



Module 8	10/19 – 10/25
Module 9	10/26 – 11/1
Module 10	11/2 – 11/8
Module 11	11/9 – 11/15
Module 12	11/16 – 11/22
Thanksgiving	11/23 – 11/29
Module 14	11/30 – 12/6
Module 15	12/7 – 12/10 (Thurs)

### **[1] Defining children and media**

- Read through the full syllabus
- Read through the “Welcome” Module on Canvas
- Henry Jenkins, “Introduction: Childhood Innocence and other myths,” *The Children’s Culture Reader*: pp. 1-40.
- Marsha Kinder, “Introduction: Kids’ Media Culture,” (Durham: Duke University Press, 1999), pp. 1-30.

### **[2] Characterizing children as media audiences**

- Norma Pecora “Children Become Audiences” from *The Business of Children’s Entertainment*, pp. 24-39.
- Ellen Wartella and Michael Robb. “Historical and Recurring Concerns about Children’s use of the Mass Media.” Sandra L. Calvert and Barbara J. Wilson (Eds). *The Handbook of Children, Media, and Development*, (2008), pp. 7-25.

### **[3] Early Media Franchises and Everyday Life: The Lone Ranger**

- Before class: Select 1-2 episodes of the Lone Ranger radio show and listen. [https://archive.org/details/The\\_Lone\\_Ranger\\_Page\\_01](https://archive.org/details/The_Lone_Ranger_Page_01)
- Avi Santo, “Building the Franchise One Market at a Time: The Lone Ranger’s Extra-Textual Career in the Late 1930s,” from *Selling the Silver Bullet: The Lone Ranger and Transmedia Brand Licensing* (Austin: University of Texas Press, 2015), pp. 39-80.

#### **[4] Television and Family in Postwar America**

- Lynn Spigel, *The Children's Culture Reader*: Lynn Spigel. "Seducing the Innocent: Childhood and Television in Postwar America," from *The Children's Culture Reader*, Ed. Henry Jenkins (New York, NYU Press, 1998), pp. 110-135.

#### **[5] Public and Commercial Media: *Sesame Street***

- Jennifer Mandel. "The Production of a Beloved Community: Sesame Street's Answer to America's Inequalities." *Journal of American Culture* 29.1 (2006): 3–13.
- Mavis Reimer. "Tell Me How to Get to Sesame Street." *Jeunesse: Young People, Texts, Cultures* Summer 2013: 1–15.
- Additional short readings linked in module

#### **[6] Toys and TV: Play Narratives and Products**

- Gary Cross. "Spinning out of Control," *Kids' Stuff: Toys and the Changing World of American Childhood* (Cambridge: Harvard University Press, 1997) pp. 188-225.
- Marsha Kinder. "Teenage Mutant Ninja Turtles: The Supersystem and the Video Game Movie Genre," in *Playing with Power in Movies, Television, and Video Games; From Muppet Babies to Teenage Mutant Ninja Turtles* (Berkeley: University of California Press, 1991), pp. 121-154.
- Note: In this module, you will watch three 22-minute cartoons (embedded in module). Plan accordingly for this time.

#### **[7] Nickelodeon and Consumer citizenship**

- Sarah Banet-Weiser "'We, The People of Nickelodeon': Theorizing Empowerment and Consumer Citizenship." *Kids Rule! Nickelodeon and Consumer Citizenship*. (Durham: Duke University Press, 2007), pp. 1-37.
- Note: In this module, you will watch a 22-minute episode of *Clarissa Explains it All* (embedded in module). Plan accordingly for this time.
- DUE: Writing assignment # 1

## [8] EXAM ONE !

See module for review

## [9] Transmedia

- Henry Jenkins, Transmedia 101  
[http://henryjenkins.org/2007/03/transmedia\\_storytelling\\_101.html](http://henryjenkins.org/2007/03/transmedia_storytelling_101.html)
- Meryl Alper and Rebecca Herr-Stephenson “Transmedia Play: Literacy Across Media,” *Journal of Media Literacy Education* 5:2 (2013), pp. 366-369.
- David Buckingham and Julian Sefton-Green, ‘Gotta Catch “Em All: Structure, Agency and Pedagogy in Children’s Media Culture’, *Media, Culture & Society*, 25 (2003), 379–99.

## [10] Creativity, Consumption, and Remix Culture

- Jessica Allred, “(Un)Blocking the Transmedial Character: Digital Abstraction as Franchise Strategy in Traveller’s Tales’ Lego Games,” in *LEGO Studies* Ed., Mark J. P. Wolf (Routledge, 2014, 105-117).
- Sam Adams, “Why ‘The LEGO Movie’ is the First Animated Film about Remix Culture,” *Indiewire*, Feb 7, 2014:  
<http://blogs.indiewire.com/criticwire/lego-movie-review-remix-culture>
- Before module: Watch *The LEGO Movie* (Dir. Phil Lord and Christopher Miller, 2014) (links for video rental in module)

## [11] Children’s Media and Big Data

- Giovanna Mascheroni, “Datafied Childhoods: Contextualising Datafication in Everyday Life,” *Current Sociology*, November 8, 2018, 1-16.
- Deborah Lupton and Ben Williamson. “The Datafied Child: The Dataveillance of Children and Implications for Their Rights.” *New Media & Society* 19, no. 5 (May 1, 2017): 780–94.
- Due: Writing assignment #2

## [12] Reassessing Media, Youth, and Risk

Jacqueline Vickery, *Worried about the Wrong Things* (MIT Press, 2017)

- Introduction: A Generation at Risk? 1-25
- Chapter 6: Visible Privacy: Norms, Preferences, and Strategies, 183-213.

## HAPPY THANKSGIVING!

## [14] EXAM 2 !!

See module for review

## [15] Kids' Media in Global Perspective

- David Buckingham. "Childhood in the Age of Global Media." *Children's Geographies* 5.1/2 (2007): 43–54.

\*\*Final Paper Due on Canvas on Tues, 12/15\*\*

## Assessment

### Grade breakdown:

Participation	1 discussion/activity post + response per module	20%
Quizzes	1 per module	20%
Short writing assignments x 2		20%
Exams x 2	Modules 8 & 14	30%
Final Paper		10%

## **Course Objectives:**

- Expand student knowledge about different ways that childhood has been defined and constituted in media and popular culture.
- Understand media as industrial, cultural, and social forces.
- Examine the role of media representations in shaping, reinforcing, or challenging elements of children's identities including aspects such as class, race, gender, and location.
- Consider different constructions of children as media audiences (including as vulnerable subjects, empowered participants, and creators and tastemakers).
- Develop student writing skills, including the ability to perform critical analysis, synthesize and respond to others' arguments, and discuss elements of children's media culture in analytical rather than evaluative terms.
- Produce approximately 15 pages of writing.

## **Learning Outcomes:**

By the end of the course, students should be able to:

- Identify several key shifts in media depictions of and attitudes toward children since the nineteenth century.
- Understand several methodological approaches to studying children's media.
- Chart the range of responses to children's media culture from across the political spectrum.
- Articulate core changes in perceptions of western childhood from the nineteenth century to the present.

## **POLICIES**

### Email

I will make every effort to respond to emails within 24 hours. Emails sent after 5 pm or over weekends may not be answered immediately. I will use email and Canvas to communicate information related to our class, so please ensure to check your Rutgers email account (and the course Sakai site) regularly for such messages.

### Late assignments

All due dates and times are final; late assignments will not be accepted without prior arrangements. Please note: you may work ahead in the course, but you may not "catch up" on late work. It is thus advisable to complete your work well before due dates. For extenuating circumstances requiring special accommodation from the University,

please speak with your instructor and the Dean of Students as soon as possible to review your options.

### Statement on Academic Integrity

Academic Integrity requires that all academic work be wholly the product of an identified individual or individuals. Plagiarism may earn you a failing grade in this course and can be reported to the Dean of Students' Office for additional disciplinary action. Plagiarism includes (but is not limited to): Copying someone's words *verbatim*, paraphrasing without attribution, borrowing the structure, concepts, or ideas of another's work without attribution, and turning in the same work for multiple classes without permission. If in doubt, ask for guidance for how to properly attribute and cite sources.

Students are strongly encouraged to review the complete Rutgers University Policy on Academic Integrity: <http://www.camden.rutgers.edu/RUCAM/Academic-Integrity-Policy.php>

### ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protections for persons with disabilities.

Additional information is available at the Rutgers University website:

<http://studentaffairs.rutgers.edu/disability/index.htm>

**And at** <http://studentaffairs.camden.rutgers.edu/disabled.html>

## GRADING POLICIES AND FREQUENTLY ASKED QUESTIONS

### **"I'm confused about why I got the grade I got."**

The feedback you receive on your assignment should explain why you earned the grade you received.

- 1) Carefully review the assignment prompt and review your assignment. Does it fulfill the requirements of the assignment? Consider your work in relation to each of the grading categories/criteria.
- 2) The comments you received (in the case of written work) will help direct your attention to areas with particular strengths and areas indicating room for improvement.
- 3) For clarification or to develop a plan for future assignments, please make an appointment to discuss your assignment. We are here to help!

Be advised that this class operates on a "points earned" rather than "points deducted" philosophy, meaning that points are not "taken off" but rather, points are assigned according to the work that is submitted for credit.