NOTE to prospective students: This syllabus is intended to provide students who are considering taking this course an idea of what they will be learning. A more detailed syllabus will be available on the course site for enrolled students and may be more current than this sample syllabus.

Disney: Gender, Race, and Empire

WGSS 325
Winter 2016 - ECampus

Instructor: Michael Floyd
Online Office Hours: By Appointment
On Campus: Thursdays 2:00-3:30
michael.floyd@oregonstate.edu

Please make sure to thoroughly read the syllabus. I will not respond to emails that ask questions that are already answered in the syllabus.

COURSE DESCRIPTION

WGSS 325. DISNEY: GENDER, RACE, EMPIRE (3). 🍿
Explores constructions of gender, race, class, sexuality, and nation in the animated films of Walt Disney; introduces concepts in film theory and criticism, and develops analyses of the politics of representation. (Bacc Core Course)

In this discussion-oriented course, students will explore constructions

This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu   Email: ecampus@oregonstate.edu   Telephone: 800-667-1465
of gender, race, class, sexuality, and nation in the recent animated films of Walt Disney. By examining the content of several Disney 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 representations of concepts such as love, sex, family, violence, money, individualism, and freedom. Also, students will be introduced to concepts in feminist film theory and criticism, and will develop analyses of the politics of representation.

WGSS 325 is a Difference, Power, and Discrimination (DPD) course in the baccalaureate core. As such, the course focuses on the unequal distribution of social, economic, and political power in the United States. This course should engage you in an intellectual examination of the complexity of the structures, systems, and ideologies that sustain discrimination and the unequal distribution of power and resources in society. In this course you will develop critical skills that will allow you to understand, analyze, and synthesize readings, ideas, processes, and events related to systems of oppression. Additionally, the course will help you examine your own values related to diversity.

This class will operate on a Sunday schedule. Everything is due at 11:59pm PST on Sunday. The first due date, for Week 1 will be January 10th at 11:59pm PST. This overrides any other due date you see posted anywhere on the class Canvas page.

For this class we are only talking about Disney animated movies from the 1930s through today, we don’t analyze all of the other movies owned by Disney – Marvel, Star Wars, or ABC as part of the class. We will talk about Disney as being a company that owns many large multinational media companies.
DIFFERENCE, POWER AND DISCRIMINATION

Student Learning Outcomes

Students in Difference, Power and Discrimination courses shall:

* Explain how difference is socially constructed

* Using historical and contemporary examples, describe how perceived differences, combined with unequal distribution of power across economic, social, and political institutions, result in discrimination

* Analyze ways in which the interactions of social categories, such as race, ethnicity, social class, gender, religion, sexual orientation, disability, and age, are related to difference, power, and discrimination in the United States.

This course combines approximately 90 hours of instruction, online activities, and assignments for 3 credits.

COURSE OBJECTIVES

As a result of having taken this course, students will be able to:

- discuss and explain general concepts and themes in feminist film and media studies.

- analyze the intersections of gender, race, class, sexuality, and nation.

- demonstrate the necessary skills to historically and socially contextualize media images and representations, using a feminist framework.

- demonstrate a theoretical framework for critical analysis
of Disney representations in terms of gender, race, class, sexuality, and nation.

- analyze power, particularly in terms of structural and institutionalized forms of oppression.

- recognize other, related themes in relation to the Disney canon, including colonialism, conquest, militarism, globalization, war, and genocide.

- recognize the distinctions between Disney’s animated representations and the experiences of actual people and communities in various parts of the world.

- demonstrate-writing skills in feminist critical analysis on the politics of representation.

- demonstrate skills to be able to talk with others, including children viewers, about the power and social meanings of Disney images.

- These objectives will be assessed through each student’s participation in the online discussion forum, completion of the critical essays, and final essay exam.

REQUIRED TEXTS

ALL OF THE TEXTS ARE NOW AVAILABLE FOR FREE THROUGH THE LIBRARY. If you want a paper copy you can order them.

If you need help accessing the texts online please contact the Valley Library.

From Mouse to Mermaid: The Politics of Film, Gender, and Culture - Elizabeth Bell, Lynda Haas, and Laura Sells, eds., (MM in course schedule)

The Mouse That Roared: Disney and the End of Innocence - Henry Giroux, (MR in course schedule)

Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability – Johnson Cheu (DID in course schedule)
Free Readings are provided as links that will be referred to as [C] and sometimes [B] meaning that are on the class course website.

Films must be screened on your own. With the exception of Mickey Mouse Monopoly (Week 2), all films are widely available through Netflix, Amazon, iTunes, local libraries, and/or most video stores. Additional required readings for this class will be posted to the Canvas site, Canvas readings will be referred to as (C).

Guidelines for a productive and effective online classroom:
- The discussion board is your space to interact with your colleagues regarding current topics and issues relevant to the class. It is expected that each student will participate in a mature and respectful fashion.
- Participate actively in the discussions, having completed the readings and thought about the issues.
- Pay close attention to what your classmates write in their comments. Ask clarifying questions, when appropriate. These questions are meant to probe and shed new light, not to minimize or devalue comments.
- Think through and reread your comments before you post them.
- Assume the best of others in the class and give others your best.
- Value the diversity of the class. Recognize and value the experiences, abilities, and knowledge each person brings to class. Do not invalidate someone who shares personal experiences of discrimination.
- Disagree with ideas, but do not make personal attacks. Do not demean or embarrass others. Do not make sexist, racist, homophobic, or victim blaming comments at all.
- Be open to be challenged or confronted on your ideas.

Accommodations
Any student with documented disabilities or any student who needs specific accommodations should email or speak to me directly and set up an appointment, in order to ensure that accommodations can be made for you to get the most out of your experience in this course. Accommodations are understood as collaborative efforts between students, instructors, and Disability Access Services (DAS) which can be contacted at: 541-737-4098. This policy also goes for student athletes who need special accommodations due to absences surrounding practice or game days.
Statement on Academic Dishonesty
Many students do not understand what academic dishonesty is. It is important to
become familiar with its different forms and the University's definitions. At Oregon
State University academic dishonesty is defined by the Oregon Administrative Rules
576-015-0020.1.a-c as: An intentional act of deception in which a student seeks to
claim credit for the work or effort of another person or uses unauthorized materials
or fabricated
information in any academic work. Academic dishonesty includes:
• CHEATING - use or attempted use of unauthorized materials, information or
study aids or an act of deceit by which a student attempts to misrepresent mastery
of academic effort or information. This includes unauthorized copying or
collaboration on a test or assignment or using prohibited materials and texts.
• FABRICATION - falsification or invention of any information (including
falsifying research, inventing or exaggerating data and listing incorrect or fictitious
references.
• ASSISTING - helping another commit an act of academic dishonesty. This
includes paying or bribing someone to acquire a test or assignment, changing
someone's grades or academic records, or taking a test/doing an assignment for
someone else (or allowing someone to do these things for you). It is a violation of
Oregon state law to create and offer to sell part or all of an education assignment to
another person (ORS 165.114).
• TAMPERING - altering or interfering with evaluation instruments and
documents.
• PLAGIARISM - representing the word or ideas of another person as one's
own OR presenting someone else's words, ideas, artistry or data as one's own. This
includes copying another person's work (including unpublished material) without
appropriate referencing, presenting someone else's opinions and theories as one's
own, or working jointly on a project, then submitting it as one's own.

Academic dishonesty cases are handled initially by the academic units (collection
of evidence and documentation of incident, meeting with student regarding the
situation, determination of responsibility and academic penalty) but will also be
referred to the Student Conduct Coordinator for action under the rules. For more
information on expectations for student conduct, see
http://oregonstate.edu/admin/stucon/achon.htm.

This class will operate on a Sunday schedule. Everything is due at 11:59pm
PST on Sunday. The first due date, for Week 1 will be January 10th at
11:59pm PST. This overrides any other due date you see posted anywhere
on the class Canvas page.

COURSE REQUIREMENTS AND ASSIGNMENTS
1. Participation in Discussion Forums (20% - 100 points)
In the feminist classroom, we understand knowledge as a product
constructed by the knowers. This means your participation and input into our
collective knowledge making is valuable. As a student in a feminist class,
you are responsible to your classmates as well as to yourself for the success of our joint teaching and learning. Therefore your active participation is required. You demonstrate your commitment to the class by contributing respectfully to discussions, and engaging enthusiastically in learning activities. Each week you will have a set of readings and reading questions, and these may form the basis of your discussion postings.

You are expected to post at least ONCE for each thread/question by the instructor. You will then need to reply and comment on three of your classmates posts. For full credit for the week you need to answer all of the questions I post as well as reply to three classmates posts. I want to be able to see that you have done the readings in your posts and seen the films, and that you have read your fellow students’ posts – you can do this by referencing ideas presented in the readings or by other students, or by directly quoting them. There is a section for personal reflections on the films – this is an opportunity to share more of your personal feelings and memories of the films we are discussing that week, as Disney is often deeply rooted in all of our childhoods and we have strong emotional connections to it. You can post here as often as you wish; but additional posting, besides the minimum amount will not give you a higher grade. Focus on quality rather than on quantity.

2. Critical Response Essays (40% - 200 points)
You are expected to submit 6 critical response essays worth 40 points each as listed in the syllabus. Each essay is focused on reflecting critically on that week’s film using the readings that week. Each essay should be at least 400 words long. These essays should reflect your critical observations and ideas about the films screened for this class within the context of course concepts, and they should each include discussion and analysis of at least two course readings that are listed under the film in the syllabus for each film. My goal is to see that you have done the readings and understand them, and are able to make connections with the movie.

This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu    Email: ecampus@oregonstate.edu    Telephone: 800-667-1465
– The discussion board is the place for you to share your personal thoughts and ideas, not in these essays. Here you are critically reflecting on that week’s films and readings in the context of course concepts. You should craft a thesis statement, provide arguments to support it, and end with a conclusion. If you need more support on formatting a formal essay, please refer to OSU’s Writing Center. Please remember to fully cite the readings and films and include a works cited page. You may use any format for the paper you prefer, MLA, APA, Chicago, whichever you feel most comfortable using.

3. My Side of the Story Project (20% - 100 points)
In this project, you will choose a villain from one of the following films: Snow White, Cinderella, Sleeping Beauty, The Little Mermaid, Aladdin or The Lion King, and create their side of the story. You have the freedom to be creative with this project – you can write an essay, a series of letters or diary entries, a comic book, create a short film, etc. Those in these films who are the villains are also the ones who occupy the marginalized and deviant positions in he constructed Disney society. Your goal is to relook at these “villains” in the context of course concepts around race, gender, sexuality, class, empire, power and privilege. James Baldwin has written, “No man is a villain in his own eyes.” If these characters could tell their past, their experiences, how they were treated, what would they say? How would they justify their actions? How would they explain their motivations? How did their deviant identities help contribute to their exile from their community, and their opposition to it? What would be their thoughts on the societies they have been alienated from? Part of your grade will also be responding to at least 3 of your fellow students’ projects. Your full project is due by Sunday at 11:59 pm Week 6. Feel free to share your ideas about the project with me ahead of time, and I will give you feedback.

4. Final Short Essays (20% - 100 points)
The final essay will consist of several short responses to questions about the overall themes and concepts for the films and readings this class. Late final essays cannot be accepted. Final short essays will be due Sunday of Week 10 by 11:59 p.m.

TOTAL POINTS POSSIBLE: 500

CLASS SCHEDULE
For this class we are only talking about Disney animated movies from the 1930s through today, we don’t analyze all of the other movies owned by Disney – Marvel, Star Wars, or ABC as part of the class. We will talk about Disney as being a company that owns many large multinational media companies.

Readings on Canvas are listed as (C) or (B)

From Mouse to Mermaid: The Politics of Film, Gender, and Culture - Elizabeth Bell, Lynda Haas, and Laura Sells, eds., (MM in course schedule)

The Mouse That Roared: Disney and the End of Innocence - Henry Giroux, (MR in course schedule)

Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability – Johnson Cheu (DID in course schedule)

WEEK 1
Everything Due by Sunday January 10th at 11:59PM PST

READ
Elizabeth Bell, et. al., “Introduction: Walt’s in the Movies” (MM)
Jack Zipes, “Breaking the Disney Spell” (MM)
Beverly Tatum, “Defining Racism” [C]
Disney and Girlhood Excerpt [C]

WATCH
Snow White (1937), Cinderella (1950), and Sleeping Beauty (1957)

WRITE
Post to Discussion Board

---------------------------------------------------------------------------------------------

WEEK 2
Everything Due by Sunday January 17th at 11:59PM PST

READ
Henry Giroux, “Introduction: Disney’s Troubled Utopia” (MR)
Peggy McIntosh, “White Privilege: Unpacking the Invisible Knapsack” [C]
Robert Moore, “Racist Stereotyping in the English Language” [C]
Cheryl Harris, “Loot or Find: Fact or Frame?” [C]
It’s Just a Movie http://www2.gsu.edu/~jougms/Justamovie.htm
Wikipedia Entry on Song of the South

This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu  Email: ecampus@oregonstate.edu  Telephone: 800-667-1465
Look up Song of The South, you can find articles, YouTube clips, music, anything, you will post at least one link to the discussion board including one paragraph on your own personal thoughts about the film.

---

**WEEK 3**
Everything Due by Sunday January 24th at 11:59PM PST

**READ**
Elizabeth Bell, “Somatexts at the Disney Shop: Constructing the Pentimentos of Women’s Animated Bodies” (MM)
Judith Lorber: “‘Night to His Day’: The Social Construction of Gender” [C]
Henry Giroux, “Disney and the Politics of Public Culture” (MR)
Laura Sells, “‘Where do the Mermaids stand?’ Voice and Body in The Little Mermaid” (MM)
Tiya Miles, “Mirror, Mirror on the Wall” [C]

**WATCH**
The Little Mermaid (1989, 83 min.)

**WRITE**
Post to Discussion Board
Little Mermaid Critical Response Paper Due

---

**WEEK 4**
Everything Due by Sunday January 31st at 11:59PM PST

**READ**
Susan Jeffords, “The Curse of Masculinity: Disney’s Beauty and the Beast” (MM)
Greg Mantsios, “Class in America--2006” [C]
Greg, Mantsios “Media Magic: Making Class Invisible” [C]
Sharon Downey, “Feminine Empowerment in Disney’s Beauty and the Beast” [C]
Tammy Berberi, “On Being Human in the Beauty and the Beast Tradition” (DID)
The Male Privilege Checklist [C]

WATCH
Beauty and the Beast (1991, 90 min.)

WRITE
Post to Discussion Board
Beauty and the Beast Critical Response Paper Due
Begin work on the “My Side Of The Story” project, read project description

--------------------------------------------------------------------------------------------
WEEK 5
Everything Due by Sunday February 7th at 11:59PM PST

READ
Jack Shaheen, “Aladdin: Animated Racism” [C]
Henry Giroux, “Disney, Militarization, and the National Security State after 9/11 (MR)
Erin Addison, “Saving Other Women from Other Men: Disney’s Aladdin” [C]

WATCH
Aladdin (1992, 90 min.)

WRITE
Post to Discussion Board
Aladdin Critical Response Paper Due

-----------------------------------------------------------------------------------------------------------
WEEK 6
Everything Due by Sunday February 14th at 11:59PM PST

READ
Rose Lippi-Green, “Teaching Children How to Discriminate” [C]

This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu  Email: ecampus@oregonstate.edu  Telephone: 800-667-1465
Eleanor Byrne and Martin McQuillan, “‘You Can’t Lionize the Lion: Racing Disney’” [C].
Gael Sweeney, “What Do You Want Me To Do? Dress in Drag and Do the Hula” Timon and Pumbaa’s Alternative Lifestyle Dilemma in The Lion King” (DID)
Henry Giroux, “Children’s Culture and Disney’s Animated films (MR)

WATCH
The Lion King (1994, 90 min.)

WRITE
Post to Discussion Board
My Side of the Story Paper Due

WEEK 7
Everything Due by Sunday February 21st at 11:59PM PST

READ
Jacqelyn Kilpatrick, “Disney’s ‘Politically Correct’ Pocahontas” [C]
Gail Tremblay, “Reflecting on Pocahontas” [C]
Derek Buescher & Kent Ono, “Civilized Colonialism: Pocahontas’s Neocolonial Rhetoric” [C]
Andrea Smith, “Sexual Violence as a Tool of Genocide” [C]

WATCH
Pocahontas (1995, 84 min.)

WRITE
Post to Discussion Board
Pocahontas Critical Response Paper Due

WEEK 8
Everything Due by Sunday February 28th at 11:59PM PST

READ
Sheng-Mei Ma, “Mulan Disney, It’s Like, Re-Orients: Consuming China and Animating Teen Dreams” [C]
Lan Dong, “Writing Chinese America into Words and Images: Storytelling and Retelling of The Song of Mu Lan” [C]
Gwendolyn Limbach, “You the Man, Well, Sorta”: Gender Binaries and Liminality in Mulan” (DID)
Maxine Hong Kingston, “White Tigers” [C]

WATCH
Mulan (1998, 88 min.)

WRITE
Post to Discussion Board
Mulan Critical Response Paper Due

WEEK 9
Everything Due by Sunday March 6th 11:59PM PST
READ
Karin Martin, “Hetero-Romantic Love and Disney” [C]
Henry Giroux, “Learning with Disney” (MR)

WATCH
Enchanted (2008) and Frozen (2013)

WRITE
Post to Discussion Board
Enchanted Critical Response Paper Due

------------------------------------------------------------------------------------------------------------------------

WEEK 10
Everything Due by Sunday March 13th at 11:59PM PST

READ
Sarah E. Turner “Blackness, Bayou and Gumbo: Encoding and Decoding Race in a Colorblind World” (DID)
Henry Giroux, “Globalizing the Disney Empire” (MR)
“Princess and the Frog and Critical Analysis” [C]

WATCH
The Princess and the Frog (2009)

WRITE
Post to Discussion Board

------------------------------------------------------------------------------------------------------------------------

FINAL DUE Wednesday March 16th at 11:59pm PT

Instructions in Week 8

Please make sure to thoroughly read the syllabus. I will not respond to emails that ask questions that are already answered in the syllabus.

TECHNICAL ASSISTANCE:
If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the OSU Computer Helpdesk online.

- COURSE DEMO
- GETTING STARTED

This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu   Email: ecampus@oregonstate.edu   Telephone: 800-667-1465
COURSE SITE LOGIN INFORMATION
Information on how to login to your course site can be found HERE.

REFUND POLICY INFORMATION
Please see the Ecampus website for policy information on refunds and late fees.