WGST 4260.002 – Doing Disney:
Representation, Rhetoric, & the Social Construction of Reality in Disney’s Animated Films
Tuesdays 5:00 – 7:50p
Language Building (LANG), room 215

Course Website: http://unt.instructure.com (Canvas)
Instructor: Maia Cudhea
Email: maia.cudhea@unt.edu (email is, by far, the quickest and easiest way to contact me)
Office: GAB 462
Office Hours: Thursdays 5:15 – 6:15pm, or by appointment
Department of Women’s & Gender Studies Office: GAB 467, (940) 565-2098

***The department office is a good point of contact if you need to leave something for me (I have a mailbox there) or if you need something urgent at the last minute (they have my cell # and can call me if needed).

“Media conglomerates such as Disney are not merely producing harmless entertainment, disinterested news stories, and unlimited access to the information age; nor are they removed from the realm of power, politics, and ideology. But recognition of the pleasure that Disney provides should not blind us to the realization that Disney is about more than entertainment...Disney culture, like all cultural formations, is riddled with contradictions; rather than being a monolithic empire, the Disney culture offers potentially subversive moments and pleasures in a range of contradictory and complex experiences.” – Henry Giroux, The Mouse That Roared

Course Description & Objectives:
This course considers the complex processes through which stories and ideologies get produced and consumed, as well as the political, economic, and social implications of those stories. This course will not be “hating on” Disney, nor will we speak often of the “genius” of Disney (although Walt Disney himself and many of the thousands of people who have worked for the Disney corporation over the years could legitimately claim that distinction). It’s a class about how we can understand the stories that we as a society tell ourselves. How are Disney’s character representations and narratives constitutive of larger cultural ideologies about race, gender, and sexuality? How do these representations change over time? How do audiences receive and interpret film narratives? What are the social and political contexts of Disney animated films, both within and outside of the “movie world”? How do all of these play a role in constructing our larger social realities? Disney represents some of the best-loved media products of all time, but also some of the most problematic, and also engages in a wide range of positive and not-so-positive business and political practices, making it an ideal exemplar of the power and potential of the media in society.

In this discussion-oriented course, we will explore constructions of gender, race, class, sexuality, and nation in the animated films of Walt Disney. By examining the content of Disney animated films created within particular historical and cultural contexts, we will develop and expand our understanding of the cultural productions, meanings, and intersections of racism, sexism, classism, colonialism, and imperialism. We will explore these issues in relation to Disney’s film representations by employing interdisciplinary methods such as cultural criticism, narrative criticism, feminist theory, and deconstruction to animated films and their related products.
**Course Text & Required Readings:**

Assigned readings come from a variety of texts, journal articles, and other online resources (sometimes including videos). All assigned material is posted (or linked) on Canvas. Please note that these readings and resources are *just as required* as those from a textbook. Each class meeting will cover and expand on the assigned readings for that day. You are responsible for fully reading all of the assigned material **before** our class meetings and should come prepared to discuss, question, and build upon the assigned material. Failure to do so will make preparing for and completing assignments very difficult (and likely reduce your grade), as well as decrease the quality (and fun!) of class discussions.

**The Importance of Careful Reading:** What does it mean to say that you are responsible for “fully reading” material before class? “Skimming” the material will not do. In preparation for each class (as well as for assignments), you should take notes on your reading and consider the following questions*:

1. What do you know about the author and his/her perspective? What can you infer about the author and his/her assumptions?
2. What is the author's major purpose and thesis? How does the author support or defend his/her thesis? What arguments, examples, or illustrations does he/she use?
3. From your perspective, what is the author's strongest argument? Why?
4. From your perspective, what is the author's weakest argument? Why?
5. Identify a passage that was particularly thought-provoking or insightful to you and explain your response to the passage.
6. Identify a passage that was particularly troubling or objectionable to you and explain your response to the passage.

Although your notes/answers to these questions will never be collected or graded, having considered them will enhance your learning (as well as your ability to complete assignments). Failure to fully read course material will make preparing for & completing assignments very difficult (and likely reduce your grade), as well as decrease the quality (and fun!) of course assignments.

* (these questions are adapted from resources provided by Dr. Jo-Ann Stankus)

**Course Assignments/Components:**

**Class Attendance:** Regular and punctual class attendance is required of all students in Women’s & Gender Studies courses and is considered in determining your semester grade. You will earn 8 points for each class that you attend (in full). If you are more than 15 minutes late (or leave more than 15 minutes early), you will receive partial points for that class. Since there are 15 class meetings (not counting the finals week meeting for presentations of final projects), you may earn up to 120 points for attendance.

Because life happens, and perfect attendance is sometimes impossible, your attendance grade is evaluated out of a total of only 100 points (even though you can earn more than that). This allows every student some “free” absences and/or tardies. Beyond that, **excused absences are given for university-authorized absences only. University-authorized absences are those for which you provide an official letter issued by the university** (these are obtained through the Dean of Students Office, University Union, suite 409) to authorize your absence. All other absences will be considered unexcused (even if you have a note from a doctor, documentation of your flat tire/car problem, etc.). Be sure that you use your “free” absences wisely!
Discussion Participation: This class is focused on student engagement and facilitated class discussion will compose a significant percentage of our class time. Since this is a seminar-style class, the success of this course depends in large part on quality participation from all students. Every student is expected to participate fully, thoughtfully, and regularly in class discussions. I do realize that for some students, participating in class discussion may be difficult. If this applies to you, you. If speaking in class is overwhelming, you can use online participation in our Canvas discussion boards to supplement your participation. However, you will still need to make a special effort to push yourself to participate in class sometimes. On the other hand, if you normally participate in class discussions a lot, you may need to check yourself to limit your speaking, making sure that you are leaving space open for others to participate in. If you have any questions or concerns about your participation, please contact me individually.

Discussion participation is evaluated out of 100 points. Discussion participation will be assessed holistically based on each students’ substantive contributions to class discussions over the course of the semester (both online and in-person). Quality participation that contributes to our “diving deeper” into the readings is valued over mere quantity of commentary. Each student will receive a mid-term estimate of their participation grade just prior to Spring Break, in order to allow you to adjust your participation approach as needed (or to be reassured that your participation is satisfactory!). If you have any questions or concerns about your participation, please contact me individually.

Weekly Discussion Questions: Each student is responsible for submitting a reading-based discussion question (by the end of the Sunday before that week’s class) seven times this semester. Discussion questions will be submitted to the Canvas discussion board setup for that week’s class meeting. All students should review the week’s discussion questions on Monday & Tuesday prior to our class meeting and begin the discussion of them online to the extent they prefer (remember, this is your chance to supplement your in-class contributions!). All students will submit a discussion question for the week of our 1/22 class meeting. At the 1/22 class meeting, students will sign up for the submission dates for the remaining seven weeks in which they will be responsible for submitting discussion questions. Because life happens, and discussion questions may have a bit of a “learning curve” to doing them well, your discussion question grade is evaluated out of a total of only 140 points (even though you can earn 160 points).

Discussion question submissions should be structured as a discussion prompt which builds on the assigned readings, not as an exam question or a random thought of the day. For more tips & guidelines on what makes a good discussion question, please see the information posted on Canvas.

Discussion questions are due by 11:59pm the Sunday before the class meeting for which they are assigned (so, for example, discussion questions for our Tuesday 1/22 class meeting, discussion questions are due by 11:59pm Sunday 1/20). Late discussion question submissions will be heavily penalized and will not be accepted after 12pm (noon) on the Tuesday of the class meeting for which they are assigned. Each discussion question submission will be evaluated out of 20 points. Grades for discussion questions will be posted regularly on Canvas. If you are receiving sub-par grades and do not understand how you need to improve, it is your responsibility to come see me for assistance.
Critical Response Essays: During the semester, each student will submit one critical response essay. Your essay should be approximately 1,000 – 1,500 words and will reflect your critical observations and ideas about the readings & films discussed in class. Students will choose whether to submit their essay for deadline #1 (11:59pm Friday 3/8, discussing their selection of readings/films addressed from 1/22 to 3/5) or for deadline #2 (11:59pm Friday 4/19, discussing their selection of readings/films addressed from 3/19 to 4/26). Your essay will choose a focus selected from the appropriate date range for your selected deadline (this could be single film, a comparison of two films, or a theme relevant to several films discussed) and connect your arguments, observations, and analyses to a selection of the assigned course readings for those related weeks. Your essay must include substantive use of at least three separate course readings from the corresponding weeks.

More detailed guidelines for critical response essays will be available on Canvas. Critical response essays will be evaluated out of 60 points. Late response essays will be heavily penalized and will not be accepted after 11:59pm Sunday immediately after their due date.

Learning Guides: The final project for this class is a collaborative group project (in groups of three to four students) in which you will develop a “learning guide” for youth who consume Disney films. You may organize your learning guide around a specific film (teaching discussion of relevant issues to that film) or you might choose to structure your learning guide around a theme or themes that is common across Disney films (such as “love at first sight” or gendered violence). You will decide what age group of youth your guide is intended for and create curricular materials/activities appropriate for that group. Your guide should demonstrate your ability to communicate with others (especially youth viewers) about the power and social meanings of Disney films and images – consider this as a resource for showing educators and parents techniques and approaches to talk with youth about the problematic aspects of Disney films, so as to encourage youth media literacy and critical thinking skills. You are encouraged to be creative and unique in crafting your “learning guide”!

Learning Guide group formation will be completed in class during the class meeting on Tuesday 3/19. If you are not present in class on 3/19, you will be assigned to the group most convenient for class organization – be sure to be here if you want a voice in your group choice! Your group will spend the rest of the semester completing the project, primarily during outside of class time (though I will occasionally provide short bits of in-class time to touch base with group members, if/when we have extra time). All groups will be responsible for submitting a brief proposal/outline for your project no later than 11:59pm Friday 4/5. Final learning guides are due online by 11:59pm Monday 5/6. Each group will also prepare a brief presentation for the class (to be presented at our final class meeting at 5:00pm on Tuesday 5/7) that outlines the objectives and approach of your learning guide and gives the class a preview of some of the elements of your pedagogy. Presentations are due online and in class by 5:00pm Tuesday 5/7.

Each students’ grade for the Learning Guide project will be assessed based on both group components (15 point proposal, 20 point presentation, 70 point final learning guide submission) and an individual peer/group participation evaluation (45 points), for a total of 150 points possible. More detailed guidelines for learning guides (including proposals & presentations) will be available on Canvas.
**Course Grades:**
I make every effort to always keep your Canvas Grades up to date. Discussion Questions grades will typically be posted within one week of completion; Critical Response Essay grades will typically be posted within two weeks of completion. If any delays are anticipated, I will always communicate with the class about those as soon as possible. If you have any questions or concerns about your grades, you should contact me right away. Requests to review/appeal any individual assignment grade should be submitted to me (by email) within one week of the grade being posted online. After that time, all assignment grades will be considered final (i.e. we’re not going to debate every grade you earned all semester in May).

Your overall grade is evaluated from the following components:

- **Attendance (15 classes x 8 points = 120 points – “free” absences)**: 100 points
- **Discussion Participation (holistic evaluation)**: 100 points
- **Weekly Discussion Questions (8 submissions x 20 points = 160 points – “free” DQ)**: 140 points
- **Critical Response Essay (1 submission x 60 points)**: 60 points
- **Learning Guide Final Project**: 150 points

**Total Evaluated Points = 550 points**

Figuring your grade is very simple – you just add up the points. I do not average, divide, or do any “weird math”; I just add up the points. As such, any extra credit/bonus/overage points that you earn can be added to any assignment you like. Points are points are points; it does not matter how you add them up. I will simply sum your total and assign the appropriate grade as indicated in the chart below.

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<tr>
<th>Points Earned</th>
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<td>495 and over</td>
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<td>440 – 494</td>
<td>B</td>
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<td>385 – 439</td>
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<td>330 – 384</td>
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<td>330 and under</td>
<td>F</td>
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**Extra Credit:** Students may earn up to 10 points of extra credit through the Attendance Bonus (+10 points, for students who miss one or fewer classes, all semester, for any reason). Please note that the Attendance Bonus is the only extra credit opportunity you can count on being available in this course. Any additional extra credit opportunities (which may happen, but are unlikely!) will be offered only to the entire class. **Requests for individual extra credit will be futile.**

**Other Important Course Policies:**

**Late Assignments & Extensions:** In general, late assignments are not acceptable in this course. Late Discussion Questions and Critical Response Essays are only accepted until the deadlines indicated in their respective guidelines. Late submissions for Learning Guide deadlines are not acceptable without specific advance arrangements made with the instructor. If you are having difficulty with any course component or deadline and need assistance, you need **to contact me immediately and as soon as you realize that you have a problem**. If you wait until a few hours before the due date and/or the end of the semester to speak up about an issue, my ability to help you will be severely limited.
Missing Class: If/when you are absent, take responsibility for your own work – please do not immediately come ask me “what you missed”. It is your responsibility to keep up with course readings, check Canvas, and get information from classmates about material covered in class discussions, in the event you are absent (I suggest that you exchange contact information with at least two reliable classmates right away). If you have done all of that, but you still have questions about something you missed due to an unexpected absence, then please contact me individually. At that point, I am happy to help you fill in the blanks! But do anticipate that you will first be asked what you’ve done independently to get caught up.

Academic Integrity: All of the work that you submit must be your own, original composition. Plagiarism will not be tolerated. Plagiarism includes copying from a classmate, cutting and pasting from websites, allowing others to copy your work, presenting information found elsewhere & minimally re-worded as your own ideas, and other failures to cite/document your sources appropriately. If you are not sure whether or not something is plagiarism, you should consult university policy or your instructor, and always err on the side of caution. Plagiarized work will (at a minimum) not receive credit for the assignment. Students will also face action according to University guidelines for academic dishonesty. A detailed explanation of UNT’s policy on academic integrity can be found on UNT’s website http://www.vpaa.unt.edu/academic-integrity.htm.

Classroom Expectations:
• Be on time to class and stay for the entire class.
• Be prepared with all materials needed for class – this includes your syllabus, your readings & any notes taken, a writing utensil, and anything else you need to participate in an on-task discussion.
• Nix the distractions.
  o Electronic devices used to access your readings and/or take notes (such as tablets or laptops, and not including phones) may be used during class time if they do not become the focus of your attention or create a distraction for others around you.
  o Recording devices may be used during class only with the advance permission of the instructor. Any recordings are exclusively for the personal use of the student recording, and must not be distributed.
  o Food and beverages are allowed in the classroom if they do not become the focus of your attention or create a distraction for others around you. Hot foods, full meals, and food with a distinct smell/sound is likely to be distracting and disallowed in class; snacks and non-alcoholic drinks are generally fine.
  o “Sidebar” (private) conversations between students during class are not acceptable.
• Please request my advance permission before bringing any guests/visitors to class.
• This class is centered on discussion and critical thinking, which can be uncomfortable at times and requires an appropriate level of maturity, courage, and mutual respect. All students are expected to show both their classmates and instructor respect in their language and behavior. You are under no obligation to agree with authors, peers, or the instructor, but you are obligated to demonstrate comprehension and thoughtful consideration of perspectives that you may not share. Behave like a responsible and caring member of our classroom community. Assume the best of others and expect the best from them. Make a personal commitment to learning about, understanding, and supporting your peers. Challenge others with the intent of facilitating growth. Do not demean, harass, personally attack, or embarrass others. Encourage others to develop and share their ideas.
(Extreme) Disruptive Behavior: Student behavior that interferes with the conducting class or other students’ opportunity to learn is unacceptable and will not be tolerated in any instructional forum at UNT. Students engaging in such behavior will be directed to leave the classroom and may be referred to the Center for Student Rights and Responsibilities to consider whether the conduct violates the Code of Student Conduct. The university’s expectations for student conduct can be found at www.unt.edu/csrr.

Instructor Communications: You are encouraged to communicate with your instructor about your questions and your needs. Attempting to have a conversation in the few minutes before or after class is the absolute worst way to do that – such conversations tend to be rushed, not private, and do little to address most issues. If you need something, you should plan to email (see email policy below) and/or come see me in my office.

What should I call you? You are welcome to address me as “Maia”. If that’s not comfortable for you, “Professor Cudhea” is also acceptable. Please do not call me “Mrs. Cudhea”, as I do not prefer forms of address designating my gender and marital status.

Email Policy: For most students, email is the easiest and best way to contact me. I check email frequently and promptly reply to any emails you send me (typically within 2 working days, and often much more quickly). Please note that “working days” does not include holidays on which the university is closed or weekends (Saturdays & Sundays); I do not typically check my email on those days. Because email is an asynchronous communication, it is important to plan ahead for your needs and any questions you may have. This means that it is important that you *not* wait until 2 hours before an assignment deadline to ask a question about it!

Two important things you should keep in mind when e-mailing me (or any professor) are that the e-mails you send are professional communications and that they communicate something about you to your professor. What do you want to communicate about yourself? Since they are professional communications, all your e-mails to me must, at a minimum:

1) have a subject line that accurately express the purpose of the email (e.g. “WGST 2100 – question about book analysis”) – do not reply to whatever random email you have from me, disregarding the subject!
2) be written in complete sentences, and make a genuine attempt at academically correct grammar, punctuation, capitalization, and spelling
3) open with a salutation (such as “Hello Professor”) and have a closing with your full name

If you send me an e-mail that does not follow the basic conventions laid out above, you will receive a reply from me that simply reads “See the Instructor Email Policy on your syllabus and try again.” If that happens, re-read your email to determine what needs to be changed, revise it, and please try again. For more information on best practices when you are emailing your professors, see http://bit.ly/2bvH77O.

*Is this just me being “nit-picky”? It really is not. You will soon find (if you haven’t already) that the ability to write a professional, adult email (that clearly and respectfully communicates your needs, requests, or questions) is a very important skill in the world of adult-ing. It’s also a great way to show each other mutual respect (you’ll see that I follow these same guidelines in my email replies to you), ensure that we understand each other fully, and help keep our interactions positive and productive.
Canvas Server Unavailability or Other Technical Difficulties: In the event of an unexpected Canvas server outage or an unusual, system-wide technical difficulty, the instructor will provide an appropriate accommodation based on the situation. If you believe that a system error is interfering with your ability to complete coursework, you should first & immediately contact the UNT Student Help Desk (940.565.2324 or helpdesk@unt.edu) and then report any problems to the instructor (also). Please note that browser/device compatibility issues and local internet access issues do *not* fall under this umbrella. You should plan ahead assuming that your laptop may go “blue screen of death” one day, that your devices may need routine software updates to remain Canvas compatible, or that the internet at your apartment may go out in a storm. These issues are your responsibility to deal with, and no make-ups or other accommodations will be provided as a result of them. I strongly recommend that you complete and submit assignments well before the due date, so that any personal technical problems you experience do not adversely impact your grade.

Disability Support Services: UNT makes reasonable academic accommodation for students with disabilities, via registration with the Office of Disability Accommodation (ODA). You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. As an instructor, I am committed to both the spirit and letter of federal equal opportunity (ADA) legislation. Students who require accommodation or who have any other special needs (regardless of documentation status) that require consideration should let me know (in writing, via email or by providing a copy of an ODA accommodations letter) as soon as possible (within one week) so that I can make any necessary adjustments. If you are not sure what constitutes a documented disability, whether you qualify, or how to request appropriate accommodation, please see the ODA website at http://www.unt.edu/oda or contact them by phone at 940.565.4323.

Withdrawals & Incompletes: See https://deanofstudents.unt.edu/withdrawals for information on the relevant withdrawal dates for this semester. If you are ever questioning whether you should consider dropping this course, please contact me first, either by email or during office hours. I am always happy to discuss your progress and prognosis, and to assist you in deciding your best course of action. Incompletes are the student’s responsibility to request and are generally only given in cases of extreme and documented situations. In order to receive a grade of incomplete, at the time of the student’s request, a student must have completed the majority of the coursework and be passing.

Interested in a WGST Minor? Come to the Women’s & Gender Studies Department Office in the General Academic Building, room 467, for more information, or give us call at 940.565.2098. For more information online, go to http://womensstudies.unt.edu/.

Other Questions, Problems, or Concerns: I strongly encourage you to contact me if you are having problems with this course, or if you have any additional questions. I consider myself an agent here to help you think and learn, and expect you to take an active role in this process as well. I can’t help you if I don’t know you need help! If you have read all the way to here, congratulations, you are a very conscientious student. If you send me an email before the end of the day on Sunday 1/20 with “WGST 4260 bonus” as the subject and your full name in the text of the email, you will receive five bonus points.
## Class Agenda/Schedule of Readings & Assignments

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<tr>
<th>Date</th>
<th>Topic/Class Activities</th>
<th>Assigned Readings Assignments Due</th>
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<tbody>
<tr>
<td>Tuesday (1/15) Week 1</td>
<td>Introduction</td>
<td>Introductions, Course Overview, Syllabus Review watch in class: <em>Mickey Mouse Monopoly</em></td>
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| Tuesday (1/22) Week 2 | The Context of Disney: Institutional & Cultural Issues | Readings:  
**Zipes – “De-Disneyfying Disney: Notes on the Development of the Fairy-Tale Film” from *The Enchanted Screen* (especially pp. 16 – 26)  
**Francaviglia - History after Disney” Historical Places (from The Public Historian, Vol. 17, No. 4, Autumn 1995, 69-74) |
| Tuesday (1/29) Week 3 | The Context of Disney: Audience Reception | Readings:  
**Bettelheim – “Introduction” from *Uses of Enchantment*  
**Griffin – excerpts from Introduction & Chapter 4 from *Tinker Belles and Evil Queens*  
**Hall – “Encoding, decoding” from *The Cultural Studies Reader*  
**Miles – “Mirror, Mirror on the Wall” from *Testimony: Young African-Americans on Self-discovery and Black Identity*  
| Tuesday (2/26) Week 7 | *Cinderella* (1950) | **Ohmer - “‘That Rags To Riches Stuff’: Disney’s Cinderella and the Cultural Space of Animation” (from Film History, Volume 5, Issue 2, June 1993, 231-249)  
**Zipes – “The Triumph of the Underdog” (from *Enchanted Screen*, 72-92)  
**Bell – “Somatexts at the Disney Shop” (in *From Mouse to Mermaid*, 107-124) |

**Week 2 Discussion Question submissions due 11:59pm Sunday (1/20)**

**Week 3 Discussion Question submissions due 11:59pm Sunday (1/27)**

**Week 4 Discussion Question submissions due 11:59pm Sunday (2/3)**

**Week 5 Discussion Question submissions due 11:59pm Sunday (2/10)**

**Week 6 Discussion Question submissions due 11:59pm Sunday (2/17)**

**Week 7 Discussion Question submissions due 11:59pm Sunday (2/24)**
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<th>Date</th>
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<th>Authors/Publications</th>
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**Dyer – The Role of Stereotypes (from *Media Studies: A Reader*, 2nd edition)  
**Lippi-Green – “Teaching Children How to Discriminate” (from rosinalippi.com) |
|           |      |                              | Week 4 Discussion Question submissions due 11:59pm Sunday (3/3)                      |
|           |      |                              | Critical Response Essay 1 due 11:59pm Friday (3/8)                                 |
| Monday (3/11) – Sunday (3/17) |        |                              | Spring Break – no class meetings                                                   |
| Tuesday (3/19) | Week 9 | Teaching Disney              | **Sperb – “How (Not) to Teach Disney” (from Journal of Film and Video, Volume 70, Issue 1, Spring 2018, 47-60)  
**Sun & Scharrer – “Staying True to Disney” (from The Communication Review, Volume 7, 2004, 35-55) |
|           |      |                              | Week 9 Discussion Question submissions due 11:59pm Sunday (3/17)                    |
|           |      |                              | Learning Guide group formation completed in class (3/19)                           |
**Craven – “Beauty & the Belles” (from The European Journal of Women’s Studies, Volume 9, Issue 2, 2002, 123–142)  
**Zipes – “Choosing the Right Mate” (from *Enchanted Screen*, 224-233)  
**Ross – ”Escape from Wonderland” (from Marvels & Tales, Volume 18, Issue 1, 2004, 53-66)  
**Ellis – “Is Beauty & the Beast About Stockholm Syndrome?” (from YouTube.com) |
|           |      |                              | Week 10 Discussion Question submissions due 11:59pm Sunday (3/24)                    |
| Tuesday (4/2) | Week 11 | *Aladdin* (1992)              | **Addison – “Saving Other Women from Other Men” (from Camera Obscura: Feminism, Culture, and Media Studies, Volume 11, Issue 1, 1993, 4-25)  
**Shaheen – “Aladdin: Animated Racism” (from Cinéaste, Volume 20, Issue 1, 1993, 49)  
**Ahmed – “Introduction” (from *Women and Gender in Islam*, 1-7) |
|           |      |                              | Week 11 Discussion Question submissions due 11:59pm Sunday (3/31)                    |
|           |      |                              | Learning Guide Proposals due online 11:59pm Friday (4/5)                            |
**Kilpatrick – “Disney’s ‘Politically Correct’ Pocahontas” (from Cinéaste, Volume 21, Issue 4, 1995)  
**Ellis – “Pocahontas Hot Take” (from YouTube.com) |
<p>|           |      |                              | Week 12 Discussion Question submissions due 11:59pm Sunday (4/7)                     |</p>
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<tr>
<th>Date</th>
<th>Week</th>
<th>Movie</th>
<th>Authors/Sources</th>
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**Ma – “It’s Like, Re-Orients” (from *The Deathly Embrace: Orientalism and Asian American Identity*, 126-143)  
**Dong – “Writing Chinese America into Words & Images” (from *The Lion and the Unicorn*, Volume 30, Issue 2, 2006, 218-233) |
| **Week 13 Discussion Question submissions due 11:59pm Sunday (4/14)** |
| **Critical Response Essay 2 due 11:59pm Friday (4/19)** |
**Stover – "Damsels & Heroines " (from *LUX: A Journal of Transdisciplinary Writing & Research*, Volume 2, Issue 1, 2013, Article 29)  
**Bridget Whelan – “Power to the Princess” (from *Interdisciplinary Humanities*, Volume 29, Issue 1, 2012, 21-34) |
| **Week 14 Discussion Question submissions due 11:59pm Sunday (4/24)** |
**Chinen – “Consider the Coconut” (from *Slate.com*, November 2016)  
**Ka’ili – “Goddess Hina: The Missing Heroine from Disney’s Moana” (from *HuffingtonPost.com*, November 2016)  
**Trask – “Lovely Hula Hands” (in *From a Native Daughter*) |
| **Week 15 Discussion Question submissions due 11:59pm Sunday (4/28)** |
| Tuesday (5/7) | Finals Week | Group Presentations  
5:00 – 7:00pm | **Learning Guides due online 11:59pm Monday (5/6)**  
**Learning Guide Presentations due online & in class 5:00pm Tuesday (5/7)** |