

## COMM 457: Youth and Media

**Units: 4**  
**Fall 2021**  
**ANN 211**

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

**Virtual Office Hours:** By appointment

**Contact Info:** [felt@usc.edu](mailto:felt@usc.edu) | 847.528.1350

**Annenberg Virtual Commons:** <http://vc.uscannenberg.org/annenberg-it>

**Annenberg IT Help Desk:** ASC 234 | [ascstech@usc.edu](mailto:ascstech@usc.edu) | (213) 740-3901

### 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?

What "good" media/products for youth look like?

Which features are included/excluded in order to maximize the "good," minimize the "bad," and respect real world constraints/opportunities?

How do you pitch so that diverse stakeholders can recognize the business case as well as the social/moral case for making this media/product?



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:

Letter Grade	Description
<b>A</b>	Excellent; demonstrates extraordinarily high achievement; comprehensive knowledge and understanding of subject matter; all expectations met and exceeded.
<b>B</b>	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good, if not thorough understanding; only minor substantive shortcomings.
<b>C</b>	Satisfactory/Fair; reasonable knowledge and understanding of subject matter; most expectations are met; despite any shortcomings, demonstrates basic level of understanding.
<b>D</b>	Marginal; minimal knowledge and understanding of subject matter; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding.
<b>F</b>	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding.

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

### 2. Modality

This course has been designed to transition to fully online, should the need arise due to local, state or federal guidelines. In the event that the delivery method is altered, please be assured that the learning goals and outcomes of the course will not change; however, some aspects of the course will change in terms of the mode of delivery, participation and testing methods.

### 3. Masking and Face Covering Policy

To protect the health and well-being of the University and wider community, USC has implemented a policy requiring all people, including students, faculty, and staff, to wear a face mask that covers the mouth and nose while indoors, including classrooms. You **MUST** wear a mask appropriately (i.e., covering both your mouth and nose) the entire time you are in class. Anyone attending class in-person without a mask will be asked to put one on or leave. Students who refuse to wear masks appropriately or adhere to stated requirements will face disciplinary action. Failure to comply with this policy is interpreted as disruptive classroom behavior and may be a violation of USC's Student Code of Conduct.

Removing your mask for an extended period to eat or drink in class violates the masking directive and endangers others; students may briefly remove their masks to take a sip of a beverage, but masks must be worn between sips. The classroom is a community, and as a community, we seek to maintain the health and safety of all members by wearing a face mask when in the classroom.

### 4. 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.

### 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.

- 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.
- Zoom (free to all USC students) in order to access class should the modality pivot to online.
- Connected device (e.g., smart phone, laptop, tablet) in order to participate in Poll Everywhere.

### 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
- **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.

## Attendance Policy

- While it is expected that students will make every effort to attend classes, it is recognized that personal circumstances will arise which preclude class attendance. In such circumstances, the student is responsible for obtaining the materials presented in missed classes and for making up missed tests and other assignments.
- It is expected that students attend class in person as required unless alternative arrangements have been made due to illness, medical reasons, or the need to isolate or quarantine due to COVID-19.
- In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should:
  - Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19. Nothing we do in our class is worth risking your health, my health, or the health of your peers.
  - Contact your Instructor to identify options available for keeping up with course requirements and content.

## Attendance Policy

- Participation is a major component of this class, but how you participate is (in part) up to you. In-class discussions, contributions to Blackboard discussion boards, and correspondence with me will all be factored into participation.

I want students to speak when they have something to contribute, not because they need to say something to get points. I don't want students worrying about whether their answer is right or their comment is good. I hope you'll make mistakes so that we can all learn from them. Learning to speak up in a group is a skill that you'll need throughout your life. Respect for the classroom space — helping to create an environment where other students can learn — will be considered, as well.

## Additional Policies

1. **This syllabus is subject to change.**
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 I am committed to your safety, so feel free to engage me in conversation at any time. That said, I recognize that some people would feel most comfortable with an anonymous [form](https://forms.gle/EzugBBHfbUfCi726A):  
<https://forms.gle/EzugBBHfbUfCi726A>

### **4. Norms (an ongoing list, first established during class on 8/23)**

- Be kind and respectful
- Encourage collaboration
- Be inclusive -- Encourage people to add voices and add physical cues of engagement
- Give physical feedback -- Encourage physical communication
- Be an active listener
- Encourage discussion
- Be responsive when people are speaking -- Give affirmation
- Use inclusive/sensitive language and be mindful of how you describe certain things
- Be prepared and ready to speak
- Be communicative with classmates
- Be communicative with the instructor
- Be on time
- Be understanding and give constructive criticism
- Have a positive mindset
- Be attentive
- Be understanding
- Have understandable expectations
- Don't dominate the classroom -- Allow space for everyone to share their opinion
- Be respectful of and comply with COVID regulations
- Be appreciative that we're back in person
- Be friendly

## 5. Extra Credit (up to 30 points)

- a. **Make your learning visible.** Throughout the semester, document your learning. Create a reflective, visual resource to share on the last day of class. Helpful tools:
  - i. <https://pz.harvard.edu/sites/default/files/Making%20Learning%20Visible%20Through%20Documentation.jpg>
  - ii. <http://www.pz.harvard.edu/projects/making-learning-visible>
  - iii. <https://vimeo.com/36323323>
- b. **Attend course-related seminars.** Throughout the semester, you may attend online events that engage with course-related topics. Write a 1- to 2-page paper that synthesizes the seminars' big ideas and includes personal reflection. Potential hosts:
  - i. Children and Screens
  - ii. Center for Scholars and Storytellers
  - iii. CommonSense Media
- c. **Passion project.** Got a thing you've been yearning to explore, or stumble across something intriguing that you've got to pursue? Go for it.
  - i. Contact me to discuss and we'll frame something appropriate.
- d. **Thank you note.** Write a reflective thank you note (greeting + body paragraph + closing) to a guest speaker, identifying at least one thing you took away from their visit. Post your note to Blackboard and email the speaker directly. Up to 5 points per note.

## 6. Wellbeing

- a. We are whole people with physical, social-emotional, and cognitive needs. I encourage you to explore strategies for supporting your wellbeing. To that end, you may enjoy checking out:
  - i. USC Campus Wellbeing & Education (<https://cwe.usc.edu/>)
  - ii. OT100: THRIVE: Foundations of Well-being (1.0 unit) (<http://www.usc.edu/schools/ihp/ot>)
- b. I welcome you to speak with me if anything related to COMM 457 is challenging your wellbeing. If dips in your wellbeing are challenging your ability to engage in COMM 457, feel free to share that as well. Together, we can figure out what to do.

## Grading Breakdown, Description and Assessment of Assignments

ASSIGNMENT	PTS	%	CRITERIA
Rotating Discussion Leadership  <b>SIGN-UP IN CLASS ON 8/25</b>	150	15	<p>Use of slides and interactivity (e.g., Kahoot, Turn to a Partner, Large Group Discussion) to sustain approximately <b>35 minutes of engagement, from 3:35-4:10 pm PST.</b></p> <p>Masterful grasp on the texts (readings, videos, tools) assigned to your session. Each text should not necessarily be given equal attention because they may differ in terms of length and “weight” (i.e., importance, difficulty). I’m looking for your ability to articulate:</p> <ul style="list-style-type: none"> <li>• Big Ideas – Summarize texts’ main argument(s), methods, findings</li> <li>• Perspective –Agree/disagree, interesting/boring, solid/problematic, WHY</li> </ul> <p>The majority of time should be dedicated towards discussion, not summary. So, of the 35 minutes, allot at least 20 to discussion.</p>
Group Presentation on <i>Sesame Street</i>  <b>SIGN-UP IN CLASS ON 8/25</b>	50	5	<p>Use of slides to sustain approximately 15 minutes of engagement. Remember, the more discussion, the better!</p> <p>Professionalism (e.g., collegiality, responsibility) within your team</p> <p>Present in class on <b>9/22/21.</b></p>
Guest Speaker Questions	175	17.5	<p>Write one question for each guest speaker. Do your homework and ask them about their area of expertise and/or or background. You also may ask them professional development questions (e.g., What advice would you give...).</p> <p>Must be posted to our <a href="#">shared GoogleSheet</a> before class starts on the day of their visit.</p>
Child Study	50	5	<p>Interview and/or observe a child (aged 9 months – 25 years old) around media and/or play. Write up your methods, data, and takeaways. Reflect on whether/how this affects your final project. Ideally, the child you observe should be a member of the demographic for whom you are creating a media property/product.</p> <p>Share out in class (uniquely on Zoom!) on <b>10/6/21.</b> 1-2 pages, double-spaced.</p>
Midterm Paper	150	15	<p><b>Theory in Practice Paper:</b> 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>).</p> <ul style="list-style-type: none"> <li>• Which theory or theories best explain the show’s effect(s) (as you understand them, via lived experience and/or scholarly research)?</li> <li>• How, if at all, do formal features facilitate effect(s)?</li> </ul> <p>The <b>formal features of television</b> are those auditory and visual <b>features</b> that result from specific production techniques independent from the content, the message, or story to be conveyed. Formal features include <b>cuts, dissolves, fades, zooms, and other special visual effects as well as voice characterizations, sound effects, and music.</b></p> <ul style="list-style-type: none"> <li>• What strategies would you recommend to producers in order to optimize the show’s beneficial potential?</li> </ul> <p>Due <b>10/25/21.</b> Format in APA.</p>
Final Project Proposal	50	5	<p>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. Think <i>Shark Tank</i>.</p> <ul style="list-style-type: none"> <li>• TYPE: TV, film, digital short, app, book, podcast, game, toy, tech product, curriculum, other.</li> <li>• INTENDED AUDIENCE: Age range, gender, country, etc.</li> </ul>



			<ul style="list-style-type: none"> <li>• CONCEPT: What's it about/what does it do?</li> <li>• WHY: Why does your audience need this? Why are you the person to make this?</li> <li>• IMPACT: What sorts of effects do you believe this media/product will facilitate? What gives you reason to think so?</li> <li>• ATTACHMENTS (optional): prototype sketches, images that express mood/tone, relevant links, etc</li> </ul> <p>Due <b>11/8/21</b> (but can submit earlier if you'd like). Citations strongly encouraged but not required. 1 page, double-spaced, BULLETED.</p>
Final Presentation	75	7.5	<p>Create a slide deck 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 = 7-9 minutes GROUP OF 3 = 9-11 minutes</p> <p>Due <b>11/29/21</b> (may present on 11/29 or 12/1, will determine randomly)</p>
Final Project & Reflection Paper	150 & 50	20	<p><b>Project:</b> Create a slide deck (max 20 slides) to convincingly pitch your original media property or product. Think <i>Shark Tank</i>. Professional polish counts! Include:</p> <ul style="list-style-type: none"> <li>• TYPE</li> <li>• INTENDED AUDIENCE</li> <li>• CONCEPT</li> <li>• WHY</li> <li>• COMPETITORS (what it resembles)</li> <li>• ADVANTAGES (how it's superior)</li> <li>• IMPACT</li> <li>• EVALUATION METHODS (how one could assess impact)</li> <li>• DETAILED DIVE (e.g., wireframe, pilot script, prototype, etc)</li> </ul> <p><b>Reflection Paper:</b> 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 = approx. 25 slides, 4-6 pages GROUP OF 3 = approx. 30 slides, 5-7 pages</p> <p>Due <b>12/13/21</b>.</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). 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	

**Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)**

**Link:** <https://classes.usc.edu/term-20213/calendar/>

**Friday, September 10:** Last day to register and add classes for Session 001. Last day to change enrollment option to Pass/No Pass or Audit for Session 001. Last day to purchase or waive tuition refund insurance for fall

**Tuesday, September 14:** Last day to add or drop a Monday-only class without a mark of “W” and receive a refund or change to Pass/No Pass or Audit for Session 001

**Friday, October 8:** Last day to drop a course without a mark of “W” on the transcript for Session 001. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, October 8:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, November 12:** Last day to drop a class with a mark of “W” for Session 001

**Saturday, November 13:** Last day to change between letter grade or Pass/No pass in a letter graded course for Session 001.

Week: Topic	Date	Lens	Readings Due	In-Class Screening &/OR Guest Speaker	Work Due
WEEK 1: Introduction & Overview	8/23	Welcome to class and to the field!		NORMS  SYLLABUS	n/a
	8/25	What do we mean by “youth”?	* TO BE READ/DISCUSSED DURING CLASS  Woolfolk, A., and Perry, N.E. (2015). <a href="#">Chapter 1: Introduction: Dimensions of development</a> . In <i>Child and adolescent development</i> (2nd ed.) Upper Saddle River, NJ: Pearson. <b>ONLY PP. 4-20.</b>	CHAPTER & DISCUSSION LEADER SIGN-UP  REVIEW ASSIGNMENTS	n/a
WEEK 2: Media Effects	8/30	How might media affect youth distinctly?  Who do we mean by “youth”?	Valkenburg, P.M. and Piotrowski, J.T. (2017). <a href="#">Plugged In: How Media Attract and Affect Youth</a> . Yale University Press.  <ul style="list-style-type: none"> <li>Chapter 2: Then and Now (pp. 10-27)</li> <li>Chapter 8: Media and Emotions (pp. 116-136)</li> </ul> Jordan, A. & Prendella, K. (2019). <a href="#">The invisible children of media research</a> . <i>Journal of Children and Media</i> , 13, 2, 234-240.	REVIEW GUEST SPEAKER Qs & WRITE FIRST SET  EXCHANGE CONTACT INFO WITH BUDDIES  REVIEW SAMPLES OF STUDENT WORK  ZOOM TEST (4:30p)	Rotating Discussion Leadership = MALIA
	9/1	Media Effects Theories	Valkenburg, P.M. and Piotrowski, J.T. (2017). <a href="#">Plugged In: How Media Attract and Affect Youth</a> . Yale University Press.  <ul style="list-style-type: none"> <li>Chapter 3: Themes and Theoretical Perspectives (pp. 28-43)</li> </ul>	<a href="#">Dr. Helen Wang</a> , SUNY-Buffalo	Rotating Discussion Leadership = SARAH  Guest Speaker Qs

			<p>Moyer-Guse, E. (2008). <a href="#">Toward a theory of entertainment-persuasion: Explaining the persuasive effects of entertainment-education messages</a>. <i>Communication Theory</i>, 18, 407-425.</p> <p>Wang, H., &amp; Singhal, A. (2021). Theorizing entertainment-education: A complementary perspective to the development of entertainment theory. In P. Vorderer, &amp; C. Klimmt (Eds.), <a href="#">The Oxford Handbook of Entertainment Theory</a> (pp. 819-838). New York: Oxford University Press.</p>		
<b>WEEK 3: Youth, Media, and Youth Media</b>	9/6	<b>NO CLASS, LABOR DAY</b>			
	9/8	<b>Seeing &amp; Doing</b>	<p>*NOTE: All of these reports are highly skimmable with great graphs!*</p> <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: Los Angeles, CA.</p> <p>Johnson, C.R., Ruggiero, A., Wilson, K. &amp; Buchanan, J. (2020). <a href="#">Examining children's animated television in Canada (2018/2019)</a>. The Children's Media Lab at Ryerson University: Toronto, CA.</p> <p>Rideout, V. and Robb, M.B. (2020). <a href="#">The Common Sense census: Media use by kids age zero to eight</a>. San Francisco, CA: Common Sense Media.</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>	LIBERATING STRUCTURES	Rotating Discussion Leadership = BRYCE
<b>WEEK 4: Family Media Use</b>	9/13	<b>Parents' Hopes, Fears, and Practices</b>	<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>Livingstone, S. and Blum-Ross, A. (2020). <a href="#">Parenting for a Digital Future</a>. Oxford University Press.</p> <ul style="list-style-type: none"> <li>• Chapter 1: Expectations (pp. 1-28)</li> <li>• Chapter 2: Family Life in the Digital Age (pp. 29-58)</li> </ul>	<a href="#">Zachary Stuckelman</a> , Vanderbilt University	Rotating Discussion Leadership = OLIVIA  Guest Speaker Qs

	9/15	<b>The Sibling Effect</b>	<p>Ciciora, P. (2010). <a href="#">Siblings play formative, influential role as 'agents of socialization.'</a> Illinois News Bureau.</p> <p>Gee, E., Takeuchi, L.M., Siyahhan, S., &amp; B. Ellerbe. (2017). <a href="#">The Influence of Siblings on the Digital Media Ecology of Latino Children.</a> In E. Gee, L.M. Takeuchi &amp; E. Wartella (Eds.), <i>Children and Families in the Digital Age.</i> Routledge.</p>	<a href="#">Briana Ellerbe</a> , USC Annenberg & Children's Media Association	<p>Rotating Discussion Leadership = EVIN</p> <p>Guest Speaker Qs</p>
<b>WEEK 5: Commercialism</b>	9/20	<b>Ads &amp; Data</b>	<p>Radesky, J. S., Schaller, A., Yeo, S. L., Weeks, H. M., &amp; Robb, M.B. (2020). <a href="#">Young kids and YouTube: How ads, toys, and games dominate viewing, 2020.</a> San Francisco, CA: Common Sense Media.</p> <p>O'Flynn S. (2019) <a href="#">Data Science, Disney, and the Future of Children's Entertainment.</a> In: Hermansson C., Zepernick J. (eds) <i>The Palgrave Handbook of Children's Film and Television.</i> Palgrave Macmillan, Cham.</p>	<a href="#">Dr. Michael Robb</a> , Common Sense Media	<p>Rotating Discussion Leadership = AMBER</p> <p>Guest Speaker Qs</p>
	9/22	<b>Theme Parks</b>	<p>Lukas, S.A. (2008). "Theme Park as Brand." In S.A. Lukas, <a href="#">Theme Park</a> (pp. 172-211). London: Reaktion Books Ltd.</p> <p>Pettigrew, S. (2011). <a href="#">Hearts and minds: children's experiences of Disney World.</a> <i>Consumption Markets &amp; Culture</i>, 14(2), 145-161.</p>	<a href="#">Matt Conover</a> , Disneyland Live Entertainment	<p>Rotating Discussion Leadership = KROS</p> <p>Guest Speaker Qs</p>
<b>WEEK 6: Race &amp; Gender</b>	9/27	<b>Dolls &amp; Princesses</b>	<p>MacNevin, M. &amp; Berman, R. (2017) <a href="#">The Black baby doll doesn't fit the disconnect between early childhood diversity policy, early childhood educator practice, and children's play.</a> <i>Early Child Development and Care</i>, 187(5-6), 827-839.</p> <p>Boothroyd, L. (2021). <a href="#">Playing With Ultra-Thin Dolls Could Make Girls as Young as Five Want Skinnier Bodies.</a> The Conversation.</p> <p>Coyne, S.M., Linder, J.R., Booth, M., Keenan-Kroff, S., Shawcroft, J.E., &amp; C. Yang. (2021). <a href="#">Princess Power: Longitudinal Associations Between Engagement With Princess Culture in Preschool and Gender Stereotypical Behavior, Body Esteem, and Hegemonic Masculinity in Early Adolescence.</a> <i>Child Development</i>, xxxx, 1-18.</p>	<a href="#">Dr. Pam Gourley-Delaney</a> , LeapFrog	<p>Rotating Discussion Leadership = ANAM</p> <p>Guest Speaker Qs</p>
	9/29	<b>Representation &amp; Impacts</b>	<p>Ward, L.M. &amp; Grower, P. (2020). <a href="#">Media and the Development of Gender Role Stereotypes.</a> <i>Annu. Rev. Psychol.</i>, 2, 177-193.</p>	<a href="#">Kimmi Berlin</a> , Build Up Boys	<p>Rotating Discussion Leadership = ALEXA</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>Geena Davis Institute on Gender in Media. (2021). <a href="#">The Double-Edged Sword of Online Gaming: An Analysis of Masculinity in Video Games and the Gaming Community</a>. Author.</p>		Guest Speaker Qs
WEEK 7: Kids (Media) Today	10/4	<b>Molly of Denali -- Flipping the Script</b>	<p>Valkenburg, P.M. and Piotrowski, J.T. (2017). <a href="#">Plugged In: How Media Attract and Affect Youth</a>. Yale University Press.</p> <ul style="list-style-type: none"> <li>Chapter 5: Children (pp. 63-77)</li> </ul> <p>WGBH Educational Foundation, Atomic Cartoons. (2019). <a href="#">Molly of Denali – “Grandpa’s Drum.”</a> Season 1, Episode 4. 0:00-14:05.</p> <p>Jacobs, J. (2019). <a href="#">With ‘Molly of Denali,’ PBS Raises its Bar for Inclusion</a>. <i>The New York Times</i>.</p> <p>EDC. (2021). <a href="#">Learning with Media, One Adventure at a Time</a>. Author.</p>	<a href="#">Biz Thorsen</a> , WGBH	<p>Rotating Discussion Leadership = COLT</p> <p>Guest Speaker Qs</p>
	10/6	<b>Child Study Share-outs</b>	<a href="#">CLASS ON ZOOM</a>		<b>CHILD STUDY</b>
WEEK 8: Educational Impacts of High-quality Children’s Media	10/11	<b>Social and emotional learning in the Neighborhood</b>	<p>Valkenburg, P.M. and Piotrowski, J.T. (2017). <a href="#">Plugged In: How Media Attract and Affect Youth</a>. Yale University Press.</p> <ul style="list-style-type: none"> <li>Chapter 4: Infants, Toddlers, and Preschoolers (pp. 44-62)</li> </ul> <p>King, M. (2018). <a href="#">Mr. Rogers Had a Simple Set of Rules for Talking to Children</a>. <i>The Atlantic</i>.</p> <p>Nine Story. <a href="#">Daniel Tiger’s Neighborhood – “Daniel Gets Mad.”</a> (0:00-12:46)</p> <p>Rasmussen, E.R., Strouse, G.A., Colwell, M.J., Johnson, C.R., Holiday, S., Brady, K., Flores, I., Troseth, G., Wright, H.D., Densley, R.L., &amp; M.S. Norman. (2019). <a href="#">Promoting Preschoolers’ Emotional Competence Through Prosocial TV and Mobile App Use</a>. <i>Media Psychology</i>, 22(1), 1-22.</p>	Dana Chan, Fred Rogers Center?	<p>Rotating Discussion Leadership = LOGAN</p> <p>Guest Speaker Qs</p>
	10/13	<b>Sesame Street – Domestic</b>	Huston et al. (2000). Sesame Street Viewers as Adolescents: The Recontact Study. In S.	GROUP PRESENTATIONS	<b>SLIDES</b>

		<b>and International</b>	<p>Fisch &amp; R. Truglio (Eds.), <i>G is for Growing: Thirty years of research on children and Sesame Street</i> (pp. 131-143). Taylor &amp; Francis. = <b>CHLOE, LOGAN, ANAM, JULIA, AMBER</b></p> <p>Mares, M. L., &amp; 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. = <b>SCARLETT, KROS, BRYCE, AME, OLIVIA</b></p> <p>Cole, C.F. &amp; Lee, J.H. (2016). <a href="#"><i>The Sesame Effect: The Global Impact of the Longest Street in the World</i></a>. Routledge.</p> <ul style="list-style-type: none"> <li>• 3: R is for Responsive = <b>SARAH, ZOE, ALEXA, EVIN, ART</b></li> <li>• 5: Feathered and Furry Health Communicators = <b>JUSTIN, MALIA, ISABEL, AUDREY, COLT</b></li> </ul>		
<b>WEEK 9: Inclusion</b>	10/18	<b>Uplifting Diverse Abilities</b>	<p><a href="#"><i>The Healing Powers of Dude</i></a>. Season 1, Episode 1. <i>Second Step: Homeroom</i>.</p> <p>Appelbaum, L. (2020). <a href="#">Netflix's newest series takes disability inclusion to a new level</a>. RespectAbility.org</p> <p>Nielsen. (2021). <a href="#">Visibility of Disability: Answering the Call for Disability Inclusion in Media</a>. Author.</p> <p>Alper, M., &amp; Goggin, G. (2017). <a href="#">Digital technology and rights in the lives of children with disabilities</a>. <i>New Media &amp; Society</i>, 19(5), 726–740.</p>	<b>Dr. Meryl Alper</b> , Northeastern University	Rotating Discussion Leadership = SCARLETT  Guest Speaker Qs
	10/20	<b>Made By Us</b>	<p>Citizen Me. (2020). <a href="#">Everybody Counts</a>.</p> <p><a href="#">Barbie Dream Gap Curriculum</a>.</p> <p>Chicago Teachers Union &amp; Fox32/WPWR My50. <a href="#">We Still Teach: Saturday, December 19</a>. (58:00)</p> <p>Ito. (2021). 'We the People' Updates the Sound of Schoolhouse Rock With Rap and R&amp;B. <i>New York Times</i>.</p>	<b>Dr. Laurel Felt</b> , Barbie Dream Gap Curriculum	Guest Speaker Qs
<b>WEEK 10: Digital Play</b>	10/25	<b>Apps</b>	<p>Dominguez, X., Rood, E., Kamdar, D., Leones, T., &amp; Huynh, K. (2021). <a href="#">Splash and Bubbles for Parents App: Field Study Report [Project Report]</a>. Digital Promise.</p>	DESIGN CHALLENGE	<b>MIDTERM</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</i> , 16(1), 3-34.  Schenke, K. (2020). <a href="#">How to make an educational game that doesn't suck.</a> <i>Medium.com</i>		
	10/27	<b>Video Games</b>	Valkenburg, P.M. and Piotrowski, J.T. (2017). <a href="#">Plugged In: How Media Attract and Affect Youth.</a> Yale University Press.  <ul style="list-style-type: none"> <li>Chapter 7: Media and Violence (pp. 96-115)</li> <li>Chapter 12: Digital Games (pp. 195-217)</li> </ul> Przybylski, A.K. (2014). <a href="#">Electronic Gaming and Psychosocial Adjustment.</a> <i>Pediatrics</i> , 134(3), 1-7.	<a href="#">Soraya Giaccardi</a> , USC Norman Lear Center	Rotating Discussion Leadership = JUSTIN  Guest Speaker Qs
<b>WEEK 11: COVID-19 Screen Time</b>	11/1	<b>Too Little?</b>	Collis, V., and Vegas, E. (2020). <a href="#">Unequally disconnected: Access to online learning in the U.S.</a> Brookings Institution.  Katz, V. & Rideout, V.J. (2021). <a href="#">Learning at Home While Under-connected.</a> New America.	Dr. Vikki Katz, Rutgers University?	Rotating Discussion Leadership = ZOE  Guest Speaker Qs
	11/3	<b>Too Much?</b>	Richtel, M. (2021). <a href="#">Children's screen time has soared in the pandemic, alarming parents and researchers.</a> <i>New York Times</i> .  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</i> , 39, 387-392.  Ito, M., Odgers, C., Schueller, S., Cabrera, J., Conaway, E., Cross, R., & M. Hernandez. (2020). <a href="#">Social Media and Youth Wellbeing: What We Know and Where We Could Go.</a> Connected Learning Alliance.	LIBERATING STRUCTURES	Rotating Discussion Leadership = AUDREY
<b>WEEK 12: Curation</b>	11/8	<b>Body Image</b>	Valkenburg, P.M. and Piotrowski, J.T. (2017). <a href="#">Plugged In: How Media Attract and Affect Youth.</a> Yale University Press.  <ul style="list-style-type: none"> <li>Chapter 6: Adolescents (pp. 78-95)</li> </ul> Derenne, J. & Beresin, E. (2017). <a href="#">Body Image, Media, and Eating Disorders—a 10-</a>	<a href="#">Dr. Lauren Sowa</a> , USC Annenberg	Rotating Discussion Leadership = JULIA  Guest Speaker Qs  <b>FINAL PROJECT PROPOSAL</b>

			<a href="#">Year Update</a> . <i>Academic Psychiatry</i> , 42, 129–134.		
	11/10	<b>Algorithms</b>	<p>Catchlove, K. (2021). <a href="#">TikTok Influencers Spreading Bad Health Habits and Promoting a Starving Gen Z</a>. Debating Communities and Networks 12 Conference 2021.</p> <p>USC Annenberg. (2018). <a href="#">Algorithms of Oppression: Safiya Umoja Noble</a>. (3:43)</p> <p>Noble, S.U. (2018). Introduction: The Power of Algorithms. In <a href="#">Algorithms of Oppression: How Search Engines Reinforce Racism</a> (p. 1-14). New York University Press.</p>	<p><a href="#">Chloe Miller</a>, USC Annenberg</p> <p>Miller, C. (2020). <i>Social media algorithms are pushing thinspo content</i>. University of Southern California.</p>	<p>Rotating Discussion Leadership = AME</p> <p>Guest Speaker Qs</p> <p><b>RESPOND TO BUDDY'S FINAL PROJECT PROPOSAL</b></p>
<b>WEEK 13: Media for Good</b>	11/15	<b>Roblox &amp; Minecraft</b>	<p>Games for Change. (2019). <a href="#">Fireside Chat: The New Childhood</a>. Speakers: Jordan Shapiro, Author of The New Childhood: Raising Kids to Thrive in a Connected World &amp; Tami Bhaumik, VP of Digital Civility at Roblox. (32:38)</p> <p>Dubit. (2020). <a href="#">Dubit Guide to Roblox for Brands</a>. Dubit Limited.</p> <p>Andrade et al (2020). <a href="#">Minecraft as a Tool for Engaging Children in Urban Planning: A Case Study in Tirol Town, Brazil</a>. <i>ISPRS Int. J. Geo-Inf.</i>, 9, 170.</p> <p>Hobbs et al. (2020). <a href="#">Shared special interest play in a specific extra-curricular group setting: a Minecraft Club for children with Special Educational Needs</a>. <i>Educational &amp; Child Psychology</i>, 37(4), 81-95.</p>	<p>PLAY WITH <a href="#">ROBLOX</a></p> <p>PLAY WITH <a href="#">MINECRAFT</a></p>	<p>Rotating Discussion Leadership = ISABEL</p>
	11/17	<b>Civic Engagement &amp; Social Impact Across New Media</b>	<p>Cho, A., Byrne, J. and Pelter, Z. (2020). <a href="#">Digital Civic Engagement by Young People</a>. UNICEF.</p> <p>Bennett, J. (2020). <a href="#">These teen girls are fighting for a more just future</a>. <i>The New York Times</i>.</p> <p>McCallum, K. (2020). <a href="#">Immersive Experience: Convergence, Storyworlds, and the Power for Social Impact</a>. In J.F. Morie and K. McCallum (Eds.), <i>Handbook of Research on the Global Impacts and Roles of Immersive Media</i> (pp. 453-484). Hershey, PA : Information Science Reference, an imprint of IGI Global.</p>	<p><a href="#">Dr. Sangita Shresthova</a>, Director, USC Civic Paths Research Group</p> <p>Hodgin, E., James, C. and Shresthova, S. <a href="#">Digital Civics Toolkit</a>. Youth Participatory Politics Research Project.</p>	<p>Rotating Discussion Leadership = CHLOE</p> <p>Guest Speaker Qs</p>
<b>WEEK 14:</b>	11/22	<b>Anime &amp; Active Audiences</b>	<p>Gotz , M., Lemish, D., Moon, H. &amp; Aidman, A. (2005). <a href="#">Conclusion: Media and Children 's Make-Believe Worlds</a>. In <i>Media and the</i></p>	<p>Arturo Sierra, USC Annenberg</p>	<p>Rotating Discussion Leadership =</p>



<b>Grati- tude</b>			<p><i>Make-Believe Worlds of Children: When Harry Potter Meets Pokemon in Disney Land</i> (pp. 197-203). Routledge.</p> <p>Tobin, S. (2004). <a href="#">Masculinity, Maturity, and the End of Pokemon</a>. In J. Tobin (Ed.), <i>Pikachu's Global Adventure: The Rise and Fall of Pokemon</i> (pp. 241-256). Duke University Press.</p> <p>Gō, Itō. (2018). <a href="#">Particularities of Boys' Manga in the Early Twenty-First Century: How Naruto Differs from Dragon Ball</a>. <i>Mechademia</i>, 11(1), 113-123.</p>	<p>Sierra, A. (2020). <i>More Than Cartoons: Shōnen's Impact on Minorities and the Marginalized</i>. University of Southern California.</p>	ART
	11/24	<b>NO CLASS</b>	<b>THANKSGIVING</b>		
<b>WEEK 15: Make It Happen</b>	11/29	<b>I'm Making/ Made This</b>	n/a	3/4 OF THE CLASS	<b>FINAL Presentation</b>
	12/1	<b>This + What, So What, Now What?</b>	n/a	1/4 OF THE CLASS  REFLECTION	<b>FINAL Presentation</b>
<b>FINALS</b>	12/13	<b>FINAL DUE</b>			<b>FINAL Project &amp; Reflection Project</b>

## Statement on Academic Conduct and Support Systems

### a. Academic Conduct

#### *Plagiarism*

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 Part B, Section 11, “[Behavior Violating University Standards](#).” Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school’s policy.

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course, without approval of the instructor.

### b. Support Systems

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[uscsa.usc.edu](http://uscsa.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.