New York University  
Department of Media, Culture, and Communication  
MCC-GE.2287  
Global Youth Media

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239 Greene Street, 7th Floor  
Location TBD  
Time TBD

Course Description
This course explores the contextual purposes, practices, and outcomes of youth media projects that use a variety of communication technologies in different locations around the world. Students will examine research into why and how youth create and distribute multiple media in different locales, and investigate in what ways these activities support the development of young people’s capacities for 21st century skills of digital communication, critical literacy, civic engagement, media appreciation, and personal expression.

Learner Objectives
Students will be able to:
-- assess and critique current practices in the field of youth media across regional contexts.
-- apply theoretical accounts of youth development and empowerment to various local contexts.
-- promote critical literacy, civic engagement media appreciation, and personal expression among young people using new media technology.

Required and Recommended Reading

Grading and Assignments
40% of grade: class discussions and activities (15%), weekly reading responses (25%)
30% of grade: group presentation (15%) and individual project (15%)
30% of grade: final topic outline (5%) and final project (25%)

Class Discussions and Activities/ Weekly Reading Responses
Discussions will be generated by asking you to submit weekly responses to the Required readings, through class activities, and by bringing your own intellectual and practical experiences to bear in understanding the course concepts and issues. Reading responses will be posted on Blackboard before class, and a paper copy (1-2 pages) will be collected at Tuesday’s class of each week; you should respond to all readings required for that week in one response. Reading responses should demonstrate that you are making thoughtful connections between your own scholarly interests and experiences, and the ideas/issues raised by the reading. Your responses to the readings should not just be a book report or summary, you should also critique, question, comment on, elaborate on, or augment ideas and issues of the readings, and especially, should draw connection ACROSS the readings as well. Reading response guides will be provided. These weekly responses, and your thoughtful participation in class and on the Blackboard discussion board constitute 40% of your grade. I am aware that some students are reluctant to participate in large group discussions and activities; given that, there are alternative means of participating, including using Blackboard posts and/or written commentary that contribute to an ongoing consideration of issues and topics presented by the readings, fellow classmates, current events, and any outside-of-the-class resources.
Group Presentations
Each person, as a member of a group, will help to prepare a presentation on and discussion of the readings that have been assigned (all required and some recommended) for one week (a schedule of group presentations will be developed in the first few weeks; student presentations do not begin until Week 6). For the group presentation, the task is to review the major points of all required readings for that week, and each person will also present one required reading for that week. Presenters will generate questions for a substantive, analytic, and inquiry-oriented discussion of thematic issues raised by the readings for that week, as well as make connections to readings/concepts from prior readings/outside readings. Students will also each hand in an individual presentation on that week’s readings and a specific key issue pertinent to the student, as well as consider how previous readings are related to students’ discussion of their specific weeks’ readings. Group presentation and individual paper guidelines will be provided. The group presentation and individual paper constitute 30% of your grade.

Final Project
The final project asks students to synthesize the concepts, readings, and issues of the course. Students will analytically review and discuss, in a selective manner, situations and “problems” raised by the course readings and discussion, situations and problems that students consider most relevant and timely, and that need particular people’s attention and awareness. In closing, students will also propose how people outside of the classroom might take action. Students should have in mind a particular audience/reader for their project, and consider that they are the actual receivers of students’ ideas. Ideally, students should actually either publish or present their projects in an appropriate venue, or use their project to create other media materials or interventions that speak to a particular group of people who can help make a difference in the world. More specific guidelines will be provided, and a final project outline will be due Week 13. The final project constitutes 30% of the student’s grade.

Standards of Evaluation
A= Excellent: Outstanding work in all respects. This work demonstrates comprehensive and solid understanding of course material, and presents thoughtful interpretations, well-focused and original insights, and well-reasoned commentary and analysis. Includes skillful use of source material, illuminating examples and illustrations, and fluent expression. “A” work is coherent, fluent, and thorough and shows some creative flair.

B= Good: This work demonstrates a complete and accurate understanding of course material, presents a reasonable degree of insight and broad level of analysis. Work reflects competence, but stays at general or predictable level of understanding. Source material, along with examples and illustrations, are used appropriately and articulation is clear. “B” work is reasonable, clear, appropriate and complete.

C= Adequate/Fair: This work demonstrates understanding that covers most or some of the basics but which remains superficial, incomplete, or expresses some important errors or weaknesses. Source material may be used inadequately or inappropriately. The work may lack concrete, specific examples and illustrations, and articulation may be vague or hard to follow.

D= Unsatisfactory: This work demonstrates a serious lack of understanding, and fails to express the most rudimentary aspects of the course. Sources may be used entirely inappropriately or not at all. The work may be inarticulate or extremely difficult to interpret.

Plus (+) or minus (-) grades indicate your range with the aforementioned grades.

Academic Dishonesty and Plagiarism
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a takehome examination that calls for independent work, or
- plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from other’s oral work;
- paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people's ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Student Resources
- Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 719 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.
Schedule of Classes

**Week 1:** Introduction to “Global Youth Media”
[Note: all chapters cited below are from the same source. International Perspectives on Youth Media: Cultures of Production and Education, NY Peter Lang. Recommended readings for each week are those cited by the chapters.]

**Week 2:** READ AND RESPOND
- JoEllen Fisherkeller. Introduction, *International Perspectives on Youth Media: Cultures of Production and Education*
  - **Regional analyses of Youth Media Programs, Purposes, and Needs**
  - Kathleen Tyner
  Mapping the Field of Youth Media Organizations in the United States

**Week 3:** READ AND RESPOND
- Sanjay Asthana
  Youth Media Imaginaries in the Arab World: A Narrative and Discourse Analysis
- Karina Kosicki Bellotti
  Media and Christian Youth Groups in Brazil

**Week 4:** READ AND RESPOND
- Sun Sun Lim, Elmie Nekmat, and Shobha Vadrevu
  Singapore’s Experience in Fostering Youth Media Production: The Implications of State-Led School and Public Education Initiatives
- Richard Chalfen and Michael Rich
  Studying Research Capabilities of Youth Media: Analyzing Children’s Audiovisual Expressions about Health

**Week 5:** READ AND RESPOND
- Michael Dezuanni
  Youth Media Production and Technology Skills Acquisition: Opportunities for Agency
- David Levin
  “Because it’s not really me:” Students’ Films and Their Potential as Alternative Media

Student presentations and individual projects begin=

**Week 6:** READ AND RESPOND
*Damiana Gibbons, Téa Drift, and Deanna Drift
  Whose Story Is It? Being Native and American: Crossing Borders, Hyphenated Selves
- Ivana Espinet, with contributions from Katina Paron, Lisa Denerstein, and Sanda Hyte
  Changing Hats: From Practitioners to Practitioner-Researchers

**Week 7:** READ AND RESPOND
- Wendy Luttrell, with Jennifer Dorsey, Carla Shalaby, and Julia Hayden
Transnational Childhoods and Youth Media: Seeing with and Learning from One Immigrant Child’s Visual Narrative

Cross Cultural Youth Media Comparisons and Collaborations
•Fredrik Lindstrand, Lisbeth Frølunde, Øystein Gilje, and Lisa Öhman-Gullberg
Interests in Motion: The Film Medium Through the Eyes and Lenses of Young Scandinavian Filmmakers

Week 8: READ AND RESPOND
•Karen Orr Vered
Center or Margin? The Place of Media Play in Children’s Leisure: Case Studies in Sweden and Australia
•Elisabeth Soep
All the World’s an Album: Youth Media as Strategic Embedding

Week 9: READ AND RESPOND
•Amy Stornaiuolo, Glynda A. Hull, and Urvashi Sahni
Cosmopolitan Imaginings of Self and Other: Youth and Social Networking in a Global World

Proposals, Recommendations, and Suggestions for the Future
•Peter Lemish
Facilitating the Social Reality Challenge with Youth Filmmakers

Week 10: READ AND RESPOND
•Stuart R. Poyntz and Michael Hoechsmann
Not Just Philosophizing: Producing Effective Youth Media/Communication Projects
•Antonio López
Practicing Sustainable Youth Media

Week 11: READ AND RESPOND
•Steven Goodman
“Mad Hard Fun”: Building a Microculture of Youth Media in New York City Transfer Schools
•Lisa Tripp
Youth Media in School: Insights from a Professional Development Initiative in Media Arts and Media Literacy

==========Student Presentations End==========

Week 12:
David Buckingham
Youth Media Production in the Digital Age: Some Reflections—And a Few Provocations

WEEK 13-15:
DEVELOPING AND DISCUSSING FINAL PROJECTS