We acknowledge that UBC resides on the traditional, ancestral and unceded territory of the hən̓q̓əmin̓əm̓ speaking xʷməθkʷəy̓əm (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.

INFO 441 Information and Media Design for Contemporary Childhood (3)

Program: Minor in Informatics
Class Size: 30-40 students
Course Schedule: Twice a week, in blocks of 1 hour and 30 mins
Learning Management Site: http://lthub.ubc.ca/guides/canvas/

Calendar Description: This course explores the values inherent to new media that are designed for young people. Adopting a sociocultural perspective, it examines the cultural narratives and practices promoted by different technologies and the tensions they can create.

Course Overview:
This course will survey the emerging media forms and formats which affect the lives of many young people. "New Media" in this course is broadly defined to encompass a wide array of artifacts and technologies which flavor modern childhood, including but not limited to: movies, games, videos, websites, virtual reality, apps, toys and transmedia assemblages. The goal is to engage critically with these media forms, examining how children 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.

Learning Outcomes:

Upon completion of this course students will be able to:

LO1: Identify the developmental attributes of youth as they relate to media design, selection, and use [1]
LO2: Apply knowledge of young people and media to contemporary social concerns, including fair use, safety, privacy, violence, and demographic inequity [3]
LO3: Contribute to debates on the effects of media on youth culture and behavior [3, 4, 6]
LO4: Analyze and evaluate diverse technologies, media, programs, or services designed for and/or adopted by youth [3, 4, 6]
LO5: Conceptually design or redesign youth media [5, 6]
LO6: Identify and discuss future trends in new media for youth [1, 3, 4, 6]

*Student learning outcomes for this class reference the Minor in Informatics Competencies in brackets

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:
INFO 200 and INFO 201 are required pre-requisites for students in the BA Minor program

Format of the course:
Class will be delivered synchronously, in-person, during two 1.5 hour sessions per week. One session will be lecture-based and the other will take the form of an interactive lab. The course will consist of lectures, in-class activities, reflection essays, group discussion, class presentations, a midterm and final exam.

Required and Recommended Reading:
There is no required textbook or custom course materials for this course. Readings will be provided in print or electronic form by the instructor in accordance with the rules of fair dealing.
A selection of multimedia materials (movies and television episodes) will be available through the UBC Library for weeks where select media are used in or out of class, although students may choose to source these materials on their own through rental or subscription services.
The student reading and viewing for each week is estimated to be 50 pages, or no more than 5 hours of media engagement.

Required:

Adorjan, M., & Ricciardelli, R. (2018). Teens online: What and why. In *Cyber-risk and Youth: Digital citizenship, privacy and surveillance* (pp. 25-48). Routledge. https://doi-org.ezproxy.library.ubc.ca/10.4324/9781315158686

Alper, M., Katz, V.S., Clark, L.S. (2016). Researching children, intersectionality, and diversity in the digital age. *Journal of Children and Media*, *10*(1), 107-114. doi: 10.1080/17482798.2015.1121886

Anderson, M.T. (2002). Missing the feed. In *Feed* (pp. 47-49). Candlewick Press.

Babarinde, E. T., Babarinde, O., & Dike, V. (2018). Reading habit and use of electronic media   by junior secondary school students in Nsukka local government of Nigeria. *Journal of Children and Media*, *12*(1), 16-32. doi: 10.1080/17482798.2017.1403938

Baym, N. K. (2010). Making new media make sense. In *Personal connections in the digital age* (pp. 22-49). Polity Press.

Bogost, I. (2008). The rhetoric of video games. In K. Salen (Ed.), *The ecology of games: Connecting youth, games, and learning.* (pp. 117–140). The MIT Press.

boyd, d. (2014). Introduction. In *It's complicated: The social lives of networked teens* (pp.1-28). Yale University Press.

boyd, d. (2014). Literacy: Are today's youth digital natives?. In *It's complicated: The social lives of networked teens* (pp. 176-198). Yale University Press.

Cassidy, M.M. (2017). Twenty-first century childhood and digital media. In *Printed poison, pernicious stuff, and other terrible temptations* (pp. 99-108). Routledge. https://doi-org.ezproxy.library.ubc.ca/10.4324/9781315725116

Carson, N., Lê Cook, B., Chen, C.N., & Alegria, M. (2012). Racial/ethnic differences in video game and internet use among US adolescents with mental health and educational difficulties. *Journal of Children and Media*, *6*(4), 450-468. doi: 10.1080/17482798.2012.724592.

Damasceno, C. S. (2021). Multiliteracies for combating information disorder and fostering civic dialogue. *Social Media + Society, 7*(1), 2056-3051. https://doi.org/10.1177/2056305120984444

Druin, A. (2010). Children as codesigners of new technologies: Valuing the imagination to transform what is possible. *New Directions for Youth Development*, 2010(128), 35–43. doi:10.1002/yd.373

Galloway, A. (2012). The unworkable interface. In *The interface effect* (pp. 25-53). Polity Press.

Guardian, The. (2019, September 5) *YouTube kids: The child stars taking over* [Video]. YouTube. https://www.youtube.com/watch?v=k1ygBUsdlgo

Hovious, A., Shinas, V. H., & Harper, I. (2021). The compelling nature of transmedia storytelling: Empowering twenty first-century readers and writers through multimodality. *Technology, Knowledge and Learning, 26*(1), 215-229. https://doi.org/10.1007/s10758-020-09437-7

JafariNaimi, N., Nathan, L., & Hargraves, I. (2015). Values as hypotheses: Design, inquiry, and the service of values. *Design Issues*, *31*(4), 91-104. doi: 10.1162/DESI_a_00354

Jenkins, H. (2008). Why Heather can write: Media literacy and the Harry Potter wars. In *Convergence culture: Where old and new media collide* (new ed., pp. 175-216). NYU Press.

Koughan, F., & Rushkoff, D. (Writers), & Mangini, T. (Director of Broadcast). (2014, February 18). Generation like. (Season 2014, Episode 4) [TV series episode]. In D. Fanning (Executive Producer), *Frontline.* FRONTLINE production; Left/Right Docs; WGBH Educational Foundation. http://www.pbs.org/video/frontline-generation/

Marsh, J. (2019). The uncanny valley revisited: Play with the internet of toys. In G. Mascheroni & D. Holloway (Eds.), *The internet of toys: Practices, affordances and the political economy of children's smart play* (pp. 47-65). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-10898-4_3

Mac Naughton, G. (2005). Journeys to activism: Becoming poststructurally reflective about truth. In *Doing Foucault in early childhood studies* (pp. 15-31). Routledge. https://doi-org.ezproxy.library.ubc.ca/10.4324/9780203465332

Meyers, E. M., Nathan, L. P., & Stepaniuk, C. (2017). Children in the cloud: Literacy groupware and the practice of reading. *First Monday, 22*(2). http://firstmonday.org/article/view/6844/5845

Meyers, E. M., Nathan, L. P., & Tulloch, B. (2019). Designing picturebook apps: Valuing culture & community. In *C&T '19: Proceedings of the 9th International Conference on Communities & Technologies - Transforming Communities*, ACM, 14-23. https://doi.org/10.1145/3328320.3328377

Shresthova, S. (2016). Between storytelling and surveillance: The precarious public of American Muslim youth. In H. Jenkins, S. Shresthova, L. Gamber-Thompson, N. Kligler-Vilenchik, & A. M. Zimmerman (Eds.), *By any media necessary: The new youth activism* (pp. 149-185). New York University Press.

Thomas, E.E., & Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. *Harvard Educational Review, 86*(3), 313-338. doi: https://doi-org.ezproxy.library.ubc.ca/10.17763/1943-5045-86.3.313

Recommended:

Bolton, C. (2012, Nov. 9). *Animating poststructuralism* [Video]. Youtube: https://www.youtube.com/watch?v=6a2dLVx8THA

Deterding, S. (2015). The ambiguity of games: Histories and discourses of a gameful world. In S. P. Walz & S. Deterding (Eds.), *The gameful world: Approaches, issues, and applications* (pp. 23-64). The MIT Press. https://doi-org.ezproxy.library.ubc.ca/10.7551/mitpress/9788.003.0004

Gee, J.P. (2015). Discourse, small d, big d. In K. Tracy, T. Sandel, & C. Ilie (Eds.), *The international encyclopedia of language and social interaction*. John Wiley & Sons, Inc. https://doi.org/10.1002/9781118611463.wbielsi016

Lammers, J. C., Curwood, J. S., & Magnifico, A. M. (2018). Literate identities in fan-based online affinity spaces. In K. Mills, A. Stornaiuolo, A. Smith, & J. Pandya (Eds.), *Handbook of writing, literacies, and education in digital cultures* (pp. 173-184). Routledge. https://www.taylorfrancis.com/books/e/9781315465258/chapters/10.4324/9781315465258-18

Livingstone, S., & Haddon, L. (2009). Introduction. In S. M. Livingstone & L. Haddon (Eds.), *Kids online: opportunities and risks for children* (pp. 1-6). Policy Press.

Martins, P. d. S. (2020). Multiliteracies and language ideologies in contemporary fanfic literacy practices. *Trabalhos Em Lingüística Aplicada, 59*(1), 353-385. https://doi.org/10.1590/010318135943415912020

Meyers, E. M., Nathan, L. P., & Unsworth, K. (2010). Who's watching your kids? Privacy and surveillance in virtual worlds for children. *Journal of Virtual Worlds Research, 3*(3), 3-28. https://journals.tdl.org/jvwr/article/view/1890/1159

Ng, E., & Li, X. (2020). A queer "socialist brotherhood": The guardian web series, boys' love fandom, and the chinese state. *Feminist Media Studies, 20*(4), 479-495. https://www-tandfonline-com.ezproxy.library.ubc.ca/doi/full/10.1080/14680777.2020.1754627

Shin, L. (2018). Queer eye for K-pop fandom: Popular culture, cross-gender performance, and queer desire in south korean cosplay of K-pop stars. *Korea Journal, 58*(4), 87-113. https://doi.org/10.25024/kj.2018.58.4.87Link

Schlag, J. (2018). Surviving the colonial blizzard: The Alaskan native game *Never Alone* as a walkthrough in cultural resistance. In K. McDaniel (Ed.), *Virtual dark tourism* (pp. 247-264). Palgrave Macmillan.

Sefton-Green, J., & Pangrazio, L. (2021). Digital rights, digital citizenship and digital literacy: What's the difference? *Journal of New Approaches in Educational Research, 10*(1),15-27. https://naerjournal.ua.es/article/view/v10n1-1

Additional Media used in Labs

Buzzfeed Video. YouTube. I accidentally became a meme (selections from playlist). https://www.youtube.com/playlist?list=PL5vtqDuUM1DmriObn4hC4F73IiAoDTgKW

Child celebrity channels (current examples)

- Gavin Thomas. YouTube: https://www.youtube.com/channel/UCQyncW_D0BDsGYAQG50XF3g
- Like Nastya. YouTube: https://www.youtube.com/channel/UCJplp5SjeGSdVdwsfb9Q7lQ
- Ryan's World. YouTube: https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO_w

Children's toy commercials and parodies (current examples)

- BarbieCollectors. (2010, Nov. 27). *2009 Sweet pink Barbie house commercial* [Video]. YouTube: https://www.youtube.com/watch?v=GcL3ULK8Jm0
- Saturday Night Live. (2014, Dec. 21). *Asian-American doll – saturday night live* [Video]. YouTube: https://www.youtube.com/watch?v=59tAqTtVpXg
- Saturday Night Live. (2016, May 8). *President Barbie – SNL* [Video]. YouTube: https://www.youtube.com/watch?v=1Se8PVZdfPg
- Sky Kids Toys Collector Channel. (2017, April 16). *[Kid toy channel] Best toys commercials from Japan […] Japanese Toys Commercials for Kids* [Video]. YouTube: https://www.youtube.com/watch?v=f5YIGH4Z1dU
- Sky Kids Toys Collector Channel. (2017, April 13). *[Kid toy channel] Best toys commercials from Korea […] #4* [Video]. YouTube: https://www.youtube.com/watch?v=Peo8InapC7M

Children's television series (select examples)

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

Hollywood Film (select examples)

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

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

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

Course Assignments:

Assignment Name	Due Date	Weight	Learning Outcomes
Participation in Lab Sessions	Throughout	10%	LO1, LO2, LO3
Reflection Papers	Weeks 3,5,7,10,12 5 x 5% each	25%	LO2, LO3, LO4
"Trend Spotting" Briefing / Presentation	Weeks 5-11 Sign-up by Week 3	15%	LO4, LO6
Take-Home Mid-Term	Week 8	20%	LO1, LO2, LO3, LO4, LO5
Take-Home Final Exam	Week 14	30%	LO1, LO2, LO3, LO4, LO6

Course Assignment Descriptions:

Participation in Weekly Lab Sessions (15%)

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

In preparation for each seminar, students will come prepared to engage, having read the weekly material and developed their own opinions and ideas on the topic supported through guiding questions that introduce the topic and materials for the week. TAs will assess students based on:
1) Quality of their preparation and insights (50%);
2) Quantity of engagement with the instructor and peers, collegiality and professionalism (50%).

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

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

Reflection Papers

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

Deliverables: Students will select a question or issue associated with the weekly reading and write a 250-word reflection on the topic. Papers should be written carefully and with attention to detail, including citations where necessary, but can and should reflect personal insights and connections, as opposed to summarizing or reiterating the arguments presented in the assigned readings. Papers should be uploaded by the end of each module or on the due date listed in Canvas.

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

Trend Spotting Briefing / Presentation

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

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

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

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

Interaction-Design Midterm

The Interaction-Design Midterm is designed to allow students to demonstrate their knowledge of the media concepts and design practices learned in the first half of the course (Weeks 1-6). Students will be given a take-home midterm to be completed in one week. Students will choose to address one of two possible design situations:

1) Design a technological tool/practice/policy that can help address a specific problem space.

2) Modify a pre-existing technological tool/practice/policy that is being deployed in a new context or with a different user.

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

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

Final Exam

The Final Exam is designed to allow students to demonstrate their cumulative knowledge of the concepts learned in the course (Weeks 1-13). You will be given a take-home exam that is to be finished and returned in an allotted time-period. The exam will be comprised of two parts:
1) Students will demonstrate knowledge of course concepts through a series of short answer and multiple-choice questions (30%)
2) Students will demonstrate their ability to evaluate and critique children's media through an analysis activity completed using the knowledge acquired through the course readings, lectures, formative assignments, and interactive labs. Specifically, students will be asked to:

- Evaluate and rank three funding proposals for different technological initiatives that concern youth. The funding proposals will be in the form of a 300-word abstract detailing the project approach, goals, and anticipated outcomes.
- Justify these rankings by providing an explanation of the strengths and weaknesses of each proposal; identifying underlying assumptions of the proposal and connecting them to course concepts.
- Pose questions of the research that would serve to illuminate uncertainties, improve the quality of the proposed research, and demonstrate insightful reading of the proposals.

Several similar or related projects will have been presented and workshopped in the lecture and discussion sections. Students will employ the human values lens that has guided the topics this term. Student responses will be a ranking rubric accompanied by a narrative essay of 1500 words. Students

will be assessed on: 1) Clear identification of the assumptions and human values that may be implicated by each project (30%); 2) development of a coherent argument about the ranking of the proposals supported with details and evidence from course materials (50%); 3) writing quality and mechanics (20%).

Course Schedule [week-by-week]

Date	Topics	What to Read/View
Week 1	**Lecture** • Introduction to the course, assignments, and policies • "Big D and little d" discourses • Framing children's relationship to media **Interactive Lab** Small Group Activity**:** In groups of approximately 3-4, students will examine Cassidy's (2017) chapter to identify some of the claims it makes about young people and media, followed by brainstorm and small group discussion	Required: • boyd, 2014 (intro, ch 7) • Cassidy, 2017 Recommended: • Gee, 2015 • Livingstone & Haddon, 2009
Module 1: Understanding and Appraising New Media		
Week 2	**Lecture** • Social construction of technology • Instrumentalism and determinism • Domesticating technologies **Interactive Lab** Small Group Activity: The instructor will show the students several commercials/ advertisements for different kinds of children's media/toys/technologies. Working in groups of 3-4, students will be asked to consider the information the commercials provide and reflect on the items from different perspectives as in Baym. 2010.	Required: • Alper, Katz & Clark, 2016 • Baym, 2010
Week 3	**Lecture** • Close reading new media • Post-structuralist perspectives **Interactive Lab** Small Group Activity: In groups of 3-4, students will be asked to share a class set of iPads. Using these iPads, they will perform a post-structuralist, "close reading," of different child-user oriented websites (e.g., Lego.com	Required: • Galloway, 2012 • MacNaughton, 2005

	website), as well as game-oriented children's apps.	
Module 2: Constructions of Digital Youth		
Week 4	**Lecture** • Documentary and empirical approaches • Celebrity and internet culture • Commercialization of children **Interactive Lab** Students will research a children's YouTube channel that is centered around a child star; they will consider how this channel reinforces or undermines cultural representations of childhood and the possible responses it could generate (e.g., criticism, applause, etc.).	Required: • PBS Frontline: *Generation Like* • Guardian: *YouTube Kids* • Adorjan & Ricciardelli, 2019 Recommended: • Burnham, 2018 *Eighth Grade*
Week 5	**Lecture** • New Media and digital citizenship • Memetic storytelling **Interactive Lab** Students will view one or more episodes of "*I accidentally became a meme*", and discuss the issues raised. Working on their own, students will be asked to find a meme related to an issue associated with digital citizenship. Once they find the meme they will be asked to analyze its design to consider the various ways it produces meaning.	Required: • Danasceno, 2021 • Shresthova, 2016 Recommended: • Sefton-Green & Pangrazio, 2021 • Ito, et al., 2020
Module 3: Values in the Design of New Media		
Week 6	**Lecture** • Role of children in design • Participatory design methods **Interactive Lab** Students will engage in conceptually designing and redesigning youth media using predeveloped prompts and the Stanford d.School design process (practice for midterm).	Required: • Druin, 2010 • Badillo-Urquiola, et al., 2019 Recommended: • Meyers, Nathan & Unsworth, 2010 • Proceedings of IDC conference
Week 7	**Lecture** • Culturally-sensitive design • Designing for diverse individuals and communities • Values in the design of new media **Interactive Lab**	Required: • JafariNaimi, Nathan & Hargraves, 2015 • Meyers, Nathan & Tulloch, 2019 Recommended: • Schlag, 2018

	Students will practice applying the value-sensitive design framework (VSD) to several media examples selected by the instructor.	• Friedman et al., 2005
Week 8: Midterm Exam		
Module 4: Storytelling and Narrative Media		
Week 9	**Lecture** • Fandom, affinity spaces and the social telling of stories • Textual poaching and authorship **Interactive Lab** Using several story starters, students will try their hand at writing fan-oriented narrative fiction, and discuss the complicated nature of derivative works in terms of information rights and ownership.	Required: • Jenkins, 2008 • Thomas & Stornaiuolo, 2016 • Hovious, et al., 2021 Recommended: • Lammers, Curwood & Magnifico, 2018 • Ng & Li, 2020 • Shin, L., 2018 • Martins, 2020 •
Week 10	**Lecture** • Games as narrative play • Procedural rhetorics **Interactive Lab** Students will use coding block interfaces (e.g., Scratch) to build simple games, and discuss the procedural rhetorics associated with their creations.	Required: • Bogost, 2008 • Carson et al., 2012 • Garcia, 2018 Recommended: • Deterding, 2014
Module 5: The Quantified Child		
Week 11	**Lecture** • Book apps and reading in the cloud • Data aggregation and surveillance **Interactive Lab** Students will explore several online reading platforms and assess how they create different types of value for children's reading labour.	Required: • Barbarinde & Barbarinde, 2018 • Meyers, Nathan & Stepaniuk, 2017 Recommended: • Lovato, Piper & Wartella, 2019
Week 12	**Lecture** • Internet of Toys (IoT) • Artificial intelligence **Interactive Lab** Using the values framework provided earlier in the course, students will be asked to brainstorm some of the value tensions surrounding toys that feature artificial intelligence software (This activity will help prepare them for the take-home final exam).	Required: • Marsh, 2019

Week 13	**Lecture** • Course wrap-up • Futures and Futurism • Design Fictions **Interactive Lab** Students will compare different kinds of design fiction (short stories, television, film, advertising) and look at how they relate to contemporary discourses surrounding children's media and technology.	Required: • Yavuz et al., 2017 Recommended: • Meyers & Tulloch, 2018

Attendance: This is a synchronous class with mandatory face-to-face meetings. These meetings will occur twice a week and be 1.5 hours in length. The first of these two weekly meetings will be lecture-based and the second will take the form of an interactive lab. Course materials will be made available via Canvas and it is students' responsibility to login and access them or to notify the instructor if they are unable to do so. Office hours will be conducted in-person at the instructor's designated office space.

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

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

Academic Concession: If you miss marked coursework (assignment, exam, presentation, participation in class) and are an Arts student, review the Faculty of Arts' academic concession page and then complete Arts Academic Advising's online academic concession form, so that an advisor can evaluate your concession case. If you are a student in a different Faculty, please consult your Faculty's 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.