in the semester as possible. The phone number for DSP is 213-740-0776.