

COMM 457: Youth and Media

Units: 4
Spring 2021
ONLINE

Instructor: Laurel Felt, PhD; www.laurelfelt.org

Virtual Office Hours: By appointment

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Course Description

If you thought that youth and media were child's play... THINK AGAIN. ☺

What do we mean when we use the word "youth"?

How does this term explicitly map onto ages/stages of child development?

How does this term 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 term 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 youth, what's "bad" for youth, and what are the criteria upon which such determinations depend?

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, unpacking diverse "texts" from academia, journalism, industry, and users themselves, 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 around 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, teachers, researchers, designers, developers, producers, writers, story editors, etc.

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

LETTER GRADE	RANGE	LETTER GRADE	RANGE
A	100-94		
A-	93-90		
B+	89-87	D+	69-67
B	86-84	D	66-64
B-	83-80	D-	63-60
C+	79-77	F	59-0
C	76-74		
C-	73-70		

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://usc.zoom.us/j/91068365862?pwd=RW01aWcxZXdleHA3bjhycFUzVTQ2UT09>

Meeting ID: 910 6836 5862
Password: SENT SEPARATELY

One tap mobile
+16699006833,,91068365862# US (San Jose)
+12532158782,,91068365862# US (Tacoma)

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.

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

- **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*
- **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.

3. Anonymous feedback and questions

- a. I view feedback as a gift and am committed to your safety. That said, I recognize that some people would feel most comfortable with an anonymous [form](https://forms.gle/EzugBBHfbUfCi726A):
<https://forms.gle/EzugBBHfbUfCi726A>

4. This syllabus is subject to change.

5. Norms (an ongoing list, first established during class on 1/21)

- Have your cameras on as much as possible
- Speak up whenever you'd like, you don't have to raise your real or digital hand. You certainly can raise your hand if you want.
- Give people time to think after you've asked a question.
- React to people's shares (emojis, comments in chat). Also facial expressions, nods
- Build off of people's ideas — demonstrates that you've been heard, allows for collaboration and creating something great
- Disagreeing with ideas is GREAT. We always show respect to people first. We can use the words "respectfully." We can call out if we're worried about being misunderstood or things coming out wrong.
- Multitask as little as possible
- Dr. Felt says that eating is a-okay
- Go ahead and take class from your bed, your porch, whatever. Take care of your body
- Go ahead and put in relevant links in the chat, it's fun and useful

Grading Breakdown, Description and Assessment of Assignments

ASSIGNMENT	PTS	%	CRITERIA
Rotating Discussion Leadership SIGN-UP IN CLASS ON 1/21	150	15	Use of slides (max 10) and interactivity (e.g., PollEverywhere, Kahoot, Breakout Rooms, Discussion Questions) to sustain approximately 25 minutes of engagement, from 3:35-4:00 pm PST. Masterful grasp on the texts (readings, videos, tools) assigned to your session. Each text should not necessarily be given equal weight because they may differ in terms of length and “weight” (i.e., importance, difficulty). I’m looking for your ability to articulate: <ul style="list-style-type: none"> • Big Ideas – Summarize texts’ main argument(s), methods, findings • Perspective – Agree/disagree, interesting/boring, solid/problematic, WHY
Group Presentation of <i>The Sesame Effect</i> Chapter SIGN-UP IN CLASS ON 1/21	50	5	Use of slides (max 3) and discussion questions) to sustain approximately 5 minutes of engagement. Professionalism (e.g., collegiality, responsibility) within your team Present in class on 2/18/21.
Guest Speaker Questions	200	20	Write two questions for each guest speaker. I recommend one question about their perspective on the topic of the day/week and one about anything (e.g., their current work, their origin story, their favorite X, advice, etc). https://docs.google.com/spreadsheets/d/1oiu9TvAbtxzBfWg2BhG9fc9yH9ott4PdekkAiZqHg3U/edit?usp=sharing Must be posted to our shared GoogleSheet before class starts on the day of their visit.
Child Study	50	5	Interview and/or observe a child (aged 9 months – 18 years old) around media and/or play. Write up your methods, data, and takeaways. Reflect on whether/how this affects your final project. Must submit by 3/18/21 (but can submit earlier if you’d like). Citations strongly encouraged but not required. 1-2 pages, double-spaced.
Midterm Paper	100	10	Theory in Practice Paper: Write a 3-5-page paper connecting at least one theory from class to any children’s television show of interest (with the exception of <i>Sesame Street</i>). <ul style="list-style-type: none"> • Which theory or theories best explain the show’s effect(s) (as you understand them, via lived experience and/or scholarly research)? • How, if at all, do formal features facilitate effect(s)? • What strategies would you recommend to producers in order to optimize the show’s beneficial potential? Due 3/4/21. Format in APA.
Final Project Proposal NOTE: Your final may be executed in group of 1, 2, or 3. For fairness, the more people involved, the	50	5	Articulate key details about the original media property or product for children or stakeholders (e.g., parents, grandparents, teachers, etc) that you will conceptualize and pitch. <ul style="list-style-type: none"> • TYPE: TV, film, digital short, app, book, podcast, game, toy, tech product, curriculum, other. • INTENDED AUDIENCE: Age range, gender, country, etc. • CONCEPT: What’s it about/what does it do? • WHY: Why does your audience need this? Why are you the person to make this? • IMPACT: What sorts of effects do you believe this media/product will facilitate? What gives you reason to think so?

greater the page count + higher the bar or standard by which I'll evaluate work.			<ul style="list-style-type: none"> • ATTACHMENTS (optional): prototype sketches, images that express mood/tone, relevant links, etc <p>Must submit by 4/6/21 (but can submit earlier if you'd like). Citations strongly encouraged but not required. 1 page, double-spaced, BULLETED.</p>
Final Presentation	100	10	<p>Create a slide deck (max 5 slides) to introduce your original media property or product. Explicitly solicit feedback around at least 1 area and incorporate that feedback into your final deliverable. Be prepared to answer questions. Estimate approximately 5-7 minutes "on the hot seat."</p> <p>GROUP OF 2 = 8 slides, 7-9 minutes GROUP OF 3 = 11 slides, 9-11 minutes</p> <p>Due 4/27/21 (may present on 4/27 or 4/29, will determine randomly)</p>
Final Project. & Paper	200	20	<p>Project: Create a slide deck (max 20 slides) to convincingly pitch your your original media property or product. Professional polish counts! Include:</p> <ul style="list-style-type: none"> • TYPE • INTENDED AUDIENCE • CONCEPT • WHY • COMPETITORS (what it resembles) • ADVANTAGES (how it's superior) • IMPACT • EVALUATION METHODS (how one could assess impact) • DETAILED DIVE (e.g., wireframe, pilot script, prototype, etc) <p>Paper: 3-5-page paper that: articulates how research shaped your original media property or product; cites relevant studies, theory, and/or input from professionals; and reflects on your creative and logistical process – highpoints, low points, lessons learned. Format in APA. Citations required.</p> <p>GROUP OF 2 = 25 slides, 4-6 pages GROUP OF 3 = 30 slides, 5-7 pages</p> <p>Due 5/11/21.</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 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 &/OR Guest Speaker	Work Due
Week 1: Intro- duction & Over- view	1/19	Welcome to class and to the field!	* TO BE READ/DISCUSSED DURING CLASS* Donohue, C. (2019). Beyond screen time: Better questions for children and technology in 2020 . <i>EdSurge</i> . Tingley, K. (2019). Is Screen Time Really Bad for Kids? <i>The New York Times Magazine</i> , 20. Odgers, C. (2018). Smartphones are bad for some teens, not all . <i>Nature</i> , 554, 432-434.	n/a	n/a
	1/21	What do we mean by “youth”? How do youth in the U.S. engage with media?	Woolfolk, A., and Perry, N.E. (2015). Chapter 1: Introduction: Dimensions of development . In <i>Child and adolescent development</i> (only pp. 4-20, 2nd ed.) Upper Saddle River, N.J.: Pearson. Rideout, V. and Robb, M.B. (2020). The Common Sense census: Media use by kids age zero to eight . San Francisco, CA: Common Sense Media. Rideout, V., and Robb, M. B. (2019). The Common Sense census: Media use by tweens and teens, 2019 . San Francisco, CA: Common Sense Media.	NORMS CHAPTER & DISCUSSION LEADER SIGN-UP REVIEW GUEST SPEAKER Qs	n/a
Week 2: Parents	1/26	Parents’ Hopes, Fears, and Practices	Livingstone, S. & Blum-Ross, A. (2020). Parenting for a Digital Future . Oxford University Press. <ul style="list-style-type: none"> Chapter 1: Expectations (pp. 1-28) Chapter 2: Family Life in the Digital Age (pp. 29-58) 	REVIEW ASSIGNMENTS REVIEW 1/21 READINGS	Rotating Discussion Leadership = SOPHIE SITINAS
	1/28	Joint Media Engage- ment	Barr, R., McClure, E., & Parlakian, R. (2018). Screen sense: What the research says about the impact of media on children aged 0-3 years old . Washington, DC: Zero to Three. Ewin et al. (2020). The impact of joint media engagement on parent-child interactions: A systematic review . <i>Human Behavior & Emerging Technology</i> , 1-25.	Zachary Stuckelman , PhD Student, Vanderbilt University & Junior Fellow, Center for Scholars and Storytellers at UCLA.	Rotating Discussion Leadership. = SOPHIA GHADOUSHI Guest Speaker Qs
Week 3: Theory	2/2	General Media Effects Theories	Valkenburg, P., Peter, J., & Walther, J.B. (2016). Media Effects: Theory and Research . <i>Annu. Rev. Psychol.</i> , 67, 315-332.	Lumen. Grounding theories of media effects .	Rotating Discussion Leadership = CAMILLE

					PALMEIRA DA SILVA
	2/4	TV Effects Theories	<p>Sood, S., Menard, T. & Witte, K. (2004). The Theory Behind Entertainment-Education. In A. Singhal, M.J. Cody, E.M. Rogers & M. Sabido (Eds.), <i>Entertainment-Education and Social Change: History, Research and Practice</i> (pp. 117-149). Lawrence Erlbaum Associates, Mahwah, NJ.</p> <p>Anderson, D.R., Huston, A.C., Schmitt, K.L., Linebarger, D.L., Wright, J.C., & R. Larson. (2001). <i>Early Childhood Television Viewing and Adolescent Behavior: The Recontact Study</i>. <i>Monographs of the Society for Research in Child Development</i>, 66(1). ONLY PP. 2-6.</p>	Dr. Arvind Singhal, International expert in entertainment-education?	<p>Rotating Discussion Leadership = CHASE MCLANE</p> <p>Guest Speaker Qs?</p>
Week 4: TV – The Big Picture	2/9	Race & Gender	<p>Ward, L.M. & Grower, P. (2020). <i>Media and the Development of Gender Role Stereotypes</i>. <i>Annu. Rev. Psychol.</i>, 2, 177-193.</p> <p>Martins, N., and Harrison, K. (2012). <i>Racial and Gender Differences in the Relationship Between Children’s Television Use and Self-Esteem: A Longitudinal Panel Study</i>. <i>Communication Research</i>, 39(3), 338-357.</p>	Dr. Dafna Lemish, International leader in children’s media research?	<p>Rotating Discussion Leadership = BRANDON TAM</p> <p>Guest Speaker Qs?</p>
	2/11	Present & Future	<p>Lemish, D. and Johnson, C.R. (2019). <i>The Landscape of children’s television in the U.S. and Canada</i>. Center for Scholars and Storytellers: Los Angeles, CA.</p> <p>Sanders, A.J., Felt, L., Wong, K. & Uhls, Y.T. (2019). <i>The power of storytelling: Media and positive character development</i>. Center for Scholars and Storytellers: Los Angeles, CA.</p>	<p>Dr. Colleen Russo Johnson, Chief Scientist, The OK Company ?</p> <p>J.J. Johnson, Owner, Sinking Ship Entertainment?</p>	<p>Rotating Discussion Leadership = YASHVI TIBREWAL</p> <p>Guest Speaker Qs x 2?</p>
Week 5: TV – Sesame Street	2/16	Longitudinal and Global Impacts	<p>Huston et al. (2000). Sesame Street Viewers as Adolescents: The Recontact Study. In S. Fisch & R. Truglio (Eds.), <i>G is for Growing: Thirty years of research on children and Sesame Street</i> (pp. 131-143). Taylor & Francis.</p> <p>Mares, M. L., & Pan, Z. (2013). Effects of <i>Sesame Street</i>: A meta-analysis of children's learning in 15 countries. <i>Journal of Applied Developmental Psychology</i>, 34, 140–151.</p>	<p>HBO. <i>Sesame Street: 50 Years of Memories</i>. (8:00)</p> <p>INSIDER. <i>How Sesame Street is Made</i>. (7:00)</p> <p>60 Minutes Australia. <i>Behind the Scenes at the Iconic Sesame Street set</i>. (14:00)</p>	Rotating Discussion Leadership = KELSEY JOHNSON
	2/18	How Sesame Street is Made	Fisch, S. & Truglio, R. (2000). Why Children Learn from Sesame Street. In S. Fisch & R. Truglio (Eds.), <i>G is for Growing: Thirty years of</i>	Joey Mazzarino, former Sesame Street head writer?	Slides (max 3) & Discussion Qs for Your Group’s Chapter

			<p>research on children and Sesame Street (pp. 131-143). Taylor & Francis.</p> <p>Cole, C.F. & Lee, J.H. (2016). <i>The Sesame Effect: The Global Impact of the Longest Street in the World</i>. Routledge. WITHIN "Part 2: Meeting Children's Educational Needs," CHOOSE A SINGLE CHAPTER:</p> <ul style="list-style-type: none"> • 3: R is for Responsive = STEPHANIE BRENDEL; KELSEY JOHNSON; ELIZABETH LEE; SOPHIA GHADOUSHI • 4: How Sesame Street Promotes Early Childhood Education Around the World= CHRISTY OH; BRANDON TAM; CAMILLE PALMEIRA DA SILVA; YASHVI TIBREWAL • 5: Feathered and Furry Health Communicators = LUCY FAMA; ERIN PHILEN; CARLY ANDERSON; CAMERON HENRY • 6: Empowering Girls and Boys to Be Life-long Learners = LISI SCHAUER; MEGAN EUSEY; ALYSON TAM; SABRINA GONCALVES • 7: Ripple Effects = SOPHIE SITINAS; CHASE MCLANE; STEPHEN GASPER; KARLEE FREEMAN 	Jessica Honor Carleton, veteran Sesame Street writer?	Guest Speaker Qs?
Week 6: TV - PBS Classics, Old and New	2/23	Making Mister Rogers' Neighborhood and Daniel Tiger's Neighborhood	<p>Focus Features. (2018). <i>Won't You Be My Neighbor?</i> FREE ON IMDbTV (1:34:00)</p> <p>King, M. (2018). <i>Mr. Rogers Had a Simple Set of Rules for Talking to Children</i>. <i>The Atlantic</i>.</p> <p>Nine Story. <i>Daniel Tiger's Neighborhood - "Daniel Gets Mad."</i> (0:00-12:46)</p> <p>Fetters. (2018). <i>The Daniel Tiger Doctrine</i>. <i>The Atlantic</i>.</p> <p>Blickley, L. (2018). <i>This Modern-Day Mister Rogers is Making Children's TV Good Again</i>. <i>HuffPost</i>.</p>	<p>Angela Santomero, Creator of <i>Daniel Tiger's Neighborhood</i> and <i>Blue's Clues</i>?</p> <p><u>Adam Blau</u>, songwriter and producer of Fred Rogers Center's <i>Everyday Grooves</i>?</p>	<p>Rotating Discussion Leadership = ERIN PHILEN</p> <p>Guest Speaker Qs?</p>
	2/25	Understanding Molly of Denali	<p>WGBH Educational Foundation, Atomic Cartoons. (2019). <i>Molly of Denali - "Grandpa's Drum."</i> Season 1, Episode 4. 0:00-14:05.</p>	<p>Marcy Gunther, Director of Children's Media Development, WGBH?</p>	<p>Rotating Discussion Leadership = KARLEE FREEMAN</p>

			<p>WGBH Educational Foundation, Atomic Cartoons. (2019). ‘Molly of Denali’ Peabody Awards Acceptance. (2:40)</p> <p>Jacobs, J. (2019). With ‘Molly of Denali,’ PBS Raises its Bar for Inclusion. <i>The New York Times</i>.</p> <p>Jordan, A. & Prendella, K. (2019). The invisible children of media research. <i>Journal of Children and Media</i>, 13, 2, 234-240.</p>		Guest Speaker Qs?
Week 7: New Digital Content	3/2	Making Everybody Counts, Dream Gap and Beyond	<p>Citizen Me. (2020). Everybody Counts. (under review). Barbie Dream Gap Curriculum.</p>	<p>Katie Locke O’Brien, “Everybody Counts” and <i>Citizen Me</i></p> <p>Maggie Chieffo, Rosie Molinary, <i>Barbie Dream Gap Curriculum</i></p> <p>Benari Poulten, Mary Faber, Dr. Laurel Felt, all of the above</p>	Guest Speaker Qs?
	3/4	Final Project Specs	n/a	Small groups source & present templates for media proposals by platform	MIDTERM
Week 8: Mental Health	3/9	13 Reasons Why – Depicting (and Triggering?) Teens’ Mental Wellness	<p>Annenberg Public Policy Center. (2019). 13 Reasons Why and Young Adults’ Risk of Suicide. University of Pennsylvania.</p> <p>Wartella, E., Lauricella, A., & Cingel, D. (2018). Exploring how teens, young adults and parents responded to 13 Reasons Why. Northwestern University.</p> <p>(under review). Investigating the Ways by Which a Global Entertainment Program Impacts the Mental Wellness of Adolescent Viewers: A Randomized Controlled Study.</p>	<p>Dr. Laurel Felt ☺</p> <p>Jordan Levinson, PhD Student, UCLA?</p>	Rotating Discussion Leadership = CHRISTY OH
	3/11	Teens, Tweens, and Younger Children, before and during COVID-19	<p>Ito, M., Odgers, C., Schueller, S., Cabrera, J., Conaway, E., Cross, R., & M. Hernandez. (2020). Social Media and Youth Wellbeing: What We Know and Where We Could Go. Connected Learning Alliance.</p> <p>Odgers, C. & Robb, M. B. (2020). Tweens, teens, tech, and mental health: Coming of age in an increasingly digital, uncertain, and unequal world. 2020. San Francisco, CA: Common Sense Media.</p>	<p>Dr. Mike Robb, Senior Director of Research, Common Sense Media?</p>	<p>Rotating Discussion Leadership = LUCY FAMA</p> <p>Guest Speaker Qs?</p>

			<p>Newlove-Delgado, T. et al. (2021). Child mental health in England before and during the COVID-19 lockdown. <i>The Lancet Psychiatry</i>.</p> <ul style="list-style-type: none"> NHS Digital. (2020). Mental Health of Children and Young People in England, 2020: Wave 1 follow up to the 2017 survey. [PERUSE ONLY – VAST REPOSITORY OF DATA] 		
Week 9: COVID-19 Screen Time	3/16	Too Much?	<p>Kleeman, D. (2020). Learning in lockdown: How US and UK Kids differ. <i>Kidscreen</i>.</p> <p>Richtel, M. (2021). Children's screen time has soared in the pandemic, alarming parents and researchers. <i>New York Times</i>.</p> <p>Uhls, Y.T., Michikyan, M., Morris, J., Garcia, D., Small, G.W., Zgourou, E. & P.M. Greenfield. (2014). Five days at outdoor education camp without screens improves preteen skills with nonverbal emotion cues. <i>Computers in Human Behavior</i>, 39, 387-392.</p> <p>Making Caring Common. (2020). Building Connection: A Free COVID-19 Program for Schools. Harvard Graduate School of Education.</p>	<p>Society for Research in Child Development. (2020). The Science of Screen Time during COVID-19. Panelists: Dr. Yalda T. Uhls, Dr. Rachel Barr. (31:00)</p>	<p>Rotating Discussion Leadership = STEPHANIE BRENDEL</p>
	3/18	Too Little?	<p>Lake, R. and Makori, A. (2020). The digital divide among students during COVID-19: Who has access? Who doesn't? CRPE.</p> <p>Collis, V., and Vegas, E. (2020). Unequally disconnected: Access to online learning in the U.S. Brookings Institution.</p> <p>Browning, K. (2021). Teachers on TV? Schools Try Creative Strategy to Narrow Digital Divide. <i>The New York Times</i>.</p> <p>Chicago Teachers Union & Fox32/WPWR My50. We Still Teach: Saturday, December 19. (58:00)</p>	<p>Katherine O'Brien & Tamika Spaulding, Co-Executive Producers, <i>We Still Teach?</i></p>	<p>Rotating Discussion Leadership = CAMERON HENRY</p> <p>Guest Speaker Qs?</p> <p>Child Study (last day to submit)</p>
Week 10: Making High-Quality Media & Products for Kids	3/23	NO CLASS	WELLNESS DAY		
	3/25	Production Talk	<p>Dana Chan, Writer/Creative Producer/Story Editor, Fred Rogers Productions?</p> <p>Kristen McGregor, Kids' Media Showrunner/Producer/Writer/Director?</p>		<p>Guest Speaker Qs</p>

			<p>Jesyca Durchin Schnepf, Creative Producer/Entrepreneur, Universal Pictures?</p> <p>Jill Shinderman, Writer/Executive Producer/Entrepreneur, Barclay Square Media & Books?</p> <p>David Wiebe, SVP Current Series, Dreamworks?</p> <p>Dr. Alice Wilder, Apple+?</p> <p>Meredith Halpern-Razner, Tinkercast?</p>		
Week 11: Toys	3/30	Dolls, Trucks, & More	<p>Sherman, A.M. and Zurbriggen, E.L. (2014). "Boys Can Be Anything": Effect of Barbie Play on Girls' Career Cognitions. <i>Sex Roles</i>, 70, 195-208.</p> <p>Hassinger-Das, D., Quinones, A. DiFlorio, C., Schwartz, R., Takoukam, N.C.T., Salerno, M. & J.M. Zosh. (2021). Looking deeper into the toy box: Understanding caregiver toy selection decisions. <i>Infant Behavior and Development</i>, 62.</p>	<p>Azhelle Wade, The Toy Coach?</p> <p>Stacey McBride-Irby, Product Design Manager/Creator of Prettie Girl, So In Style?</p>	<p>Rotating Discussion Leadership = CARLY ANDERSON</p> <p>Guest Speaker Qs?</p>
	4/1	Unboxing & Materialism	<p>Craig, D. and Cunningham, S. (2017). Toy unboxing: Living in a(n unregulated) material world. <i>Media International Australia</i>, 163(1), 77-86.</p> <p>Radesky, J. S., Schaller, A., Yeo, S. L., Weeks, H. M., & Robb, M.B. (2020). Young kids and YouTube: How ads, toys, and games dominate viewing, 2020. San Francisco, CA: Common Sense Media.</p>	<p>Dr. Jarrod Walczar, Strategic Insights Manager, SuperAwesome?</p>	<p>Rotating Discussion Leadership = LISI SCHAUER</p> <p>Guest Speaker Qs?</p>
Week 12: Digital Play	4/6	Games and Apps	<p>Przybylski, A.K. (2014). Electronic Gaming and Psychosocial Adjustment. <i>Pediatrics</i>, 134(3), 1-7.</p> <p>Hirsh-Pasek, K., Zosh, J.M., Golinkoff, R.M., Gray, J.H., Robb, M.B., & J. Kaufman. (2015). Putting Education in "Educational" Apps: Lessons From the Science of Learning. <i>Psychological Science in the Public Interest</i>, 16(1) 3-34.</p> <p>Schenke, K. (2020). How to make an educational game that doesn't suck. <i>Medium.com</i></p>	<p>Dr. Katerina Schenke, Principal, Katalyst Methods?</p>	<p>Rotating Discussion Leadership = ELIZABETH LEE</p> <p>Guest Speaker Qs?</p> <p>Final Project Proposal (last day to submit)</p>
	4/8	Coding – Scratch, Minecraft, Roblox	<p>Bers, M.U. (2019). Looking for a high-tech gift for a young child? Think playgrounds, not playpens. <i>The Conversation</i>.</p> <p>Rutkin, A. (2016). How Minecraft is helping children with autism make new friends. <i>New Scientist</i>.</p>	<p>Magid, L. and Gallagher, K. (2020). ConnectSafely Live: What You Need to Know About Roblox. (33:33)</p>	<p>Rotating Discussion Leadership = SABRINA GONCALVES</p>

			Dubit. (2020). Dubit Guide to Roblox for Brands . Dubit Limited.		
Week 13: Youth Digital Participation	4/13	Organizing & Protest	<p>Freelon, D., McIlwain, C.D., and Clark, M. (2016). Beyond the Hashtags: #Ferguson, #Blacklivesmatter, and the online struggle for offline justice. Center for Media and Social Impact.</p> <p>Jenkins, H. (2018). The students of Parkland: Changing the world by any media necessary. nyupressblog.</p> <p>Bennett, J. (2020). These teen girls are fighting for a more just future. <i>The New York Times</i>.</p>	Ziyaan Virji, Founder and CEO, For the Menstruator	<p>Rotating Discussion Leadership = ALYSON TAM</p> <p>Guest Speaker Qs</p>
	4/15	Civic Engagement	<p>Cho, A., Byrne, J. and Pelter, Z. (2020). Digital Civic Engagement by Young People. UNICEF.</p> <p>Mihailidis, P. (2020). The civic potential of memes and hashtags in the lives of young people. <i>Discourse: Studies in the Cultural Politics of Education</i>, 41(5), 762-781.</p> <p>Hodgin, E., James, C. and Shresthova, S. Digital Civics Toolkit. Youth Participatory Politics Research Project.</p>	Sangita Shresthova, Director, USC Civic Paths Research Group?	<p>Rotating Discussion Leadership = STEPHEN GASPER</p> <p>Guest Speaker Qs?</p>
Week 14: Boundary-Pushing Content for Teens & Young Adults	4/20	"Stoner" Comedies & Representation, Political/Social Commentary	<p>Sheffield, R. (2020). 10 Best Stoner Movies of All Time. <i>Rolling Stones</i>.</p> <p>Leston, R. (2018). Broad City Scrambles the Formula. In L. Westengard and A. Barlow, <i>The 25 Sitcoms that Changed Television: Turning Points in America's Culture</i> (pp. 317-328). Praeger: Santa Barbara, CA.</p>		Rotating Discussion Leadership = MEGAN EUSEY
	4/22	NO CLASS	WELLNESS DAY		
Week 15: Make It Happen	4/27	I'm Making/Made This	n/a	3/4 OF THE CLASS	FINAL Presentation
	4/29	I'm Making/Made This + What, So What, Now What?	n/a	1/4 OF THE CLASS	FINAL Presentation
FINALS	5/11		FINAL DUE		FINAL Paper & 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/departement-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 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 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.