



We acknowledge that UBC resides on the traditional, ancestral and unceded territory of the hə́nq̓mí̓nə́m speaking x̣ẉməθḳẉəỵəm (Musqueam) people.

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

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

<b>Program:</b>	Master of Library and Information Studies
<b>Year:</b>	2020-2021 Winter 1
<b>Course Schedule:</b>	Asynchronous
<b>Location:</b>	Online via Canvas
<b>Instructor:</b>	Eric M. Meyers
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<b>Learning Management Site:</b>	<a href="http://lthub.ubc.ca/guides/canvas/">http://lthub.ubc.ca/guides/canvas/</a>

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#### **Course Goal:**

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

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

#### **Course Objectives:**

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

1. Identify the developmental attributes of youth as they relate to media design, selection, and use [1.1]
2. Apply knowledge of young people and media to contemporary social concerns, including fair use, safety, privacy, violence, and demographic inequity [1.4, 5.3]
3. Contribute to debates on the effects of media on youth culture and behavior [1.4, 5.2]



4. Apply knowledge of the historical, cultural, and technological context of youth media to contemporary youth services [1.3]
5. Analyze and evaluate diverse technologies, media, programs, or services designed for and/or adopted by youth [4.1]
6. Conceptually design or redesign youth media [4.2]
7. Identify and discuss future trends in new media for youth [2.1]

**Course Topics:**

- Changing conceptions of media and youth
- Commercialization and commoditization of play
- Participatory and social media: Texting, tagging, tweeting
- Children and youth as media creators
- Digital libraries and digital storytelling
- Games and gaming culture
- Gender/ cultural images and stereotypes
- Virtual worlds & virtual reality
- Artificial intelligence and children’s data aggregation/use
- Social, ethical, and developmental issues surrounding media creation and use
- “Digital divide” and demographic inequity
- Cross-cultural and global perceptions of media and childhood
- Emerging and future trends in media design and use

**Prerequisites:**

MLIS and Dual MAS/MLIS: completion of the MLIS core  
 MAS: completion of MAS core and permission of the instructor  
 MACL: none

**Format of the course:**

Class will be asynchronously delivered via Canvas. Students will be provided with video lectures, readings, opportunities to engage in online discussion. It is recommended that students spend 5-8 hours per week engaging with course content at a minimum. See later sections on attendance and evaluation for more detail.

**Required and Recommended Reading:**

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

**Course Assignments:**

Assignment Name	Due Date	Weight	Graduate Competencies
Group Discussion	Weeks 2, 4, 6, 9	20%	1.1, 2.1
Reflection Papers	Week 3, 5, 7, 12	20%	1.3, 1.4, 5.2
“Trend Spotting” Video	Week 10	20%	1.1, 2.1
Values Analysis or Design Fiction	Proposal: Week 8 Final: Week 13	5% 35%	1.1, 1.4, 4.1, 4.2, 5.3



**Assignment Details:**

Detailed assignment descriptions will be made available on Canvas. These descriptions are useful as a basic guide, but **the full description is the final word** on assignment parameters, including length and due date.

**Discussion** – students will be organized into small discussion groups (5-6 students) to engage with a prompt that extends the assigned readings/viewings. Discussion roles and guidelines will be provided. Discussion responses should acknowledge the ideas and contributions of students and other scholars; be thoughtful and generative; connect personally with the topic, but go beyond providing your personal opinion.

**Reflection Papers** – students will engage with the assigned reading and viewing and provide roughly 250 words of reflection on a question or issue that the reading raised. Papers should be uploaded by the end of each Module or on the due date listed in Canvas. Papers should be written carefully and with attention to detail, including citations where necessary, but can and should reflect personal insights and connections, as opposed to summarizing or reiterating the arguments presented in the assigned readings.

**Trend Spotting Video** – students present on a provocative, engaging or emerging trend in children’s media (~5-10 minutes) in a short video or media-based presentation. The presentation may showcase an artifact, phenomenon, event, or theme related to kids and media. These videos will be made available to the class for viewing; the audience is your peers/ colleagues. Students will indicate their topics via sign-up no later than Week 7.

**Youth Media Final Project** –students will select one of two projects to demonstrate their ability to select, analyze, conceptually (re)design, and make meaning from/with children’s media:

1) **Values Analysis** – students will use a human values-oriented framework to analyze a piece of children’s media, a media service, or a children’s technology. The values analysis deliverable will consist of an essay (~2500 words) using a value-sensitive design framework. There is a full assignment description, workshop document with probing questions, and several (optional) supplementary readings on Canvas.

2) **Design Fiction** – students will write a piece of design fiction – a short story – to imagine a children’s or youth technology as it might exist in context (~2500 words). There will be an assignment description and supplementary readings uploaded to Canvas.

The overall project is worth 40% of the final grade; however, the proposal or story outline (5%) is included in the final grade. Students should submit a proposal committing to one of these two options by Week 8. The final project is due no later than December 4. Early submissions are always acceptable.

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

Although this is an asynchronous course with no required weekly meeting, course material is arranged by the weeks of the academic calendar for a 13-week term. Students may “read ahead” if they wish, any may submit assignments early. However, some content, such as video lectures, may not be available more than a week in advance.

Date	Topics	What to Read/View	What to Do
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Week 1 Sept 8-11	<ul style="list-style-type: none"> <li>• Introduction to the course, assignments, and policies</li> <li>• “Big D and little d” discourses</li> <li>• Framing children’s relationship to media</li> </ul>	<ul style="list-style-type: none"> <li>• Gee, 2015</li> <li>• Livingstone &amp; Haddon, 2009</li> </ul>	<ul style="list-style-type: none"> <li>• Review syllabus</li> <li>**Office hours start Week 2**</li> </ul>
<b>Module 1: Understanding and Appraising New Media</b>			
Week 2 Sept 14-18	<ul style="list-style-type: none"> <li>• Social construction of technology</li> <li>• Instrumentalism and determinism</li> <li>• Domesticating technologies</li> </ul>	<ul style="list-style-type: none"> <li>• Baym, 2010</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in Discussion #1</li> </ul>
Week 3 Sept 21-25	<ul style="list-style-type: none"> <li>• Close reading new media</li> <li>• Post-structuralist perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Galloway, 2012</li> <li>• MacNaughton, 2005</li> </ul>	<ul style="list-style-type: none"> <li>• Submit Reflective Essay #1</li> </ul>
<b>Module 2: Constructions of Digital Youth</b>			
Week 4 Sept 28-Oct 2	<ul style="list-style-type: none"> <li>• Documentary and empirical approaches</li> </ul>	<ul style="list-style-type: none"> <li>• PBS Frontline: <i>Generation Like</i></li> <li>• Guardian: <i>YouTube Kids</i></li> <li>• Adorjan &amp; Ricciardelli, 2019</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in Discussion #2</li> </ul>
Week 5 Oct 5-9	<ul style="list-style-type: none"> <li>• Anthropological and narrative approaches</li> </ul>	<ul style="list-style-type: none"> <li>• boyd, 2014</li> <li>• Burnham, <i>Eighth Grade</i></li> </ul>	<ul style="list-style-type: none"> <li>• Submit Reflective Essay #2</li> </ul>
<b>Module 3: Values in the Design of New Media</b>			
Week 6 Oct 13-16	<ul style="list-style-type: none"> <li>• Role of children in design</li> </ul>	<ul style="list-style-type: none"> <li>• Druin, 2010</li> <li>• Badillo-Urquiola, et al., 2019</li> <li>• Meyers, Nathan &amp; Unsworth, 2010</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in Discussion #3</li> </ul>
Week 7 Oct 19-23	<ul style="list-style-type: none"> <li>• Culturally-sensitive design</li> </ul>	<ul style="list-style-type: none"> <li>• Schlag, 2018</li> <li>• Meyers, Nathan &amp; Tulloch, 2019</li> </ul>	<ul style="list-style-type: none"> <li>• Submit Reflective Essay #3</li> <li>• Sign-up for Trend Spotting video</li> </ul>
Week 8 Oct 26-30	<ul style="list-style-type: none"> <li>• Final Project development</li> <li>• Workshopping proposals</li> </ul>	<ul style="list-style-type: none"> <li>• JafariNaimi, Nathan &amp; Hargraves, 2015</li> <li>• Friedman et al., 2005</li> <li>• Meyers &amp; Tulloch, 2018</li> <li>• Yavuz et al., 2017</li> </ul>	<ul style="list-style-type: none"> <li>• Submit Final Project Proposal</li> </ul>
<b>Module 4: Storytelling and Narrative Media</b>			
Week 9 Nov 2-6	<ul style="list-style-type: none"> <li>• Affinity spaces and the social telling of stories</li> </ul>	<ul style="list-style-type: none"> <li>• Jenkins, 2008</li> <li>• Lammers, Curwood &amp; Magnifico, 2018</li> </ul>	<ul style="list-style-type: none"> <li>• Participate in Discussion #4</li> </ul>
Week 10 Nov 9-13	<ul style="list-style-type: none"> <li>• Games as narrative play</li> </ul>	<ul style="list-style-type: none"> <li>• Bogost, 2008</li> <li>• Garcia, 2018</li> </ul>	<ul style="list-style-type: none"> <li>• Submit Trend Spotting Video</li> </ul>



		• Deterding, 2014	
<b>Module 5: Future Trends in Children’s Media</b>			
Week 11 Nov 16-20	<ul style="list-style-type: none"> <li>• Book apps and reading in the cloud</li> <li>• The quantified child</li> </ul>	<ul style="list-style-type: none"> <li>• Meyers, Nathan &amp; Stepaniuk, 2017</li> <li>• Lovato, Piper &amp; Wartella, 2019</li> </ul>	
Week 12 Nov 23-27	<ul style="list-style-type: none"> <li>• Internet of Toys (IoT)</li> <li>• Artificial intelligence</li> <li>• Data aggregation and surveillance</li> </ul>	<ul style="list-style-type: none"> <li>• Marsh, 2019</li> </ul>	<ul style="list-style-type: none"> <li>• Submit Reflective Essay #4</li> </ul>
Week 13 Nov 30-Dec 4	<ul style="list-style-type: none"> <li>• Wrap-up</li> </ul>		<ul style="list-style-type: none"> <li>• Submit Final Project</li> </ul>

**Attendance:** This is an asynchronous class with no mandatory class meetings, face-to-face or online. However, participation and engagement with the course materials and other learners are important elements of the course, and it is expected that students will regularly login to Canvas, submit work in a timely fashion, ask questions and share ideas. Being a good online learner involves taking responsibility for managing your work flow, and having some tolerance for ambiguity in the absence of regular in-person class sessions. Office hours, conducted via Zoom, may be useful for students who need support, but are not a substitute for engagement with discussions and assignments.

**Evaluation:** All assignments will be marked using the evaluative criteria given on the [iSchool web site](#). Written assignments will be accepted in .doc or .docx format via Canvas. All assignments are to be turned in on or before the end of a given module. Early assignments are always welcome. Late assignments will not be accepted unless a prior arrangement with the instructor is made 24 hours in advance of the assignment due date. Late assignment penalties can be as high as 5% per day, up to 7 days, after which an assignment will not be accepted.

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

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

**Policies and Resources to Support Student Success:** UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest



academic standards in all of their actions. Details of the policies and how to access support are available here (<https://senate.ubc.ca/policies-resources-support-student-success>)

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

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

**Conflicting Responsibilities:** UBC recognizes that students may occasionally have conflicting responsibilities that affect their ability to attend class or examinations. These may include: representing the University, the province or the country in a competition or performance; serving in the Canadian military; or observing a religious rite. They may also include a change in a student's situation that unexpectedly requires that student to work or take responsibility for the care of a family member, if these were not pre-existing situations at the start of term.

Students with conflicting responsibilities have a duty to arrange their course schedules so as to avoid, as much as possible, any conflicts with course requirements. As soon as conflicting responsibilities arise, students must notify either their instructor(s) or their Faculty Advising Office (e.g. Arts Academic Advising), and can request [academic concession](#). Instructors may not be able to comply with all such requests if the academic standards and integrity of the course or program would be compromised. Varsity student-athletes should discuss any anticipated and unavoidable regular-season absences with the instructor at the start of term, and provide notice of playoff or championship absences in writing as soon as dates are confirmed.

Religious observance may preclude attending classes or examinations at certain times. In accordance with the [UBC Policy on Religious Holidays](#), students who wish to be accommodated for religious reasons must notify their instructors in writing at least two weeks in advance. Instructors provide opportunity for such students to make up work or examinations missed without penalty.