COMS 354 Youth and Media
Concordia University
Department of Communication Studies
Dr. Stefanie Duguay
Fall 2020
Thursdays 4:15pm-7:00pm (Remote/Online)

Office Location: #workfromhome
Office Hours: Over Zoom on Wednesdays from 1:00-3:00pm; use [url] to book – email to arrange a different time if necessary.
Email: stefanie.duguay@concordia.ca
Include COMS354 in subject line; responses generally sent within 24 business hours.

Calendar Description
This course explores the forms of communication that have developed between media and youth, including children and adolescents. Topical areas include future policies and planning in the light of developmental needs, ethical parameters, and experiments in creative empowerment.

Prerequisites
300-level courses, unless otherwise indicated, are open to students who have successfully completed 24 university credits or who have received permission from the Department.

Course Description
This course will examine the involvement of new and digital media in young people's everyday lives. This ranges from the media's role in young people's participation in communities and public dialogue to its potential to shape new forms of civic engagement. To achieve this, the course explores three interrelated aspects of youth and media. First, we will examine **public perceptions** relating to young people and media technologies. This will involve contextualizing today's headlines and parental worries within a history of moral panic, technological determinism, and over-stated generational divides. Second, we will look at young people's **media production practices**, from the construction and expression of identity on social media to youth engagement in participatory culture and politics. This will involve looking specifically at young people's aims to impact social issues through media production, understood as youth-driven media. We will identify the interplay between online and offline activities, as well as old and new media formats, which constitute today's networked forms of civic engagement. Lastly, we will consider a **range of influences** on young people's media-related practices, which include parents, institutions, emerging commercial industries, and sociocultural contexts.

Course objectives/learning outcomes
By the end of this course, you will be able to:
- Critically interrogate popular discourses relating to youth and media;
- Demonstrate an understanding of young people's media-related practices and their relationship to identity-building, public participation, and civic engagement;
- Identify multiple actors and conditions that influence young people's media practices;
- Apply and fortify critical thinking, formal writing, and multi-modal communication skills.

Course materials
All readings and related materials will be available on Moodle and through Concordia Reserves.
Required readings are listed first for each week; additional readings are provided for further

exploration and for application to course assignments. I reserve the right to make changes to the syllabus during the semester as necessary, with the goal of fully addressing class needs and improving your learning experience.

Format of the Course

As part of emergency COVID-19 measures, this course will be taught remotely and not in-person. It will involve mainly asynchronous tasks (e.g. readings, discussion board responses) that you can work through independently along with some synchronous discussions over Zoom. Unless otherwise noted, each week you will need to:

1. **Read** – Complete the week's required reading and/or any preparatory video/audio, and skim the additional readings (check out introductions, abstracts, and section titles to see what they're about, as they may be helpful for assignments). Submit a reading reflection following the instructions below.
2. **Watch** – View the lecture recordings, taking notes and identifying any points, questions or clarifications you would like to discuss during the weekly Zoom session.
3. **Engage** – Navigate to the week's discussion board where your classmates have posted short talks (Three-Minute Explainers) about the additional readings along with a question. Leave at least one comment on two discussion threads after watching the talks, responding directly to the question your classmate poses and/or building on others' responses. Note: Discussion boards start in Week 3.
4. **Do** – Complete any other activities in Moodle in order to apply the week's concepts and extend your learning.
5. **Discuss** – Attend the weekly Zoom session to discuss concepts with the instructor and classmates, ask questions, and receive clarification about lessons and assignments.

You are expected to complete steps 1-4 prior to the weekly Zoom session, which will take place on **Thursdays from 6:00-7:00pm** (unless otherwise posted). You may wish to schedule the same block of time as you would if the class were taking place in person (Thursdays from 4:15-7:00pm), doing the readings beforehand and completing steps 2-4 that day prior to the Zoom session.

Assignments and Grading

Assignment	Weighting (%)	Due Date
Participation • Reading reflections • Discussion board • General participation	20	Ongoing
Three-Minute Explainer	15	Sign-up before Sept. 17
Critical Response Paper	20	October 14
Investigating Youth-Driven Media: • Topic Proposal • The Zine! • Final Analysis Paper	 5 10 30	 September 25 November 18 November 29

Course Participation – 20%

This is an interactive class that focuses on active learning through participation. In this format, you will learn from each other as well as the lectures and course readings. Your participation grade will be split between the following components:

- **Reading Reflections – 10%**
  For (at least) five weeks of your choosing, you will need to post a short reflection about one of the required readings (or audio/video, etc) for that week. Your reflection should be 100-150 words (maximum) and should identify something that caught your attention (e.g. an important point or concept; something you agree or disagree with). The reflection must end with a **question** that will contribute to our discussion over Zoom. To receive full marks, it must be clear that you have done the reading and paid close attention – you can make this clear by referring to page numbers, quoting the text, discussing specific ideas, and defining all concepts included in your reflection. If it is not clear that you have done the reading, or if either part of the reflection is missing, you will receive partial marks.
  Reflections must be submitted in Moodle by **8:00am Thursday morning** before the class to which they relate.

- **Discussion board – 8%**
  Starting in Week 3, a small number of your classmates will be sharing short videos or audio clips about the additional readings each week. You will need to leave at least one comment on two discussion board threads each week for (at least) eight weeks. Your comments should contribute to the discussion and reflect your understandings of the topic in relation to the video lectures and required readings (bring your classmate's talk together with these other ideas!).

- **General participation – 2%**
  Your general participation will be noted through your completion of activities in Moodle as well as your contributions during Zoom discussions.

Three-Minute Explainer – 15%
You will sign up to create a short 3-minute video or audio presentation (which can range from 3-5 minutes maximum) about one of the additional readings for a particular week. Your presentation should clearly summarize the key points of the reading, define its central concepts, and explain these using relevant examples.
You will end your talk by posing **one question** that is related to the reading in order for the class to discuss. Creativity and audience engagement will be important for conveying the reading's key points. You can use any device and program for recording your talk so long as the file can be uploaded to Moodle (max file size 250MB) or linked for students to watch/listen. See Moodle for grading sheet.

Talks are due **one week prior** to the class for which you have signed up. **To submit your Explainer, complete the following steps:**
- Create a new discussion thread in that week's discussion board, using the reading's title as the title for your thread.
- Write out the full reference for your reading (author, date, etc) and the question that you pose at the end of your talk.
- Upload or link to your talk.
- Post the thread.

- Engage with your classmates' comments throughout the week, contributing to the discussion with the knowledge you gained from the reading and answering any subsequent questions they raise.

Critical Response Paper – 20%
Select a news article, op-ed, or other piece that you think perpetuates a "moral panic" or "media panic" (discussed in Week 2) relating to young people and new media/communication technologies. You will write a paper that explains why this article perpetuates a moral panic and identifies:

a) How the author perceives young people (what stereotypes, assumptions, biases are they relying on?)

b) How the author characterizes new media/communication technologies (what views of technology and users are they applying?)

Critically respond to the article with your analysis of whether these perceptions of young people and communication technology are founded. Cite at least two readings from the syllabus and one outside scholarly source (article, book, book chapter) that support your critical analysis. Also include the article that you are critiquing in your reference list and provide a URL or a copy of the article (if not available online). See Moodle for grading sheet.
Maximum 1,000 words (excluding reference list)

Investigating Youth-Driven Media
Youth-driven media encompasses the range of media that young people lead, produce, and circulate. You will explore young people's media related practices, and influences upon these practices, by examining youth-driven media in relation to an issue, cause or topic of your choosing. This will involve a series of assignments in relation to a semester-long project: the creation and analysis of a zine that compiles and showcases the media that youth are producing about the topic you have chosen. These assignments are as follows:

A) Topic Proposal – 5%
A one-page description of your topic and the kinds of media that you anticipate finding. Use the template on Moodle, which will help you plan out the work you will accomplish throughout the semester.

B) The Zine! – 10%
We will have a digital Zine Festival in the second last week of class where you will share copies of your zine online and discuss over Zoom. You have complete freedom over the layout, style, and creative components of your zine and you will not be graded on these (so don't worry if you're not an artist). However, there are some criteria your zine must meet:
- *The zine must include at least 10 different examples of media, each from different authors/sources* – you can include screenshots of social media, videos, photos, clippings from magazines and newspapers, quotes from young people, etc. It must be apparent that you examined a range of media practices and creators, and that your sources showcase youth-driven media (where possible, it is best to include media *created by* young people instead of media *about* young creators). Your zine is intended to represent a snapshot of youth-driven media related to this topic. In your zine, include a short description of each media example that explains its relevance. If you choose to include

your own content that you have created, it only counts as one source/example of media toward this requirement.

- *You must cite all of your sources* **–** unlike course papers, you will not be required to use APA or a specific referencing style. However, it should be clear where and from whom you obtained the media in your zine. Include links to sources and/or creators' names.
- *Your zine must be accessible digitally* – this semester, your zine must necessarily be digital in order for other students to read it. You can use any software you would like so long as the final output is in a format that can be uploaded to Moodle (max file size 250MB) or linked to, if hosted on a different platform. You can even make your zine by hand and then take photos. You will need to upload your zine by the deadline so that it is available for others to look at during Week 12 for our digital zine festival.

C) Analysis Paper – 30%
You will analyze the content of your zine, an example from a classmate's zine as well as your zine-making experience in a paper consisting of two sections:

1) **Examining youth-driven media**
   In this section, examine the range of youth-driven media you discovered while compiling your zine. Discuss youth-related media practices involved in producing this media as well as the multiple influences on these practices. Evaluate the effectiveness of different media approaches, identifying why some may be more impactful than others. Identify and examine the challenges that young people face in producing and circulating media about this topic. Connect your discussion with an analysis of one example from a classmate's zine. Support your entire discussion with relevant integration of readings and concepts from the course. Note: I will be looking at your zine while reading your paper, so you do not need to provide lengthy descriptions of its media. *(Approx. 1,000 words)*

2) **Reflecting on zine-making**
   Reflect on your experience of making the zine as a media-related practice. Discuss how the process shaped your relationship to the topic and examine challenges you encountered. Deliberate the benefits and limitations of this process for showcasing youth-driven media. Incorporate relevant readings from the course. *(Approx. 500 words)*

Cite at least 4 readings (or videos, etc) from the syllabus and 2 outside scholarly sources (articles, books, book chapters, etc). See Moodle for grading sheet.
Maximum 1,500 words (excluding reference list)

Guidelines for all written assignments:
- Unless otherwise specified, all written work must follow APA formatting and referencing (https://library.concordia.ca/help/citing/apa.php)
- Respect the word limit and include your total word count at the end of the paper before your reference list; word counts exceeding +/- 10% of the word limit will affect your grade
- All written work should be in 12-point font, Times New Roman (Arial, Calibri, and Cambria are also acceptable) and double-spaced with regular (MS Word default) page margins
- Include page numbers at the bottom of each page
- Electronic submissions **must** be Microsoft Word documents (**not PDF** or other formats)
- File names should follow the format lastname_short assignment title_course code (e.g. Duguay_Critical Response_COMS 354)

Attendance and participation – These are not regular circumstances. As a result, flexibility is built into the course's participation requirements (i.e. it is ok if you miss a reading reflection or a discussion board thread, since you are not required to submit these each week). The course content is available online and you can work through it at your own pace asynchronously each week. Your contributions will be graded on a weekly basis. You will be expected to have completed the reading reflections and discussion board posts **prior to the weekly Zoom discussion** from 6:00-7:00pm on Thursdays.

Weekly Zoom discussions are not mandatory and it is possible to receive full participation grades without attending them. However, they will help you to think through and apply course concepts with your peers and to prepare for the assignments. If you miss a Zoom session, it is recommended that you contact a classmate to hear about what you missed just as you would if you could not attend an in-person class session.

When participating in Zoom, please be aware of the following:
- These sessions will be primarily for discussion as a class and in small groups. These discussions will help you to approach questions and apply concepts in ways that will enhance your learning and prepare you for the assignments. You will get the most from engaging in active participation during these times;
- You can change your screen name to the name you prefer to be called;
- You can attend without your video on;
- Zoom sessions will not be recorded;
- Please mute yourself unless you are speaking;
- Anything written in the chat box can be downloaded and seen by the instructor (and possibly other Concordia admins or Zoom employees) after the session, even if you use private messaging;
- Zoom sessions will end on time; if you have further questions, please send them by email or arrange to discuss during office hours;
- It is important to treat your classmates with the same respect that you would in person and to do everything possible to contribute to making this a safer space and a welcoming learning community.

Late assignments – All assignments are due on the date specified and must be submitted by the deadline. If you will require an extension, you must bring this to my attention by email **in advance** of the deadline and generally **one week or more in advance**. If I have not granted an extension, the following late policy will apply: 1 grade point will be deducted from the total grade for every 24 hours that an assignment is late for up to 72 hours (accumulating a maximum 3-point deduction). Assignments more than three days late will receive a **zero** grade. Late assignments may not receive written comments or feedback. Note: There are no extensions for participation-related grades, the Three-Minute Explainer or The Zine! since these assignments are time-sensitive.

Questions, emails, and grade reassessment – Feel free to ask questions over email and during our weekly Zoom sessions. If you pose questions live during the Zoom sessions, your classmates will also benefit from hearing the responses. If you send a question by email, you may have to wait up to 24 business hours for a response. If you wish for an assignment to be reassessed, you will need to send me a written explanation over email for why the piece should be reassessed and then arrange to discuss the assignment during office hours or by appointment. If you experience any technical difficulties, issues accessing

links/resources/readings, or any other challenges to participating in the course, please get in contact as soon as possible.

[Official university policies removed from this version – if you are a student in this course, please use the version distributed to you]

Schedule

WEEK 1: September 10 – How can we think about youth and media?
To kick off the course, we will discuss how "youth" and "media" can be defined individually and in relation to each other. We will consider how these concepts have been defined in different contexts and who contributes to such definitions. We will also spend time discussing the expectations and responsibilities necessary for you to attain the course's learning outcomes.

Recommended reading:
Banaji, B. & Buckingham, D. (2013). Chapter 1: Defining the Issues. *The civic web: Young people, the Internet, and civic participation,* pp. 1-14. Cambridge, MA: MIT Press.

Additional readings and resources:
   a) Constanza, D. (2018). Can we please stop talking about generations as if they are a thing? *Slate.* Retrieved from https://slate.com/technology/2018/04/the-evidence-behind-generations-is-lacking.html
   b) Poyntz, S.R. & Hoechsmann, M. (2011). Children's media culture in a digital age. *Sociology Compass, 5*(7), 488-498.
   c) Gruzd, A., Jacobson, J., Mai, P., & Dubois, E. (2018). The state of social media in Canada 2017. Version 1.0 *Ryerson University Social Media Lab.* Retrieved from https://dataverse.scholarsportal.info/dataset.xhtml?persistentId=doi:10.5683/SP/AL8Z6R
   d) Statistics Canada. (2018). A portrait of Canadian youth. Retrieved from https://www150.statcan.gc.ca/n1/pub/11-631-x/11-631-x2018001-eng.htm
   e) Fry, R. & Parker, K. (2018). Early benchmarks show 'Post-Millennials' on track to be most diverse, best-educated generation yet. *Pew Research Center.* Retrieved from http://www.pewsocialtrends.org/2018/11/15/early-benchmarks-show-post-millennials-on-track-to-be-most-diverse-best-educated-generation-yet/
   f) Putting this in context – here's an older PEW report from 2010 - Millennials: A portrait of generation next. Retrieved from: http://www.pewsocialtrends.org/files/2010/10/millennials-confident-connected-open-to-change.pdf

WEEK 2: September 17 – Examining perceptions of youth and media
We will analyze popular beliefs and reactions that often circulate regarding childhood, youth, and the introduction of new communication technologies. This week's discussion will emphasize the historical continuity of some of these beliefs, revealing moral panics in relation to old and new media forms.

Required readings:
   a) Baym, N. (2015). Chapter 2: Making new media make sense. In *Personal connections in the digital age (2nd ed),* pp. 24-56). New York: Polity.

b) Twenge, J. M. (2017). Have smartphones destroyed a generation? *The Atlantic.* Retrieved from https://www.theatlantic.com/magazine/archive/2017/09/has-the-smartphone-destroyed-a-generation/534198/

Additional readings and resources:
a) Cassell, J. & Cramer, M. (2008). High tech or high risk: Moral panics about girls online. In T. McPherson (Ed.), *Digital youth, innovation, and the unexpected* (pp. 53-76). Cambridge, MA: MIT Press.
b) Drotner, K. (1999). Dangerous media? Panic discourses and dilemmas of modernity. *Paedagogica Historica, 35*(3), 593-619. DOI: 10.1080/0030923990350303
c) Livingstone, S. (2018). Review of iGen: Why today's super-connected kids are growing up less rebellious, more tolerant, less happy – and completely unprepared for adulthood. *Journal of Children and Media, 12*(1), 118-123.
d) Cavanagh, S. R. (2017, August 6). No, smartphones are not destroying a generation. *Psychology Today.* Retrieved from https://www.psychologytoday.com/blog/once-more-feeling/201708/no-smartphones-are-not-destroying-generation
e) Przybylski, A. & Orben, A. (2019). We're told that too much screen time hurts our kids. Where's the evidence? *The Guardian.* Retrieved from https://www.theguardian.com/commentisfree/2019/jul/07/too-much-screen-time-hurts-kids-where-is-evidence
f) EU Kids Online Research Network: http://www.lse.ac.uk/media-and-communications/research/research-projects/eu-kids-online

Course add/drop deadline September 21

WEEK 3: September 24 – More perceptions: Digital "natives" vs digital "immigrants"
Today we will discuss the perception that young people are digital "natives" – innately skilled and literate in relation to digital technology – and that older people are digital "immigrants" attempting to integrate into a new technological world. To critically analyse these concepts, we will engage with literature about digital divides and inequalities among young people.

Required readings:
a) Prensky, M. (2001). Digital natives, digital immigrants. *On the Horizon, 9*(5), 1-6. Available online: http://www.marcprensky.com/writing/Prensky%20-%20Digital%20Natives,%20Digital%20Immigrants%20-%20Part1.pdf
b) Selwyn, N. (2009). The digital native – myth and reality. *Aslib Proceedings, 61*(4), 364-379. doi. 10.1108/00012530910973776
c) LISTEN: CBC Spark. (2018). The digital divide leaves more Canadians offline than you think [10:10]. Retrieved from https://www.cbc.ca/radio/spark/the-digital-divide-leaves-more-canadians-offline-than-you-think-1.4868857

Additional readings and resources:
a) Eynon, R. & Geniets, A. (2016). The digital skills paradox: How do digitally excluded youth develop skills to use the internet? *Learning, Media and Technology, 40*(3), 463-479. doi.10.1080/17439884.2014.1002845
b) Watkins, C. (2018). Introduction: The digital edge. In C. Watkins, A. Cho, V. Shaw, J.R. Vickery, & L. Weinzimmer (Eds.), *The digital edge: How Black and Latino youth navigate digital inequality,* pp. 1-18. New York: New York University Press.

c) LISTEN: NPR. (2011). Closing the digital divide, expanding digital literacy [interview with Craig Watkins]. Retrieved from: https://www.npr.org/2011/06/29/137499299/closing-digital-divide-expanding-digital-literacy

d) Hargittai, E. & Hsieh, Y.P. (2013). Digital inequality. In W.H. Dutton (Ed.), *Oxford Handbook of Internet Studies,* pp. 129-150. Oxford University Press. 129-150.

TOPIC PROPOSAL DUE IN MOODLE ON FRIDAY, SEPTEMBER 25 BY 9:00PM

WEEK 4: October 1 – Young people, identity building and self-representation
We will look at societal and technological changes that have contributed to young people's adoption of social media as an outlet for identity-building. We will discuss the particular affordances and contexts posed by social media and ways that youth manage their identity within these conditions. Then we will talk about selfies, as a significant form of self-representation that has emerged with the development and circulation of digital images.

Required readings:
boyd, d. (2014). *It's complicated: The social lives of networked teens.* New Haven and London: Yale University Press.
- From the Introduction "The significance of networked publics" pp. 8-14
- Chapter 1: Identity: Why do teens seem strange online? (pp. 29-53)

Additional readings:
a) Livingstone, S. (2007). From family television to bedroom culture: Young people's media at home. In E. Devereux (Ed.), *Media studies: Key issues and debates,* pp. 302-321. London, UK: Sage.
b) Tiidenberg, K. (2018). Chapter 1: What are selfies? *Selfies: Why we love (and hate) them,* pp. 17-46. Bingley, UK: Emerald.
c) Marwick, A. E. & boyd, d. (2014). Networked privacy: How teenagers negotiate context in social media. *New Media & Society, 16*(7), 1051-1067.
d) Dyer, H. T. (2020). Chapter 5 – Enmeshing the user and design: How is identity managed online? *Designing the social: Unpacking social media design and identity,* pp. 93-116. Singapore: Springer.
e) Senft, T., & Baym, N.K. (2015). What does the selfie say? Investigating a global phenomenon. *International Journal of Communication, 9,* 1588-1606.

WEEK 5: October 8 – Participatory culture, zines and vernacular creativity
We will make the connection between zine-making and today's digital media practices, as they can both be considered ways of engaging with participatory culture. We will look at the everyday creative contributions that arise from vernacular creativity and discuss how they change and circulate through new media.

Required reading:
a) Chu, J. (1997). Navigating the media environment: How youth claim a place through zines. *Social Justice, 24*(3), 71-85.
b) WATCH – Edutopia. (2013). Henry Jenkins on Participatory Culture (Big Thinkers Series) [7:53]. Retrieved from:
https://www.youtube.com/watch?v=1gPm-c1wRsQ

Additional reading:

a) McCracken, A. (2017). Tumblr youth subcultures and media engagement. *Cinema Journal, 57*(1), 151-161. doi.10.1353/cj.2017.0061

b) Jenkins, H. (2007). "Vernacular creativity": An interview with Jean Burgess (Part One). *Confessions of an Aca/Fan.* Retrieved from: http://henryjenkins.org/blog/2007/10/vernacular_creativity_an_inter.html

c) Jenkins, H., Ito, M., boyd, d. (2015). Chapter 1: Defining participatory culture. *Participatory culture in a networked era.* Cambridge, UK: Polity.

d) Burgess, J. (2006). Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling. *Continuum: Journal of Media & Cultural Studies, 20*(2), 201-214.

e) Wortham, J. (2017). Why the internet didn't kill zines. *The New York Times Magazine.* Retrieved from https://www.nytimes.com/2017/02/28/magazine/why-the-internet-didnt-kill-zines.html

WEEK 6: October 15 – Diving into zines and youth-driven media

This week will allow you to further explore zine-making, considering its multiple media formats, practices, and cultures. It will be a chance for you to reflect on your ideas so far and to channel them creatively into your zine.

Required reading:
Piepmeier, A. (2009). Chapter 2: Why zines matter: Materiality and the creation of embodied community, pp. 57-86. *Girlzines: Making media, doing feminism.* New York: NYU Press.

Additional readings:
a) Bold, M.R. (2017). Why diverse zines matter: A case study of the People of Color Zines Project. *Publishing Research Quarterly, 33*, 215-228.

b) Brouwer, D.C. & Licona, A.C. (2016). Trans(affective)mediation: Feeling our way from paper to digitized zines and back again. *Critical Studies in Media Communication, 33*(1), 70-83.

c) Duncombe, S. (2008). Chapter 5 – Consumption. *Notes from the underground: Zines and the politics of alternative culture* (2nd Ed.), pp. 113-141. Bloomington and Portland: Microcosm Publishing.

d) Bishop, S.C. (2017). (Un)documented immigrant media makers and the search for connection online. *Critical Studies in Media Communication, 34*(5), 415-431.

e) Dajska, E. (2012). How to make a zine. Retrieved from http://www.rookiemag.com/2012/05/how-to-make-a-zine/

f) The Public. (2013). An introduction to zines (and zine-making). Retrieved from https://issuu.com/thepublicstudio/docs/metazine-final-interactive

CRITICAL RESPONSE PAPER DUE IN MOODLE ON WEDNESDAY, OCTOBER 14 BY 9:00PM

WEEK 7: October 22 – Participatory politics and youth activism

We will extend our discussion of participatory culture to understand when such activity can be considered political. This will involve examining how digital media have shaped young people's involvement in political causes and organizing practices related to activism. We will also consider one form of vernacular creativity, the meme, as a potential tool of participatory politics.

Required readings:

Jenkins, H. (2016). Youth voice, media, and political engagement: Introducing core concepts. In H. Jenkins, S. Shresthova, L. Gamber-Thompson, N. Kligler-Vilenchik, & A.M. Zimmerman (Eds.), *By any media necessary: The new youth activism*. New York: NYU Press.
- Pp. 1-11
- Pp. 17-31
- Pp. 39-41 only the section "From participatory culture to participatory politics"

Additional readings:
a) Bennett, W. L., & Segerberg, A. (2012). The logic of connective action: Digital media and the personalization of contentious politics. *Information, Communication & Society*, *15*(5), 739–768.
b) Miltner, K.M. (2018). Internet memes. In J. Burgess, A. Marwick, & T. Poell (Eds.), *The SAGE handbook of social media,* pp. 412-429. London: Sage.
c) Callison, C. & Hermida, A. (2015). Dissent and resonance: #IdleNoMore as an emergent middle ground. *Canadian Journal of Communication, 40,* 695-716.
d) Vromen, A., Xenos, M. A., & Loader, B. (2015). Young people, social media and connective action: From organizational maintenance to everyday political talk. *Journal of Youth Studies, 18*(1), 80-100.
e) LISTEN: CBC Radio. (2013). Meaning in memes with Limor Shifman [11:04]. *Spark with Nora Young.* Retrieved from: http://www.cbc.ca/radio/spark/spark-231-1.2847939/meaning-in-memes-with-limor-shifman-1.2847951

WEEK 8: October 29 – Young people, news and information
We will explore how young people encounter new information and engage with news. This will include looking at different contexts and identifying the influences on youth engagement with news media as well as young people's role in the production and circulation of information or misinformation.

Required reading:
a) Clark, L.S. & Marchi, R. (2017). Introduction: Young people and the future of news, pp. 1-18. *Young people and the future of news.* Cambridge, UK: Cambridge University Press.
b) Marwick, A. & Lewis, R. (2017). Media manipulation and disinformation online. *Data & Society Research Institute.* Retrieved from https://datasociety.net/pubs/oh/DataAndSociety_MediaManipulationAndDisinformationOnline.pdf - pp. 1 and 33-39 are only required; the rest is optional/additional. Warning: discussion of disturbing, discriminatory, and violent content.

Additional reading:
a) Clark, L.S. & Marchi, R. (2017). Chapter 3: Hope and disillusionment with legacy news, pp. 55-78. *Young people and the future of news.* Cambridge, UK: Cambridge University Press.
b) Edgerly, S., Vraga, E. K., Bode, L., Thorson, K., & Thorson, E. (2018). New media, new relationship to participation? A closer look at youth news repertoires and political participation. *Journalism & Mass Communication Quarterly, 95*(1), 192-212.
c) Falzone, P. (2017). Follow the beat: The use of digital media for youth-oriented news in Uganda. In P. Messaris & L. Humphreys (Eds.), *Digital media: Transformations in human communication (2nd ed),* pp. 11-22. New York: Peter Lang.

d) Clark, L.S. & Marchi, R. (2017). Chapter 6: Youth citizen journalism: The connective journalism practices of participation and making the story, pp. 136-162. *Young people and the future of news.* Cambridge, UK: Cambridge University Press.
e) Matsa, K.E. & Shearer, E. (2018). News use across social media platforms 2018. *Pew Research Center.* Retrieved from http://www.journalism.org/2018/09/10/news-use-across-social-media-platforms-2018/

WEEK 9: November 5 – Platforms, algorithms and the datafication of youth

Digital architectures and infrastructures play a role in what young people can and cannot do with digital media. Children and teenagers' social media activities are also increasingly datafied and incorporated into surveillance practices and profit-making strategies. We will examine how apps, devices, algorithmic curation, and commercial social media platforms shape young people's media and practices.

Required reading and video:
a) Bridle, J. (2018). The nightmare videos of children's YouTube – and what's wrong with the internet today. *TED Talks*. Retrieved from https://www.ted.com/talks/james_bridle_the_nightmare_videos_of_childrens_youtube_and_what_s_wrong_with_the_internet_today?utm_campaign=tedspread&utm_content=talk&utm_medium=referral&utm_source=tedcomshare&utm_term=technology
b) Burroughs, B. (2017). YouTube Kids: The app economy and mobile parenting. *Social Media + Society, 3*(2), 1-8.

Additional reading:
a) Leaver, T. (2017). Intimate surveillance: Normalizing parental monitoring and mediation of infants online. *Social Media + Society, 3*(2), 1-10.
b) Byron, P. (2019). 'How could you write your name below that?' The queer life and death of Tumblr. *Porn Studies.* doi. 10.1080/23268743.2019.1613925
c) Kennedy, M. (2020). 'If the rise of the TikTok dance and e-girl aesthetic has taught us anything, it's that teenage girls rule the internet right now': TikTok celebrity, girls and the Coronavirus crisis. *European Journal of Cultural Studies,* 1-8.
d) LISTEN: CBC. (2019). Summer camps and facial recognition. *The Current*. Retrieved from https://www.cbc.ca/player/play/1586510403855
e) Gillespie, T. (2018). Governance of and by platforms. In J. Burgess, A. Marwick, & T. Poell (Eds.), *The SAGE handbook of social media,* pp. 254-278. London: Sage.

WEEK 10: November 12 – Commercialization of youth media and microcelebrity

We will examine the intersection between self-branding on social media and the rise of microcelebrity or influencer personalities. We will discuss the commercialization of youth-driven media and the career paths of young people who become social media influencers.

Required readings:
a) Abidin, C. (2018). Chapter 4: From Internet celebrities to Influencers. *Internet Celebrity,* pp. 71-98. Bingley, UK: Emerald.
b) LISTEN: ABC News. (2017). How social media videos turn children into viral sensations [14 minutes]. Retrieved from: http://www.abc.net.au/radionational/programs/lifematters/viral-kids-youtube-instagram-micro-celebrities/8886520

Additional readings:
   a) Abidin, C. (2016). "Aren't these just young, rich women doing vain things online?": Influencer selfies as subversive frivolity. *Social Media + Society, 2*(2), 1-17. Open access: http://journals.sagepub.com/doi/full/10.1177/2056305116641342
   b) Newlands, G. & Fieseler, C. (2020). #dreamjob: Navigating pathways to success as an aspiring Instagram influencer. In C. Goanta & S. Ranchordás (eds.), *The Regulation of Social Media Influencers,* pp. 167-184. Edward Elgar Publishing.
   c) Duffy, B. E. & Wissinger, E. (2017). Mythologies of creative work in the social media age: Fun, free, and "Just being me." *International Journal of Communication, 11*, 4652-4671. Open access: http://ijoc.org/index.php/ijoc/article/view/7322
   d) Senft, T. (2013). Microcelebrity and the branded self. In J. Hartley, J. Burgess, & A. Bruns (Eds.), *A companion to new media dynamics,* pp. 346-354. Malden, MA: Blackwell Publishing.
   e) Parkin, S. (2018). The YouTube stars heading for burnout: 'The most fun job imaginable became deeply bleak.' *The Guardian.* Retrieved from https://www.theguardian.com/technology/2018/sep/08/youtube-stars-burnout-fun-bleak-stressed?CMP=share_btn_tw
   f) Bishop, S. (2019). Why the 'ideal' Influencer looks like…that. *Paper.* Retrieved from https://www.papermag.com/top-beauty-influencers-2639784604.html

WEEK 11: November 19 - Cancel culture, call out culture, consequences, and hope
This week will explore technosocial practices and pressures that shape what young people do online. We will discuss early and recent instantiations of "call out culture" and "cancel culture," examining what these terms mean in various contexts and where they depart from each other. Discussion will also consider how certain practices serve to police, invoke consequences, or give hope in ways that impact some individuals more than others.

Required reading:
   a) Ng, E. (2020). No grand pronouncements here…: Reflections on cancel culture and digital media participation. *Television & New Media, 21*(6), 621-627.
   b) Hobbes, M. (2020). Don't fall for the 'cancel culture' scam. *Huffpost.* Retrieved from https://www.huffingtonpost.ca/entry/cancel-culture-harpers-jk-rowling-scam_n_5f0887b4c5b67a80bc06c95e?ri18n=true

Additional reading:
   a) Carlson, B. & Frazer, R. (2020). "They got filters": Indigenous social media, the settler gaze, and a politics of hope. *Social Media + Society, 6*(2), 1-11. Available open access: https://journals.sagepub.com/doi/10.1177/2056305120925261
   b) Mendes, K., Ringrose, J., Keller, J. (2018). #MeToo and the promise and pitfalls of challenging rape culture through digital feminist activism. *European Journal of Women's Studies, 25*(2), 236-246.
   c) Nakamura, L. (2015). The unwanted labour of social media: Women of colour call out culture as venture community management. *New Formations: A Journal of Culture/Theory/Politics, 86*, 106-112.
   d) Ferreday, D. (2020). 'No one is trash, no one is garbage, no one is cancelled': The cultural politics of trauma, recovery and rage in RuPaul's Drag Race. *Celebrity Studies,* 1-16.

THE ZINE! DUE IN MOODLE ON WEDNESDAY, NOVEMBER 18 BY 9:00PM

WEEK 12: November 26 – Zine Festival
Instead of readings or lectures, this week you will explore the zines your classmates have created, examining the youth-driven media they showcase. Take this time to view others' zines, reflect, and work on your analysis paper. Be sure to view several zines before our Zoom session when we'll discuss them together and tackle any last-minute questions about the paper.

ANALYSIS PAPER DUE IN MOODLE ON SUNDAY, NOVEMBER 29 BY 9:00PM

WEEK 13: December 3 – Dating and Relationships & Course Wrap Up
We will close the course by looking at how mobile technologies and dating apps are shaping young people's relationships. Dating apps and the discourses surrounding them reflect the course's main themes, as they encapsulate moral panics about youth and sexuality, social and technological influences on young people's activity, and new dating practices among youth.

Required reading:
Duguay, S., Burgess, J., Light, B. (2017). Mobile dating and hookup app culture. In P. Messaris & L. Humphreys (Eds.), *Digital media: Transformations in human communication (2nd ed),* pp. 213-221. New York: Peter Lang.

Additional reading:
   a) Newett, L., Churchill, B., & Robards, B. (2018). Forming connections in the digital era: Tinder, a new tool in young Australian intimate life. *Journal of Sociology, 54*(3), 346-361.
   b) Farvid, P. & Aisher, K. (2016). 'It's just a lot more casual': Young heterosexual women's experience of using Tinder in New Zealand. *Ada: A Journal of Gender, New Media, and Technology, 10.* http://adanewmedia.org/2016/10/issue10-farvid-aisher/

Monday, December 7 – Last day of classes