Term Information

Effective Term   Autumn 2025

General Information

Course Bulletin Listing/Subject Area	Teaching & Learning Education
Fiscal Unit/Academic Org	School of Teaching & Learning - D1275
College/Academic Group	Education & Human Ecology
Level/Career	Undergraduate
Course Number/Catalog	3300
Course Title	Walt Disney, the Fairy Tale Tradition, and American Childhood
Transcript Abbreviation	Disn FairyTal Trad
Course Description	This course explores the origins and evolution of Disney's fairy-tale films, analyzing their enduring popularity among generations of young audiences. It examines how these films influence storytelling perceptions and experiences. Through critical analysis, the course also considers the original fairy tales, delving into their literary, cultural, and historical contexts, as well as the dynamic
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
	Greater or equal to 50% at a distance
	Less than 50% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	English 1110 or equivalent
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	13.0101
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Literary, Visual and Performing Arts

Course Details

Course goals or learning objectives/outcomes	• 1. Articulate a definition of both print fairy tales and Disney's animated fairy tales films based on an awareness of common characteristics and the ways it speaks to the cultural construction of storytelling for both children and adults.
	• 2. Analyze, interpret, and evaluate both fairy tales and Disney's cinematic adaptations of them according to established criteria.
	• 3. Creatively and critically reflect on experiences with fairy tales and Disney.
	• 4. Examine themes in fairy tales and the Disney films based on them relative to human beliefs and behaviors and the social and ethical implications of these themes in people's lives across diverse cultural groups.
Content Topic List	• Walt Disney: The Man, The Myth, The Megacorporation
	• Disney Dynamics: From Business Models to Film Formulas
	• Once Upon a Time: Snow White and the Origins of Disney's Fairy Tale Film
	• "Bibbidy, Bobbidi, Boo!": Disney Casts Their Cinematic Magic Spell Again
	• "The Mistress of All Evil": Maleficent and the Rise of the Disney Villain
	• "Under the Sea" and at the Top of the Box Office: The Disney Renaissance
	• "Be Our Guest! Be Our Guest!": The Disney Film and/as Broadway Show
	• "Hush Up and Look at the Gumbo": Cajun, Creole, and the First Disney Princess of Color
	• "Go. Live Your Dream": Disney Teams Up with Pixar
	• Letting It Go: Frozen and the Future of the Disney Fairy Tale Film
Sought Concurrence	Yes

Attachments

- Abate GE course proposal 10.11.2024.docx: course proposal letter

  (Cover Letter. Owner: Abukar,Zayd)

- ge-foundations-submission copy.pdf: GE foundations form

  (Other Supporting Documentation. Owner: Abukar,Zayd)

- OSUDisneyFairyTaleSyllAbateGE.doc: in-person syllabus

  (Syllabus. Owner: Abukar,Zayd)

- REVIEWED_EHE_Distance-Course-Self-Review-Form_v1[46].pdf: distance learning review form

  (Other Supporting Documentation. Owner: Abukar,Zayd)

- OSUDisneyFairyTaleCurricularCommittee.docx: overview of changes made

  (Other Supporting Documentation. Owner: Abukar,Zayd)

- OSUDisneyFairyTaleAbateTemplate.docx: async syllabus

  (Syllabus. Owner: Abukar,Zayd)

- concurrence request form.pdf: concurrence

  (Concurrence. Owner: Abukar,Zayd)

Comments

- updated with new materials and prefix *(by Abukar,Zayd on 12/10/2024 03:51 PM)*
- Needs updated syllabus, online course assurance, department pre-fix, distance learning selected, and GE submission form *(by Locascio,Peter J. on 12/06/2024 02:53 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Abukar,Zayd	10/15/2024 08:13 AM	Submitted for Approval
Approved	Abukar,Zayd	10/15/2024 08:14 AM	Unit Approval
Revision Requested	Locascio,Peter J.	12/06/2024 02:53 PM	College Approval
Submitted	Abukar,Zayd	12/10/2024 03:50 PM	Submitted for Approval
Approved	Abukar,Zayd	12/10/2024 03:51 PM	Unit Approval
Revision Requested	Locascio,Peter J.	01/07/2025 09:47 AM	College Approval
Submitted	Abukar,Zayd	01/07/2025 12:42 PM	Submitted for Approval
Approved	Abukar,Zayd	01/07/2025 12:43 PM	Unit Approval
Approved	Locascio,Peter J.	01/07/2025 02:48 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	01/07/2025 02:48 PM	ASCCAO Approval

THE OHIO STATE UNIVERSITY

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614-292-1257 Phone
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October 11, 2024

To EHE Curriculum Committee Chair,
Please accept the attached course proposal for review during the upcoming Curriculum Committee Meeting.

The T&L UGSC members reviewed the 3000 level GE course proposed by Dr. Michelle Abate, "Walt Disney, the Fairy Tale Tradition, and American Childhood" for the Literary, Visual, and Performing Arts theme.

We identified several minor amendments to the original submission, including the addition of GE learning objectives for each assignment. Please see the list below for all changes:

1. added the number of credit hours
2. included info about the cap for enrollment
3. added a sentence about required books being placed on reserve at the Thompson library
4. added information to the Attendance policy about accommodations for disability and religious services
5. added a short paragraph to the course description about the fairy tale/folk tale distinction
6. correlated the tasks listed in bullet points on my assignment sheets with course's stated learning objectives

We recommend a concurrence request with Film Studies but do not foresee any concerns, as childhood films are not a focus that program.

Thank you.

Sincerely,

Pat Enciso, T&L UGSC Chair

TLED 3300
Walt Disney, the Fairy Tale Tradition, and American Childhood

Instructor: Professor Michelle Abate
Email: abate.30@osu.edu
Office Hours: Tuesday, 3pm – 4pm
Tuesdays, 4:10 – 6:40PM
Arps 269
In person
3 credit hours
Course cap: 25 students

Course Overview

Course Description

While the adaptation of fairy tales into film has had a powerful impact on children's literature, arguably no entity has been more influential than Walt Disney. An animated adaptation of a classic fairy tale was the first feature-length movie that Disney released—*Snow White and the Seven Dwarfs* in 1937—and this genre remains the company's signature in many ways. For multiple generations of young people in the United States, one of their first and often most memorable experiences with the fairy tale genre is by watching one of Disney's fairy-tale films.

This course will examine the origins, history, and evolution of this phenomenon and the impact that it has on American childhood, the literary tradition of fairy tales, and the history of children's literature. We will wide array of fairy tales from the Anglo-European tradition along with the feature-length animated films that Disney has based on them. What makes these movies so popular across so many generations of young people in the United States? How have these films shaped young people's perception of, and experience with, storytelling? In what ways do these films represent a new development in the long history of the fairy tale tradition and storytelling for young people, and in what ways do they constitute a disruption, challenge, or even break with them?

Whether examining fairy-tale text or Disney film, we will pay careful attention to the representation of gender, race, sexuality, ethnicity, nationality, religion, family relationships, and socio-economic class in these narratives. Additionally, we will consider the role that these fairy-tale films have played in phenomenon that relate to social, cultural, and material aspects of childhood in the United States. These issues range from the success of the Walt Disney theme parks and the emergence of princess culture to the evolution of the art of animation and the growth of merchandising, licensing, and consumerism.

By the end of the semester, students will have a better understanding of how Walt Disney—the individual, the company, and the cultural institution—changed not simply the fairy tale tradition but also the experience of childhood in the United States.

Relation to Other Courses
GE Requirements:

- GEN Foundations: Literary, Visual and Performing Arts
- GEL Category: Literature

Prerequisites: English 1110 or equivalent

Learning Objectives:

After course completion, students will be able to do the following:

1. Articulate a definition of both print fairy tales and Disney's animated fairy tales films based on an awareness of common characteristics and the ways it speaks to the cultural construction of storytelling for both children and adults.
2. Analyze, interpret, and evaluate both fairy tales and Disney's cinematic adaptations of them according to established criteria.
3. Creatively and critically reflect on experiences with fairy tales and Disney.
4. Examine themes in fairy tales and the Disney films based on them relative to human beliefs and behaviors and the social and ethical implications of these themes in people's lives across diverse cultural groups.

General Education Program (GEN)

Foundations GE Requirements: Literary, Visual, and Performing Arts	
Goals	**Expected Learning Outcomes**
	Successful students are able to…
Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.	**1.1** Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
	1.2 Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.
	1.3 Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
	1.4 Evaluate social and ethical implications in literature, visual and performing arts, and design.
Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.	**2.1** Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.

	2.2 Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Course Materials

Required Texts [alphabetical by author]:
Henry Giroux (with Grace Pollock). *The Mouse That Roared: Disney and the End of Innocence*. Revised edition. New York: Rowman & Littlefield Publishers, 2010.
Maria Tatar, ed. *Classic Fairy Tales*. New York. W. W. Norton, 2016.
Janet Wasko, *Understanding Disney*. 2nd. Ed. New York: Polity, 2020.

These items will also be placed on closed reserve at the OSU Thompson library.

Disney Films that You Will Need to Watch:
Snow White and the Seven Dwarfs (1937)
Cinderella (1950)
Sleeping Beauty (1959)
The Little Mermaid (1989)
Beauty and the Beast (1991)
The Princess and the Frog (2009)
Tangled (2010)
Frozen (2013)
PLUS, one of the following live-action Disney fairy-tale films (your choice):
- *Maleficent* (2014)
- *Cinderella* (2015)
- *Beauty and the Beast* (2017)
- *The Little Mermaid* (2023)
- *Snow White* (2025)

PLUS, one Disney film from this list for your Final Assignment (your choice):
- *Pinocchio* (1940)
- *Alice in Wonderland* (1951)
- *Peter Pan* (1953)
- *Aladdin* (1992)
- *Mulan* (1998)
- *The Emperor's New Groove* (2000)

Bookstore Info:
Given the large number of students who purchase their books online, I did not place an order with a local bookstore. That said, Cover to Cover Bookstore, which is located on 2116 Arlington Ave, Columbus, OH 43221, and specializes in books for young readers, can obtain any of our books quickly and at competitive prices. Most of the time, they can get a title within two business days. Their phone number is (614) 263-1624.

If you prefer to order your books online, please consider alternatives to the mega-corporation Amazon, such as BetterWorldBooks, Alibris, Powell's, and Book-A-Million. Claire Handscombe has also compiled an excellent list of black-owned bookstores, available here: https://afrotech.com/10-black-owned-online-bookstores-to-support-while-at-home. Finally, Red Planet Books—based in Albuquerque, NM—has an excellent selection of titles, especially by indigenous writers. Here's a link to their online store: https://redplanetbooksncomics.com/

Protocol for Film Screenings:
- Given the widespread popularity of Disney productions, it is likely that you will have already seen some—or even all—of the films that we will be discussing. It is expected that you will re-watch these movies. Not only will you discover new details in the films upon re-screening, but you will also have new insights about them in light of the assigned readings and/or previous class discussions.
- I will place a DVD copy of each film that we are viewing together as a class on non-circulating reserve at the Thompson Library. Every computer station in the Thompson has a disc drive that will allow you to watch a DVD. You can either bring your own headphones or borrow a pair at the circulation desk.
- Of course, you are also free to secure your own viewing copy of these films. The streaming platform Disney+ has all the titles in their catalogue. Additionally, many local libraries have lending copies—or can secure ones on request. Finally, both new and used DVDs of all these titles are widely available at both online booksellers and auction sites. Most public libraries have DVD players for patrons to use, but sometimes by appointment only. So, contact your local branch to inquire.
- Given that there are a myriad of ways that you can access the films that we will be discussing, I leave it up to you to decide which one works best for you, your situation, and your needs. That said, please note: it is your responsibility to have watched each of these films for our class sessions. Being unable to locate a copy of the film in time does not excuse you from any assignments or class discussion. So, please plan ahead. To help facilitate this process, our viewing schedule for the semester—as well as the films from which you can chose for your two main graded assignment—is clearly mapped out in the course calendar. Also, of course, if you encounter any difficulty finding a title, please let me know. I'm happy to help.

Course Requirements:
1. regular, on-time attendance
2. active class participation
3. readings completed before class
4. completed assignments

Assignments:
- **Weekly Discussion Questions (50% of grade for the course)**
   - Each week, please bring in 3 typed questions that you would like the class to discuss, explore, and debate. Your questions should be detailed, articulate, and include specific quotations and page references from the assigned readings for that week. Each question ought to be one full paragraph in length, running 4 – 5 sentences. Finally, please format your questions according to APA style.

Your questions can be about any idea raised, issue discussed, or passage read that you found compelling, confusing, infuriating, intriguing, horrifying, fascinating, ridiculous, thrilling, absurd, inspiring, and/or impenetrable. Whatever the specific topic or precise focus of your question, it ought to provoke sustained conversation and even lively debate. Your weekly questions will form the basis for our class discussions each week.

- **Live-Action Assignment (20% of grade for the course): see assignment sheet below for more information**
    - 4 - 5 page typed essay
- **Final Paper (30% of grade of the course): see assignment sheet below for more information**
    - 5 – 7 page typed essay

Grading Scale:

I be using the 4.0 system according to OSU's official scale, which is below:

A = 4.0
A- = 3.7
B+ = 3.3
B = 3.0
B- = 2.3
C+ = 2.7
C = 2.0
C- = 1.3
D+ = 1.7
D = 1.0
D- = 0.3
E = 0.0

Attendance Policy:

- Attendance is required and will be taken at the start of each session. Please be present at every class meeting. We cover important information from the moment that class begins until the minute that it ends. If you come late, leave early, or are absent for the entire session, you will miss out on essential course material. There is simply no substitute for being here.
- You are permitted <u>one</u> unexcused absence without penalty. Each further absence results in the loss of one full letter grade from your final mark for the course (so, for example, an A becomes a B). Your third unexcused absence will result in failure for the course on the basis of attendance. The rationale for this policy is that you have missed too much content to be able to say honestly that you have "taken" the full course. This is especially true since our class only meets once per week.
- Excused Absences: Excused absences require official documentation and include situations like verifiable confining illness, a documented family death, subpoenas, jury duty, military service, and participation in a scheduled activity of an official University organization. Excused absences will not affect your grade provided that sufficient documentation is submitted for an acceptable event and that a make-up assignment is completed. Ask for details regarding the makeup assignment as soon as possible.

- Lateness: Three incidents of tardiness, whether coming in late or leaving class early starting at 5 minutes, equals one absence.
- If you encounter a serious family or personal emergency that interferes with your ability to attend class, please contact the Office of Student Life, which is located 3034 Ohio Union 1739 N. High St. Columbus, OH 43210. Phone: (614) 292-9334. Email: questions@studentlife.osu.edu. Staff members in this office can assist you in a number of ways, including setting up appointments with a counselor, contacting your professors, and/or providing you with advice regarding whether you should carry on with your classes.
- Important note: There are exceptions to these policies, for accommodations related to disabilities and religious services. Please see the information below for more on these issues.

Participation:
Students are expected to engage in lively, meaningful conversation both with me and with their classmates about the course material throughout the semester. Class participation will most commonly take the form of traditional in-class discussions about the assigned texts, but it may also occur via group activities, short in-class writing assignments, and brief oral presentations. By whatever means, class participation must be respectful and display common courtesy. If you are shy in group settings or become more introverted around unfamiliar people, you will need to challenge yourself to operate outside of your comfort zone.

Content Advisory:
Our course will address diverse topics, ideological positions, and social problems. Over the span of the semester, we will engage with issues such as racism, sexism, homophobia, classism, xenophobia, ableism, sexual assault, and transphobia—among others. As a result, you may find some of these materials to be upsetting, challenging, or confrontational. While our classroom will be a safe space, I cannot promise that it will be free of discomfort.

Note on Technology:
If you have a laptop, tablet, smartphone, or iPad, please bring it to class. There will be sessions when we will be incorporating technology into our classroom activities and course discussion, and it will be helpful for you to have your own device. That said, it is expected that during our class discussion and activities you will not be using your technological device to text, email, shop, Facebook or otherwise surf the web. If I see you engaging in these activities, I will ask you to power down your technology when we are not directly using them for classroom purposes. It is also expected that you will have daily access to your OSU email and to the Carmen system, for course communications and the distribution of handouts.

Instructor Feedback and Response Time:
- **Grading and feedback:** For most assignments, you can expect me to return them at our next class session.
- **Email:** I try to respond to student emails by the next business day. That said, unexpected events and even campus emergencies occasionally do arise that delay my ability to reply to non-urgent messages. If you haven't heard back from me within a few business days, don't hesitate to drop a follow-up note.
- **Technical Problems campus email, OSU login, etc:** 614-688-HELP

Book and Reading Policy

Please have read the entire assignment materials prior to the day that we are scheduled to discuss them in class. You are expected to bring your copy of the text with you to class the day that we will be discussing it, as we will be referencing specific passages from the book. Also, whether you buy your books from the bookstore, rent them electronically, or borrow them from a library, please be sure that they are accessible to you for the duration of the semester.

Assignment Submission and Grading Policy

- All written assignments should be typed, double-spaced, and in 12 pt. font using Times New Roman and 1-inch margins. Be sure to proofread and edit. Please use the bibliographic format that is appropriate for that assignment. Finally, please use the most recent version of APA style for citation formatting.
- Mere absence from class that day does not excuse a late assignment. If you are unable to attend class on the day a paper is due, either because of illness or another reason, you need to submit your paper to me as an attachment over email. I always reply to email messages of this nature, usually within 24 hours. If you do not hear back from me within this time frame to let you know that your paper has been received successfully, I did not receive your message. Please write again. It is your responsibility to make sure that your email message and paper submission gets through.
- Also, please note that problems with your computer, email, flashdrive or printer do not constitute valid reasons for turning in a paper late. Back up your work. If you don't have your own computer to back up, you can store your files online in Google docs, or email them to yourself, or you can ask the campus IT folks to show you another means to back them up, such as a Cloud.
- If I do not receive your paper by the end of our scheduled class session that day (which is 6:50pm), it will be considered late.
- All late papers will be marked down one full letter grade: an "A" paper becomes a "B," etc. This policy applies equally to papers that are 10 minutes late as to those that are 10 days late.

OSU Writing Center:

- Many of your assignments, both in this class and in the LCYA program as a whole, will ask you to craft an argument-driven, critical analysis. If it has been some time since you have written an essay of this type or if you don't have much prior experience with evidence-based, thesis-driven writing, you may require more intensive and individualized assistance. If so, I encourage you to visit the OSU Writing Center, which offers services in the following locations: 4114 Smith Laboratory, Thompson Library (First floor, behind the information desk), and 114 Park-Stradley.
- Call 614-688-4291 to find out their operating hours, sign-up procedures and online help options. Also, visit the OSU Writing Center Website here: http://cstw.osu.edu/writingcenter
- The Writing Center can assist with everything from constructing your thesis and integrating quotations from the text to support your claims to organizing your ideas in an effective manner and using the appropriate bibliographic format to cite your references.

Netiquette:

As a member of a community of learners, it is your responsibility to exhibit professional behavior and decorum in all modes of communication. Following the rules of etiquette on the Internet (netiquette) helps improve the readability of your messages, keeps conversations focused, increases trust, and

creates a more positive experience for all participants. Netiquette includes, but is not limited to, the following guidelines:

- Honor people's rights to their opinions; respect the right for people to disagree.
- Be professional; use language that is not considered foul or abusive.
- Respond to peers honestly but thoughtfully, respectfully, and constructively.
- Avoid writing in all caps – it conveys shouting and anger.
- Avoid font styles, colors like yellow and green, and sizes that are difficult to read for accessibility reasons.
- Address the ideas, not the person, when responding to messages or discussions.
- Be careful when using sarcasm or humor – without social cues like facial expressions or body language, a remark meant to be humorous could come across as offensive or hurtful.
- Don't distribute copyrighted materials, such as articles and images (most things online are not licensed as "fair use"). Share links to those materials instead and be sure to properly cite all sources to avoid unintentional plagiarism.

OSU Institutional Policies

Plagiarism and Academic Misconduct

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages (COAM Home)
- *Ten Suggestions for Preserving Academic Integrity (Ten Suggestions)*
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Grievances

According to University Policies, available from the Division of Student Affairs, if you have a problem with this class, "You should seek to resolve a grievance concerning a grade or academic practice by *speaking first with the instructor or professor*. Then, if necessary, with the department chairperson, college dean, and provost, in that order. Specific procedures are outlines in Faculty Rule 3335-7-23, which is available from the Office of Student Life, 208 Ohio Union."

Accessibility Accommodations

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology: This course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor. Carmen (Canvas) accessibility documentation.

Copyright Disclaimer
The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

- **Course Audio and Video Recording**: Video or audio recording of classes without the explicit written permission of the instructor/professor is a violation of the Code of Student Conduct or Students who wish to record their classes must first obtain written permission of the instructor/professor. Otherwise, such recording constitutes a violation of the Code of Student Conduct.
- **Student Generated materials**: Any materials generated by a student(s) is copyrighted. Permission must be obtained to use these materials other than the intended purpose inside the course.
- **Course materials**: These materials are copyrighted and are owned by the author. Copyrights have been secured or they are considered fair use inside/for the course but this does not apply to uses outside of the course.

Religious Accommodations

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief.

Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

Artificial Intelligence and Academic Integrity

All students have important obligations under the [Code of Student Conduct](#) to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

Mental Health Statement

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. **You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org**.

Please note: Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Diversity Statement

The College of Education and Human Ecology affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different, as discrimination on the basis of age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

The College of Education and Human Ecology is committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own

potential. In pursuit of its goal of academic excellence, the College seeks to develop and nurture diversity, believing that it strengthens the organization, stimulates creativity, promotes the exchange of ideas, and enriches the University's community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, gender identity, sexual orientation, ability status, health status, health status, or veteran status.

Statement on Title IX: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

The Office of Diversity and Inclusion provides holistic support for qualifying student parents enrolled at Ohio State. To learn more, contact the "Child Care Access Means Parents in School" (CCAMPIS) Program at 614-247-7092/ lewis.40@osu or visit **odi.osu.edu/ccampis**

Student Resources
Technology:

EHE Tech Help	OSU Tech Support

Academics:

EHE Homepage	EHE Advising
OSU Advising	OSU Library
Dennis Learning Center	EHE Office of Research
OSU Office of Research	

Student Life:

OSU Student Health Services	EHE Undergraduate Student Services
OSU Student Life	OSU Student Advocacy Center
OSU Student Financial Aid	EHE Career Services
OSU Career Counseling and Support Services	OSU Office of Diversity and Inclusion
EHE Office of Diversity, Inclusion, and Community Engagement	

Technology Resources

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at https://ocio.osu.edu/help/hours, and support for urgent issues is available 24x7.

- **Self-Service and Chat support**: http://ocio.osu.edu/selfservice
- **Phone**: 614-688-HELP (4357)
- **Email**: 8help@osu.edu
- **TYY**: 614-688-8743

Calendar

Week 1. Welcome and Introduction

Week 2. Walt Disney: The Man, The Myth, The Megacorporation
Please have read/watched:
Documentary: *Mickey Mouse Monopoly* [available on YouTube]
Henry A. Giroux, Introduction, Chapter 1, and Chapter 3, in *The Mouse That Roared*
Douglas Brode, Introduction, *From Walt to Woodstock* [handout]

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more detailed information)

Week 3. Disney Dynamics: From Business Models to Film Formulas
Please have read/watched:
Janet Wasko, *Understanding Disney*

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more detailed information)

Week 4. Once Upon a Time: Snow White and the Origins of Disney's Fairy Tale Film
Please have read/watched:
Disney's *Snow White and the Seven Dwarfs* (1937)
Maria Tatar, "Introduction" to *Classic Fairy Tales*
Maria Tatar, "Introduction: Snow White," in *Classic Fairy Tales* Brothers Grimm, "Snow White" in *Classic Fairy Tales*
Donald Haase, "Yours, Mine, or Ours?: Perrault, the Brothers Grimm, and the Ownership of Fairy Tales," in *Classic Fairy Tales*
Maria Tatar, "Sex and Violence: The Hard Core of Fairy Tales," in *Classic Fairy Tales* Disney's
Jack Zipes, "Breaking the Disney Spell," in *Classic Fairy Tales*
Kevin Shortsleeve, "The Wonderful World of the Depression: Disney, Despotism, and the 1930s. Or, Why Disney Scares Us," *The Lion and the Unicorn* 28.1 (January 2004): 1 – 30. [handout]

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more detailed information)

Week 5. "Bibbidy, Bobbidi, Boo!": Disney Casts Their Cinematic Magic Spell Again
Please have read/watched:
Charles Perrault, "Cinderella" [available via Google:
        http://www.pitt.edu/~dash/perrault06.html]
Disney's *Cinderella* (1950)
Maria Tatar's critical introduction about Cinderella in *Classic Fairy Tales*
Naomi Wood, "Domesticating Dreams in Walt Disney's *Cinderella*," *The Lion and the Unicorn*, 20. 1 (June 1996): 25 – 49.

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more detailed information)

Week 6. "The Mistress of All Evil": Maleficent and the Rise of the Disney Villain
Please have read/watched:
Charles Perrault, "The Beauty Sleeping in the Woods" [available via Google:
    http://www.pitt.edu/~dash/perrault01.html]
Brothers Grimm, "Little Brier Rose" [available via Google:
        http://www.pitt.edu/~dash/grimm050.html]
Disney's *Sleeping Beauty* (1959)
Maria Tatar. "Show and Tell: Sleeping Beauty as Verbal Icon and Seductive Story." *Marvels & Tales*, 28. 1
    (2014): 142 – 158. [handout]
Sigy George, "How Disney Altered the Original 'Sleeping Beauty.'" *Indian Journal of Social Science and
    Literature*. 2.2 (December 2022): 1 - 6.   [handout]

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more
detailed information)

Week 7. "Under the Sea" and at the Top of the Box Office: The Disney Renaissance
Please have read/watched:
Hans Christian Anderson, "The Little Mermaid" in *Classic Fairy Tales*
Disney's *The Little Mermaid* (1989)
Amanda Putnam, "Mean Ladies: Transgendered Villains in Disney Films," *Diversity in Disney Films:
    Critical Essays on Race, Ethnicity, Gender, Sexuality, and Disability*, Ed. Johnson Cheu, McFarland
    Publishers, 2013, 147 – 162.
Hastings, A. Waller. "Moral Simplification in Disney's *The Little Mermaid*," *The Lion and the Unicorn*, 17.
    1 (June 1993): 83 – 92.

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more
detailed information)

Week 8. "Be Our Guest! Be Our Guest!": The Disney Film and/as Broadway Show
Please have read/watched:
De Beaumont, "Beauty and the Beast," in *Classic Fairy Tales*
Disney's *Beauty and The Beast* (1991)
June Cummins, "Romancing the Plot: The Real Beast of Disney's *Beauty & the Beast*," *Children's
    Literature Association Quarterly* 20.1 (Spring 1995): 22 – 28.
Susan Jeffords, "The Curse of Masculinity: Disney's *Beauty and the Beast*," in *From Mouse to Mermaid:
    The Politics of Film, Gender, and Culture.* Eds. Elizabeth Bell, Lynda Haas, and Laura Sells.
    Indiana UP, 1995. [handout]
Karen Schwartz, Zana Marie Lutfiyya, and Nancy Hansen, "Dopey's Legacy: Stereotypical Portrayals of
    Intellectual Disability in the Classic Animated Films," *Diversity in Disney Films: Critical Essays on
    Race, Ethnicity, Gender, Sexuality, and Disability*, Ed.Johnson Cheu, McFarland Publishers, 2013,
    179 – 194. [handout]

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more
detailed information)

Week 9. Spring break; no class

Week 10. Live-Action Assignment due and class discussion

Week 11. "Hush Up and Look at the Gumbo": Cajun, Creole, and the First Disney Princess of Color
Please have read/watched:
Brothers Grimm, "The Frog King" in *Classic Fairy Tales*
Disney's *The Princess and the Frog* (2009)
Maria Hebert-Leiter, "Disney's Cajun Firefly: Shedding Light on Disney and Americanization," *The
          Journal of Popular Culture*. 47.5 (2014): 968 – 977.
Sarah E. Turner, "Blackness, Bayous, and Gumbo: Encoding and Decoding Race in a Colorblind World," in
          Diversity in Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality, and Disability, Ed.
          Johnson Cheu, McFarland Publishers, 2013, pages 83 – 98. [handout]
Brooks Barnes, "Her Prince Has Come. Critics, Too." *The New York Times*.
          Full-text available here:
          http://www.nytimes.com/2009/05/31/fashion/31disney.html?pagewanted=all

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more
detailed information)

Week 12. "Go. Live Your Dream": Disney Teams Up with Pixar
Please have read/watched:
Brothers Grimm, "Rapunzel" [handout]
Disney's *Tangled* (2010)
Katie Kapurch, "Rapunzel Loves Merida: Melodramatic Expressions of Lesbian Girlhood and Teen
          Romance in *Tangled, Brave*, and Femslash," *The Journal of Lesbian Studies*," 19.4. (2015): 436 –
          453.

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more
detailed information)

Week 13. Letting It Go: *Frozen* and the Future of the Disney Fairy Tale Film
Please have read/watched:
Hans Christian Anderson, "The Snow Queen" [handout]
Disney's *Frozen* (2013)
Eve Benhamou, "Freezing versus Wrecking: Reworking the Superhero Genre in Disney's *Frozen* and
          Wreck-It Ralph," *Animation Practice, Process, & Production*. 4.1. (2014): 13 - 27. [handout]
Anna S. Rogers, "Are Disney Characters 'Frozen' in Stereotypes: An Intersectional Analysis of Frozen,"
          Educational Sciences and Society, 10.2. (2019): 23 – 41. [handout]
Henry Giroux, "Conclusion: Turning the World into a Disney Store," in *The Mouse That Roared*

Assignment due in class: 3 Discussion Questions (see "Assignments" section of syllabus for more
detailed information)

Week 14. Retrospective Week / Catch-Up Week

Week 15. Final Assignment

Professor Michelle Abate
EDUTL 3300 – Disney and Fairy Tales
The Ohio State University

Live-Action Assignment: 4 – 5 page typed response

In recent decades, Disney's animated fairy-tale films—which themselves are adaptations of classic print stories—have been adapted yet again: as live-action movies.

To date, Disney has released the following live-action fairy-tale films, with more in the works for the future:
- *Maleficent* (2014)
- *Cinderella* (2015)
- *Beauty and the Beast* (2017)
- *The Little Mermaid* (2023)
- *Snow White* (2025)

For this Assignment, select ONE of these live-action Disney films, view it, and in a 4 – 5 paged typed response discuss the following issues:
- How does Disney's live-action version of this story compare to the previous animated one that we examined together earlier in the semester? What aspects of the plot, characters, themes, and setting have been changed? What remains the same? What do you think of these differences? How did they impact both your viewing experience—and engagement with the story? (Learning Objective 1.1 and 1.2)
- Along those same lines, what is the relationship between this live-action movie and the original print fairy tale on which it is based? Is the live-action more faithful to the original printed fairy tale, or less so? Is fidelity to the source text important or not? (Learning Objective 1.1 and 1.2)
- How are issues like race, gender, sexuality, ethnicity, religion, disability, and family relationships addressed in the live-action version? How does this treatment differ (if at all) from the original animated version? (Learning Objective 1.2 and 1.3)
- What role do you think the historical time period in which the live-action film was made played in these cinematic decisions? What was happening in the United States and even the world when the live-action film was created and do you think these issues consciously or unconsciously influenced any of the cinematic decisions? (Learning Objective 1.2 and 1.3)
- If you had to choose one cinematic version of this fairy tale by Disney over the other to show to young people, which would you recommend—the live action move or the animated film—and why? What differing messages (if at all) do these two Disney films convey to young people about this specific narrative and the fairy tale tradition as a whole? (Learning Objective 1.4)

Whichever live-action Disney film you chose to spotlight, your written paper ought to begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. Also, please MLA style for your formatting.

While you aren't required to draw on any of our course materials—books, articles, handouts, etc.—you are free to do so.

<u>Please bring a printed hardcopy of your essay on the due day</u>. You will turn this copy in to me. Printing your assignment double-sided to save paper is fine. Our session will be dedicated to discussing the live-action films that you viewed and the critical observations you made about them.

Final Assignment: 5 – 7 page typed response

While we will examine a wide array of animated Disney fairy-tale films this semester, we won't be able to consider all of them. Below are some of Disney's feature-length animated films based on fairy tales that we won't have time to explore together:
- *Pinocchio* (1940)
- *Alice in Wonderland* (1951)
- *Peter Pan* (1953)
- *Aladdin* (1992)
- *Mulan* (1998)
- *The Emperor's New Groove* (2000)

For your Final Assignment, select <u>ONE</u> of these titles and discuss what it adds to our consideration of this phenomenon. Below are some questions to guide your analysis. You need not address all of them. Instead, they are intended to help jump-start your thinking and suggest possible issues for your critique:
- What relationship does this film have to the original printed fairy tale on which it is based? What aspects of the plot, characters, themes, and setting have been changed—and what remains the same? What do you think of these decisions? How did they impact your viewing experience—and engagement with the story? How important is fidelity to the source text? (Learning Objective 1.1)
- How are issues like race, gender, sexuality, ethnicity, religion, and family relationships addressed in the Disney film? How does the treatment of these issues both replicate and revise these issues in the original fairy tale on which it is based?   Likewise, how does it both build on and break from our discussion of these issues in other fairy tales and Disney films throughout the semester? (Learning Objective 1.2 and 1.3)
- How does this Disney adaptation of fairy tale broaden or build on the traits, themes, and characteristics that we have been considering about this phenomenon all semester? What does it add to our conversation? (Learning Objective 1.3 and 1.4)
- Conversely, in what ways does this title expand, challenge, revise, or contradict our consideration of this phenomenon? How is it different? What new issues, areas, or elements does it introduce to this trend?   (Learning Objective 1.3 and 1.4)
- What messages does the Disney film convey to youth audiences about both the themes of this specific story and, by extension, the fairy tale tradition as a whole?
- If you were discussing the fairy tale on which this film was based with young people, would you recommend this film version of it, and why or why not? What differing messages (if at all) do this Disney animation telling of the story convey to young people about both this specific story and the fairy tale tradition as a whole? What do you think children take away from viewing the Disney film, and how does this differ from the fairy tale text on which it is based? (Learning Objective 1.4)
- What role do you think the historical time period in which the film was made played in these cinematic decisions? What was happening in the United States and even the world when the

live-action film was created and do you think these issues consciously or unconsciously influenced any of the cinematic decisions? (Learning Objective 1.3 and 1.4)

Your final assignment should be 5 – 7 typed pages in length. It should begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to draw direct quotations from a minimum of three (3) of the previous materials (primary books, critical articles, theoretical essays, handouts, etc) that we have examined this semester. You are not required to locate any additional outside sources for this assignment, but you are certainly welcome to do so. Finally, your post ought to be in the most recent version of MLA style and include such elements as an interesting title and parenthetical citations.

If you have any questions about the assignment at any point during the semester, please don't hesitate to send me an e-mail and/or come to my office hours. I want to see each of you excel on this assignment, and I am happy to help in any way that I can.

GE Foundation Courses

Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at daly.66@osu.edu or call 614-247-8412.

GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

A. Foundations
Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

B. Specific Goals of Race, Ethnicity, and Gender Diversity

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

B. Specific Goals of Social and Behavioral Sciences

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2: Successful students are able to explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts.

Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of social scientific and behavioral research. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

GE Rationale: Foundations: Historical or Cultural Studies (3 credits)

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy **either** the ELOs for Historical Studies **or** the ELOs for Cultural Studies.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

B. Specific Goals of Historical *or* Cultural Studies

Historical Studies (A) Goal: Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

Expected Learning Outcome 1.1A: Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2A: Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression. Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, and behaviors. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

GE Rationale: Foundations: Writing and Information Literacy (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Writing and Information Literacy, please answer the following questions for each ELO.

Course Subject & Number: _____

A. Foundations
Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

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B. Specific Goals of Writing and Information Literacy
GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context.
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. *(50-700 words)*

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Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? *(50-700 words)*

Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

B. Specific Goals

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

GE Rationale: Foundations: Natural Science (4 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural Sciences, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Natural Science.

B. Specific Goals for Natural Sciences

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2: Successful students are able to identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data. Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of natural scientific discoveries. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural sciences. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Mathematical & Quantitative Reasoning (or Data Analysis).

B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations. Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally.
Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.3: Successful students are able to draw appropriate inferences from data based on quantitative analysis and/or logical reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: _____

Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

December 10, 2024

Dear Members of the Curriculum Committee:

It is with great pleasure that I submit my course, TLED 3300: Walt Disney, the Fairy Tale Tradition, and American Childhood for approval as an online class.

My course went through a review from the Office of Distance Education and Learning Design. Attached is both my Self-review Form and the feedback that I received from Instructional Designer Jessica Henderson.

Below is a breakdown/overview of the changes that I've made to my course materials in light of the process.

First, heeding her advice, I brought my syllabus in closer conformity to the template. I adjusted my font color, type, and size to match the template. I also made sure that the order of information and wording mirrors the sample she sent me more precisely.

That said, there are a few aspects of the template that I was not able to replicate directly. These areas are identified and explained below.

- I use OSU's official grading scale of 4.0 for all my classes, not the 100-point on that is listed on the template.
- Also, I am not able to organize the calendar for the course in the chart provided on the template. There is too much information to convey to students each week and the chart is not a clear and effective means to present this information. The week-by-week list is a better organizational tool, in my opinion. Also, I have found that my students who access course materials on their phones or an iPad find that charts are often not scalable to those devices. Hence, it makes my course materials difficult for them to access and read. This issue is another reason why I don't arrange my course calendar as a chart.
- Along those same lines, I place my course calendar at the end of my syllabi, rather than in the middle. Again, I find that by placing the week-by-week schedule at the end of the document—rather than embedded in the middle of it—makes it easier for students to find it. I also think it is important to group all the course policies together in one place, rather than interrupt them with the calendar. In sum, it makes more sense to me to list all the course practices and institutional policies together, instead of starting them, stopping them, then starting them again.
- Finally, I have offered the information about the main graded assignments for the course earlier on my syllabus than on the template. I find that students are always eager to know this information and, thus, I think it is important to frontload it.

I hope my rationale for these variations from the template makes sense, and that there is some flexibility on these issues.

Next, I also made a variety of substantive changes to my course practices, policies, and assignments in light of her suggestions and feedback.

- To increase my presence in the class, I will work on creating a welcome video for the students.
- Along those same lines, to further enhance my presence in the course, I can also make some of my feedback on their course assignment either audio files or short videos.
- Finally, in light of the suggestion that I vary my assignments and make them more interactive and multimodal, I made changes to my final exam assignment. In addition to writing a more traditional paper, the student can also opt to satisfy this assignment by recording a podcast or uploading a video.

I am very pleased with the changes that I have integrated. I feel like they make my class more interesting, engaging, and effective. I hope you think so as well.

If you have any questions about my course, please don't hesitate to let me know.

Yours,
Michelle

THE OHIO STATE UNIVERSITY

Michelle Ann Abate (*she/her*)
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Department of Teaching and Learning
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TLED 3300
WALT DISNEY, THE FAIRY TALE TRADITION, AND AMERICAN CHILDHOOD
FALL 2025, 3 CREDIT HOURS, U/G

Instructor: Professor Michelle Abate
Email: abate.30@osu.edu
Office Hours: Tuesday, 3pm – 4pm
Mode of Delivery: Asynchronous online
3 credit hours
Course cap: 25 students

Course Information
Course times and location: No required scheduled meetings; course instruction occurs in Carmen
Mode of delivery: 100% online asynchronous

Course Information

Course Description/Rationale
While the adaptation of fairy tales into film has had a powerful impact on children's literature, arguably no entity has been more influential than Walt Disney. An animated adaptation of a classic fairy tale was the first feature-length movie that Disney released—*Snow White and the Seven Dwarfs* in 1937—and this genre remains the company's signature in many ways. For multiple generations of young people in the United States, one of their first and often most memorable experiences with the fairy tale genre is by watching one of Disney's fairy-tale films.

This course will examine the origins, history, and evolution of this phenomenon and the impact that it has on American childhood, the literary tradition of fairy tales, and the history of children's literature. We will wide array of fairy tales from the Anglo-European tradition along with the feature-length animated films that Disney has based on them. What makes these movies so popular across so many generations of young people in the United States? How have these films shaped young people's perception of, and experience with, storytelling? In what ways do these films represent a new development in the long history of the fairy tale tradition and storytelling for young people, and in what ways do they constitute a disruption, challenge, or even break with them?

Whether examining fairy-tale text or Disney film, we will pay careful attention to the representation of gender, race, sexuality, ethnicity, nationality, religion, family relationships, and socio-economic class in these narratives. Additionally, we will consider the role that these fairy-tale films have played in phenomenon that relate to social, cultural, and material aspects of childhood in the United States. These issues range from the success of the Walt Disney theme parks and the emergence of princess culture to the evolution of the art of animation and the growth of merchandising, licensing, and consumerism.

[Type here]

By the end of the semester, students will have a better understanding of how Walt Disney—the individual, the company, and the cultural institution—changed not simply the fairy tale tradition but also the experience of childhood in the United States.

Relation to Other Courses
GE Requirements:
- GEN Foundations: Literary, Visual and Performing Arts
- GEL Category: Literature

Prerequisites: English 1110 or equivalent

Learning Objectives:
After course completion, students will be able to do the following:
1. Articulate a definition of both print fairy tales and Disney's animated fairy tales films based on an awareness of common characteristics and the ways it speaks to the cultural construction of storytelling for both children and adults.
2. Analyze, interpret, and evaluate both fairy tales and Disney's cinematic adaptations of them according to established criteria.
3. Creatively and critically reflect on experiences with fairy tales and Disney.
4. Examine themes in fairy tales and the Disney films based on them relative to human beliefs and behaviors and the social and ethical implications of these themes in people's lives across diverse cultural groups.

General Education Program (GEN)

Foundations GE Requirements: Literary, Visual, and Performing Arts	
Goals	**Expected Learning Outcomes**
	Successful students are able to…
Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.	**1.1** Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
	1.2 Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.
	1.3 Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
	1.4 Evaluate social and ethical implications in literature, visual and performing arts, and design.

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.	**2.1** Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
	2.2 Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

Course Materials
Required Texts [alphabetical by author]:
Henry Giroux (with Grace Pollock). *The Mouse That Roared: Disney and the End of Innocence*. Revised edition. New York: Rowman & Littlefield Publishers, 2010.
Maria Tatar, ed. *Classic Fairy Tales*. New York. W. W. Norton, 2016.
Janet Wasko, *Understanding Disney*. 2nd. Ed. New York: Polity, 2020.

These items will also be placed on closed reserve at the OSU Thompson library.

Required Films that You Will Need to Watch:
Snow White and the Seven Dwarfs (1937)
Cinderella (1950)
Sleeping Beauty (1959)
The Little Mermaid (1989)
Beauty and the Beast (1991)
The Princess and the Frog (2009)
Tangled (2010)
Frozen (2013)
PLUS, one of the following live-action Disney fairy-tale films (your choice):
- *Maleficent* (2014)
- *Cinderella* (2015)
- *Beauty and the Beast* (2017)
- *The Little Mermaid* (2023)
- *Snow White* (2025)

PLUS, one Disney film from this list for your Final Assignment (your choice):
- *Pinocchio* (1940)
- *Alice in Wonderland* (1951)
- *Peter Pan* (1953)
- *Aladdin* (1992)
- *Mulan* (1998)
- *The Emperor's New Groove* (2000)

Bookstore Info:
Given the large number of students who purchase their books online, I did not place an order with a local bookstore. That said, Cover to Cover Bookstore, which is located on 2116 Arlington Ave, Columbus, OH 43221, and specializes in books for young readers, can obtain any of our

books quickly and at competitive prices. Most of the time, they can get a title within two business days. Their phone number is (614) 263-1624.

If you prefer to order your books online, please consider alternatives to the mega-corporation Amazon, such as BetterWorldBooks, Alibris, Powell's, and Book-A-Million. Claire Handscombe has also compiled an excellent list of black-owned bookstores, available here: https://afrotech.com/10-black-owned-online-bookstores-to-support-while-at-home. Finally, Red Planet Books—based in Albuquerque, NM—has an excellent selection of titles, especially by indigenous writers. Here's a link to their online store: https://redplanetbooksncomics.com/

Protocol for Film Screenings:

- Given the widespread popularity of Disney productions, it is likely that you will have already seen some—or even all—of the films that we will be discussing. It is expected that you will re-watch these movies. Not only will you discover new details in the films upon re-screening, but you will also have new insights about them in light of the assigned readings and/or previous class discussions.
- I will place a DVD copy of each film that we are viewing together as a class on non-circulating reserve at the Thompson Library. Every computer station in the Thompson has a disc drive that will allow you to watch a DVD. You can either bring your own headphones or borrow a pair at the circulation desk.
- Of course, you are also free to secure your own viewing copy of these films. The streaming platform Disney+ has all the titles in their catalogue. Additionally, many local libraries have lending copies—or can secure ones on request. Finally, both new and used DVDs of all these titles are widely available at both online booksellers and auction sites. Most public libraries have DVD players for patrons to use, but sometimes by appointment only. So, contact your local branch to inquire.
- Given that there are a myriad of ways that you can access the films that we will be discussing, I leave it up to you to decide which one works best for you, your situation, and your needs. That said, please note: it is your responsibility to have watched each of these films for our class sessions. Being unable to locate a copy of the film in time does not excuse you from any assignments or class discussion. So, please plan ahead. To help facilitate this process, our viewing schedule for the semester—as well as the films from which you can chose for your two main graded assignment—is clearly mapped out in the course calendar. Also, of course, if you encounter any difficulty finding a title, please let me know. I'm happy to help.

Course Requirements:
1. regular, on-time attendance
2. active class participation
3. readings completed before class
4. completed assignments

Assignments:
1. VIRTUAL DISCUSSION POSTS [50% of grade]: Each week during our course, you will have a Virtual Discussion (VD) post due. The posts are in response to a written prompt (see below). <u>Each post should be at least 600 words in length and include direct quotations from all of the assigned readings for that week</u>. Your posts should be written in Microsoft Word or some other word processing software that allows you to spell check and edit before posting to Carmen. To ensure proper formatting, please upload this Word document as an attachment to

Carmen rather than cutting-and-pasting it into the discussion board. Poorly edited documents will incur a grade deduction (see grading rubric below). Posts should also use MLA style rules for citation. For more information on MLA, see here: http://owl.english.purdue.edu/owl/resource/747/02/ Your posts should include an abundance of direct quotations from all of the assigned readings for that week. Both the presence of direct quotations as well as the thoughtfulness with which you use them will factor into the grade that you receive on your post (see grading rubric below). You may not revise and resubmit a VD post that has already been graded.

2. PEER REFLECTION POSTS [30% of grade]: Each week during our course, you will also have a Peer Reflection post due. These posts provide you with an opportunity to enter into a conversation with your peers' ideas. Peer Reflection (PR) posts are your opportunity to question, challenge, modify, expand, and/or disagree with your peers' points as they relate to your argument. PR posts should be at least 300 words in length and must draw on at least three (3) of your peers' posts. They may take the form of questioning, problematizing, and/or modifying your own argument in light of what your peers have said. In your discussion, be sure to name the authors of the posts to which you are referring as well as demonstrate your understanding of their main arguments. Finally, discuss how their ideas have shaped, influenced or modified your thinking. Did they comment on an issue that you hadn't considered? Did they make a point that challenges or contradicts one of your claims? Even if you disagree with a comment made by one of your peers, the tone of your discussion should always remain respectful. Peer Reflections are also posted to Carmen. To ensure proper formatting, please upload the Word document containing your PR response to Carmen rather than cut-and-pasting it into the discussion board.   Your posts should include an abundance of direct quotations from commentaries by your peers with which you are engaging. As with your Virtual Discussion posts, both the presence of direct quotations from the commentaries written by your peers as well as the thoughtfulness with which you use them will factor into the grade that you receive on your post (see grading rubric below). You may not revise and resubmit a PR post that has already been graded.

3. FINAL EXAM ASSIGNMENT [20% of grade]:
          - see the detailed explanation below on the course calendar

Grading Scale:
I be using the 4.0 system according to OSU's official scale, which is below:
A = 4.0
A- = 3.7
B+ = 3.3
B = 3.0
B- = 2.3
C+ = 2.7
C = 2.0
C- = 1.3
D+ = 1.7
D = 1.0
D- = 0.3
E = 0.0

Important Note about Grading: Your posts will receive a grade out of 4 possible points, which reflects OSU's 4-point grading scale. So, a post that receives 4 points has been given a 4.0 grade or an "A." Similarly, if a post receives 3.7 points (out of 4), then it has a grade of "A-" A post that receives 3.3 points has a grade of "B+." I have set up Carmen to display all your grades as letter grades reflecting the OSU 4.0 scale. But I explain this here in case there's any glitches with the gradebook system and, thus, confusion about how assignment points related to course grades.

Grading Rubric for Virtual Discussion and Peer Reflection Posts:

- **A:** A great post: is creative and surprising with ideas that move way beyond the obvious/literal/typical while still clearly growing out of class conversations and adheres to the prompt; is organized and coherent with very few mechanical errors; uses an abundance of direct quotations that are cited, text-based forms of evidence from the texts under consideration--the general (paraphrasing) and the specific (quotations)--to directly support points; directly and thoroughly explores ideas; meets or exceeds page minimum requirement.
- **B:** A good post: reflects good ideas that move beyond the obvious and literal while still clearly growing out of class conversations and adheres to the prompt; is an organized, coherent essay with no distracting mechanical errors; uses text based evidence to support points, though perhaps more generally and/or less effectively than A-rated post; directly explores ideas; meets or exceeds page minimum requirement.
- **C:** An average post: is one in which ideas hardly move beyond the obvious or literal; the writer might demonstrate a general misunderstanding or misuse of course concepts, the prompt, and/or the book itself; the post meanders rather than gets right to the argument; the writer satisfies the minimum page requirement, but overlooks essential points that shouldn't be ignored; the post does not adhere to MLA standards.
- **D**: A below-average post. It is missing a main point or argument, it ignores or does not engage the intended audience, it is fraught with mechanical and grammatical errors, and/or does not indicate much thought, and/or is clearly working in a vacuum. A post that is noticeably (but not considerably) shorter than the assigned length or does not make a discernible point is also a D-level post.
- **F or E**: A failing or unsatisfactory post: No credit will be earned if the post is missing or fails to meet the minimum required length; does not adhere to the prompt; is merely summary; is so poorly edited the document is hard to read; does not contain direct quotes from the assigned readings. Likewise, posts that contain vulgarity, profanity, offensive terminology, or language that belies insensitivity to issues of race, class, gender, sexual orientation, etc. will also not receive credit.

Format for Virtual Discussion and Peer Reflection Posts:

It is expected that your posts will include language that reflects course conversations and that it will also include an abundance of direct quotations from the text(s) under consideration to support your claims. Posts should use MLA rules for in-text citations but should be formatted like this:

Your Name
Post #
Word Count: XXX

<div align="center">Interesting and Informative Title of Your Post</div>

The body of your text should be here, regular indented paragraphs with no spaces between paragraphs. Also, remember to double space your document. All cited info should be MLA style, "And should look like this" (Abate 7).

Your posts all also need to contain a comprehensive Works Cited page at the end.

Some elements to avoid in your posts (unless the prompt explicitly asks for it):
1. Summary for summary's sake (retelling plot)
2. Evaluation ("This book is great because...")
3. Opinion ("I believe/I think/I feel...")
4. Moral Judgments ("That character should have been punished more because...")
5. Authorial Intention ("The author didn't expect her novel to be read by college students, thus...")
6. Speculating About Events that the Text Cannot Support ("The reason she acts that way is because she probably wasn't read to as a child.")
7. Appropriateness ("The book shows teens drinking, which is not appropriate behavior, so...")
8. Generalizations ("The novel is too complicated for teens" or "Boys will be boys" or "Teens are self-centered.")

Policies for Virtual Discussion and Peer Reflection Posts:
• 	The Virtual Discussion, Peer Reflection, and Final Exam posts that you will be composing throughout the semester are designed to be cumulative: they are intended to build on discussions that we have had previously and increase in intellectual depth and critical complexity as our course progresses. Consequently, there is submission window for posting all of your assignments. The window is roughly one week long and it opens a few days before the assignment is due; likewise, it closes a few days after the due date has passed.
• 	Late Posts: The submission window for both Virtual Discussion and Peer Reflection posts is open for one week. Virtual Discussion and Peer Reflection posts that are submitted after the due date but still during the submission window will receive one full letter grade reduction. This applies equally to posted that are 2 minutes late as to those that are 2 days late. After the submission window closes, however, late VD posts and PR posts will no longer be accepted. Late Final Exam posts will also not be accepted.
• 	I generally check the CarmenCanvas site as well as my OSU email quite regularly. That said, I will not be online 24/7. You can generally expect a response from me both to emails and to course posts by the end of next business day. That said, unexpected events and even campus emergencies do occasionally arise that delay my ability to reply to non-urgent messages. If you haven't heard back from me within a few business days, don't hesitate to drop me a reminder email.
• 	Technology Competencies: It is expected that students enrolled in this course have basic computing skills that include using Microsoft Word to write posts, access online materials, navigate the CarmenCanvas website, and correspond by email. Knowledge of the use of technology-supported multimedia, such as PowerPoint and other audio/video resources, is a plus. PLEASE NOTE: CarmenCanvas is linked to your OSU email address.
• 	In addition to checking our CarmenCanvas site often, please check your OSU email regularly (at least once per day) so as not to miss important course correspondence. I will keep in touch with students—both as a group and individually—largely through email.
• 	Finally, I expect your Virtual Discussion, Peer Reflection, and Final Exam posts to be respectful and to display common courtesy. They should be free of vulgarity, profanity and offensive comments regarding issues of race, class, gender, sexual orientation, religion, etc. If

your comments are rude, demeaning, bullying, insensitive, crass, hurtful, or cruel (to the professor or other students) you will fail that week's posting assignment.

Important note regarding all assignment posts: For all assignments throughout the semester, it is the student's responsibility to ensure both that they have posted the file to the correct area on CarmenCanvas and that the document can be opened and read. To ensure that you do not lose any points to a technical issue of this nature, I strongly encourage you to double-check these details whenever you post an assignment. Late penalties will apply to assignments that have to be reposted after the due date to remedy these problems.

Content Advisory:
Our course will address diverse topics, ideological positions, and social problems. Over the span of the semester, we will engage with issues such as racism, sexism, homophobia, classism, xenophobia, ableism, sexual assault, and transphobia—among others. As a result, you may find some of these materials to be challenging. While our classroom will be a safe space for discussion, I cannot promise that it will be free of discomfort.

OSU Writing Center:
- All of your assignments for this course will ask you to craft an argument-driven, critical analysis of a literary text. If it has been some time since you have written material of this type or if you don't have much prior experience with evidence-based, thesis-driven writing, you may require more intensive and individualized assistance. If so, I encourage you to visit the OSU Writing Center, which offers services in the following locations: 4114 Smith Laboratory, Thompson Library (First floor, behind the information desk), and 114 Park-Stradley.
- Call 614-688-4291 to find out their operating hours, sign-up procedures and online help options. Also, visit the OSU Writing Center Website here: http://cstw.osu.edu/writingcenter
- The Writing Center can assist with everything from constructing your thesis and integrating quotations from the text to support your claims to organizing your ideas in an effective manner and using MLA style to cite your references.

Course Policies
Communication Guidelines
As a member of a community of learners, it is your responsibility to exhibit professional behavior and decorum in all modes of communication. The following communication and discussion guidelines help improve the readability of your messages, keeps conversations focused, increases trust, and creates a more positive experience for all participants.

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Be professional and do not use language that is considered foul or abusive. Be careful when using sarcasm or humor, a remark meant to be humorous could come across as offensive or hurtful especially in written form.

- **Respectful dialogue:** Respond to peers honestly but thoughtfully, respectfully, and constructively. Address the ideas, not the person, when responding to others. Honor people's rights to their opinions; respect the right for people to disagree.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics. Avoid writing in all caps as it can convey shouting and anger. Avoid font styles, colors like yellow and green, and sizes that are difficult to read for accessibility reasons.

- **Citing your sources**: When we have written academic discussions, please cite your sources to back up what you say. When citing course materials, like the textbook or other readings, list at least the title and page numbers. For online sources, include a link. Do not distribute copyrighted materials, such as articles and images. Share links to those materials instead to avoid unintentionally violating copyright.

- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into our online discussion.

The university's official mode of communication is via university email. Students should use their buckeyemail when emailing their professor, and faculty will use their OSU email when emailing students.

Response Times: I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call **614-688-HELP** or use 8help@osu.edu at any time if you have a technical problem.
- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **E-mail:** I will reply to e-mails within **24 hours on school days**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

Technology
For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at https://ocio.osu.edu/help/hours, and support for urgent issues is available 24x7.
- **Self-Service and Chat support**: http://ocio.osu.edu/selfservice
- **Phone**: 614-688-HELP (4357)
- **Email**: 8help@osu.edu
- **TYY**: 614-688-8743

Baseline technical skills necessary for online/hybrid courses: [adjust the following to align with your course expectations]
- Basic computer and web-browsing skills
- Navigating Carmen (Canvas)

Technology necessary for this course:
- [insert tech skills required for this course, such as recording and uploading a video, using discussion board, using CarmenConnect or video chat, creating a slide presentation, etc. and any software/hardware necessary]

Student Resources
Technology:
EHE Tech Help   OSU Tech Support

Academics:

EHE Homepage   EHE Advising
OSU Advising   OSU Library
Dennis Learning Center   EHE Office of Research
OSU Office of Research

Student Life:
OSU Student Health Services   EHE Undergraduate Student Services
OSU Student Life   OSU Student Advocacy Center
OSU Student Financial Aid   EHE Career Services
OSU Career Counseling and Support Services   OSU Office of Diversity and Inclusion
EHE Office of Diversity, Inclusion, and Community
Engagement

Institutional Policies

Academic Integrity

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. Other sources of information on academic misconduct (integrity) to which you can refer include:
- The Committee on Academic Misconduct web pages (COAM Home)
- *Ten Suggestions for Preserving Academic Integrity (Ten Suggestions)*
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

[Adjust the following statement to align with your inclusion of course-specific academic integrity policies listed under the *Course Policies* header above] See **Course Assignments and Academic Integrity**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

Artificial Intelligence and Academic Integrity

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

[The above policy contains recommended language, please edit or adjust to meet course and instructor specific needs]

Accessibility Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services (SLDS). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. *In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services.* **SLDS contact information:** slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

This course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor. Carmen (Canvas) accessibility documentation.

Accessibility of course technology

This course may use approved EHE digital technologies such as Hypothesis, H5P, and ThingLink as a part of course requirements. If you encounter an issue with access to these tools, please contact your instructor at their OSU email address and EHE-Accessibility@osu.edu. Accommodation and assistance will be arranged for you to complete any work required with this tool free of penalty

Grievances

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Off-Campus Field Experiences

[If applicable, describe the nature of and provisions made for off-campus field experience in terms of the following: (1) Collaboration between OSU and school partners; (2) Evidence of attainment of field experience objectives]

Copyright Disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

- **Course Audio and Video Recording**: Video or audio recording of classes without the explicit written permission of the instructor/professor is a violation of the Code of Student Conduct or Students who wish to record their classes must first obtain written permission of the instructor/professor. Otherwise, such recording constitutes a violation of the Code of Student Conduct.
- **Student Generated materials**: Any materials generated by a student(s) is copyrighted. Permission must be obtained to use these materials other than the intended purpose inside the course.
- **Course materials**: These materials are copyrighted and are owned by the author. Copyrights have been secured or they are considered fair use inside/for the course but this does not apply to uses outside of the course.

Mental Health Statement

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.

If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th floor of the Younkin Success Center and 10th floor of Lincoln Tower. **You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.**

[optional] **Content Warning**: Some content in this course may involve media that may elicit a traumatic response in some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a confidential Sexual Violence Advocate 614-267-7020, or Counseling and Consultation Services at 614-292-5766 and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

Diversity Statement

The College of Education and Human Ecology affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different, as discrimination on the basis of age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

The College of Education and Human Ecology is committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the College seeks to develop and nurture diversity, believing that it strengthens the organization, stimulates creativity, promotes the exchange of ideas, and enriches the University's community on the basis of race, religion, color, sex, age, national origin or ancestry,

marital status, parental status, gender identity, sexual orientation, ability status, health status, mental health status, or veteran status.

Statement on Title IX: Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

The Office of Diversity and Inclusion provides holistic support for qualifying student parents enrolled at Ohio State. To learn more, contact the "Child Care Access Means Parents in School" (CCAMPIS) Program at 614-247-7092/ lewis.40@osu or visit **odi.osu.edu/ccampis**

Religious Accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the Office of Institutional Equity.

Weather or other short-term closing

Unless otherwise announced by the university, online or distance-learning classes will occur as scheduled. Please visit the Weather or Other Short-Term Closings website to learn more about preparing for potential closings and planning ahead for winter weather.

Course Calendar

Pease NOTE: All calendar dates and clock times are local to Columbus, OH.

Also, the schedule below is subject to change based on course and participant needs. Any changes in schedule will be posted in Carmen (or in class).

Week 1. Welcome and Introduction

Week 2. Walt Disney: The Man, The Myth, The Megacorporation
Please have read/watched:
Documentary: *Mickey Mouse Monopoly* [available on YouTube]
Henry A. Giroux, Introduction, Chapter 1, and Chapter 3, in *The Mouse That Roared*
Douglas Brode, Introduction, *From Walt to Woodstock* [handout]

Virtual Discussion Prompt #1: For our class session this week, you examined a great deal of material about the origins, evolution, and history of the Walt Disney Company. What surprised you most in these selections? What area or aspect of these discussions did you find interesting or unexpected—if anything? Did the materials address any topics or issues that you hadn't considered before? Likewise, did they make any points that you either enthusiastically agreed with or emphatically disagreed with?

Virtual Discussion post due by 11:59pm on Tuesday, August 26.
Peer Reflection post due by 11:59pm on Thursday, August 28.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 3. Disney Dynamics: From Business Models to Film Formulas
Please have read/watched:
Janet Wasko, *Understanding Disney*

Virtual Discussion Prompt #2: Janet Wasko's book, *Understanding Disney*, offers a very detailed analysis of the business side of the Walt Disney Company, from its origins as a small family-owned animation studio into a multi-billion dollar global conglomerate. The topic for this week's VD prompt takes its cue from the title of Wasko's book. For your VD assignment, discuss what you now understand better about Disney—the man, the company, the cultural icon—from reading her analysis. Does understanding the financial context of Disney impact any previous ideas that you held about the Disney Company's creative content that you have experienced in the past? If so, how?

Virtual Discussion post due by 11:59pm on Tuesday, September 2.
Peer Reflection post due by 11:59pm on Thursday, September 4.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 4. Once Upon a Time: Snow White and the Origins of Disney's Fairy Tale Film
Please have read/watched:
Disney's *Snow White and the Seven Dwarfs* (1937)
Maria Tatar, "Introduction" to *Classic Fairy Tales*

Maria Tatar, "Introduction: Snow White," in *Classic Fairy Tales* Brothers Grimm, "Snow White" in
        Classic Fairy Tales
Donald Haase, "Yours, Mine, or Ours?: Perrault, the Brothers Grimm, and the Ownership of
        Fairy Tales," in *Classic Fairy Tales*
Maria Tatar, "Sex and Violence: The Hard Core of Fairy Tales," in *Classic Fairy Tales* Disney's
Jack Zipes, "Breaking the Disney Spell," in *Classic Fairy Tales*
Kevin Shortsleeve, "The Wonderful World of the Depression: Disney, Despotism, and the
        1930s. Or, Why Disney Scares Us," *The Lion and the Unicorn* 28.1 (January 2004): 1 –
        30. [handout]

Virtual Discussion Prompt #3: *Snow White and the Seven Dwarfs* was Walt Disney's first
feature-length animated film. It is the movie that started both Disney's foray into mainstream
Hollywood cinema and also its tradition of basing movies on classic fairy tales. Given the
historical significance of *Snow White and Seven Dwarfs*, our course begins with it. That said,
this film was released in the 1930s—almost 100 years ago. *Snow White and the Seven Dwarfs*
is a classic film, but does it feel dated—and even outdated? What was your experience or
reaction watching this movie from the 1930s in the twenty-first century? What messages about
the film still resonate with audiences in general and young people in particular today? What
aspects of the film strike you as being from—and even speaking to—a different audience living
during a different era?

Virtual Discussion post due by 11:59pm on Tuesday, September 9.
Peer Reflection post due by 11:59pm on Thursday, September 11.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 5. "Bibbidy, Bobbidi, Boo!": Disney Casts Their Cinematic Magic Spell Again
Please have read/watched:
Charles Perrault, "Cinderella" [available via Google:
        http://www.pitt.edu/~dash/perrault06.html]
Disney's *Cinderella* (1950)
Maria Tatar's critical introduction about Cinderella in *Classic Fairy Tales*
Naomi Wood, "Domesticating Dreams in Walt Disney's *Cinderella*," *The Lion and the Unicorn*,
        20. 1 (June 1996): 25 – 49.

Virtual Discussion Prompt #4: The animal characters that appear in this film—Lucifer the cat,
Bruno the Bloodhound, the mice Jaq and Gus, and Major the Prince's horse—play arguably as
significant a role in both the plot of *Cinderella* and the film's popularity.
For your VD assignment this week, discuss the place and purpose of animal characters in
Disney's *Cinderella*. What function do these figures serve? How would you have felt about
them and the roles that they played if they had been humans? Why do they add or contribute to
the movie? How do they influence or impact the film's human characters: Cinderella, Lady
Tremaine, the Fairy Godmother, etc?

Virtual Discussion post due by 11:59pm on Tuesday, September 16.
Peer Reflection post due by 11:59pm on Thursday, September 18.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 6. "The Mistress of All Evil": Maleficent and the Rise of the Disney Villain

Please have read/watched:

Charles Perrault, "The Beauty Sleeping in the Woods" [available via Google:
    http://www.pitt.edu/~dash/perrault01.html]

Brothers Grimm, "Little Brier Rose" [available via Google:
    http://www.pitt.edu/~dash/grimm050.html]

Disney's *Sleeping Beauty* (1959)

Elizabeth Bell, "Somatexts at the Disney Shop: Constructing the Pentimentos of Women's
    Animated Bodies," in *From Mouse to Mermaid* [handout]

Virtual Discussion Prompt #5: There are many factors which made *Sleeping Beauty* so successful when it was first released in 1959 and have caused it to remain a classic film today, ranging from the stunning animation to the compelling storyline. Another equally important element in the movie's popularity is its villain. Maleficent is one of Disney's most well-known and beloved antagonists. What is it about this character that makes her evil nature so satisfying, so pleasing, and even so enjoyable? How does she compare to her counterpart in Perrault's fairy tale? In sum, what personal, psychological, aesthetic, and literary factors make the bad character in Disney's *Sleeping Beauty* so very good?

Virtual Discussion post due by 11:59pm on Tuesday, September 23.
Peer Reflection post due by 11:59pm on Thursday, September 25.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 7. "Under the Sea" and at the Top of the Box Office: The Disney Renaissance

Please have read/watched:

Hans Christian Anderson, "The Little Mermaid" in *Classic Fairy Tales*

Disney's *The Little Mermaid* (1989)

Michelle Ann Abate, "NosferatUrsula: The Little Mermaid and Vampirism," *The Journal of
    Popular Culture*, 54.1 (2021): 165 – 184.

Amanda Putnam, "Mean Ladies: Transgendered Villains in Disney Films," *Diversity in Disney
    Films: Critical Essays on Race, Ethnicity, Gender, Sexuality, and Disability*, Ed. Johnson
    Cheu, McFarland Publishers, 2013, 147 – 162.

Hastings, A. Waller. "Moral Simplification in Disney's *The Little Mermaid*," *The Lion and the
    Unicorn*, 17. 1 (June 1993): 83 – 92.

Virtual Discussion Prompt #6: I have been directing much of the discussion thus far—also, you've read my thoughts on *The Little Mermaid* in general and Ursula in particular. Therefore, for this post, I'd like to borrow the theme from one of my favorite series of books when I was young and invite you to "Choose Your Own Adventure." Please compose your own discussion prompt about the materials that you read for this session. State your chosen issue clearly at the start of your post, and then discuss it.

Virtual Discussion post due by 11:59pm on Tuesday, September 30.
Peer Reflection post due by 11:59pm on Thursday, October 2.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 8. "Be Our Guest! Be Our Guest!": The Disney Film and/as Broadway Show

Please have read/watched:

De Beaumont, "Beauty and the Beast," in *Classic Fairy Tales* Disney's *Beauty and the Beast* (1991)

June Cummins, "Romancing the Plot: The Real Beast of Disney's *Beauty & the Beast*,"
        Children's Literature Association Quarterly 20.1 (Spring 1995): 22 – 28.

Susan Jeffords, "The Curse of Masculinity: Disney's *Beauty and the Beast*," in *From
        Mouse to Mermaid*

Karen Schwartz, Zana Marie Lutfiyya, and Nancy Hansen, "Dopey's Legacy: Stereotypical
        Portrayals of Intellectual Disability in the Classic Animated Films," *Diversity in
        Disney Films: Critical Essays on Race, Ethnicity, Gender, Sexuality, and Disability*,
        Ed. Johnson Cheu, McFarland Publishers, 2013, 179 – 194. [handout]

Virtual Discussion Prompt #7: While all the Disney animated fairy-tale films that we've examined thus far this semester has been successful, *Beauty and the Beast* reached a new echelon. The movie was made for roughly $25 million and, during its box office run in 1991, it took in over $145 million domestically and more than $420 million globally. (Note: this figure does not include any of the later video sales, movie rentals, or merchandising.). *Beauty and the Beast* also received a whole new level of critical acclaim. The film was nominated for an astonishing six Academy Awards: Best Song for "Be Our Guest," Best Song for "Beauty and the Beast," Best Song for "Belle," Best Original Score, Best Sound, and Best Picture. It was the first feature-length animated film to be considered for Best Picture. While *Beauty and the Beast* lost that category (*Silence of the Lambs* won Best Picture in 1991), it took home two Oscars: Best Song for "Beauty and the Beast" and Best Original Score.

　　　　Beauty and the Beast has been as controversial as it has been successful. Both during its initial release and into the present day, critics—including one featured in the documentary *Mickey Mouse Monopoly* that you viewed at the start of our course—have raised concerns about the dynamics of Belle's relationship with the Beast. Gaston is the official villain of the 1991 film, but the Beast's treatment of Belle and her father in the first half of the movie has been viewed as abusive. After all, the Beast has an explosive temper: he yells, screams, threatens, growls, roars, slams doors, throws objects, and even breaks items. Moreover, Beast keeps first Belle's father and then Belle prisoner in his home, even withholding food at one point to punish/control her. While this behavior is clearly presented as negative, the overall message of the movie is far different. The plot of *Beauty and the Beast* suggests that there is a kind, loving, and misunderstood prince lurking behind the Beast's behavior and, if Belle can show him enough patience, love, and understanding, she can bring this side of his personality out. Indeed, this is exactly what happens in the movie. Critics have raised concerns about the message *Beauty and the Beast* sends to its young viewers about domestic abuse and relationship violence.

　　　　What was your reaction or response to seeing the Beast's behavior in general and his treatment of Belle and her father in the first half of the film? If you saw the movie before as a child, did your perception or reaction to these scenes change?

Virtual Discussion post due by 11:59pm on Tuesday, October 14.
Peer Reflection post due by 11:59pm on Thursday, October 16.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 9. Autumn break; no class

Week 10. Live-Action Disney Fairy-Tale Films
Virtual Discussion Prompt #8:
In recent decades, Disney's animated fairy-tale films—which themselves are adaptations of the classic print stories—have been adapted yet again: as live-action movies.

To date, Disney has released the following live-action fairy-tale films, with more in the works for the future:
- *Maleficent* (2014)
- *Cinderella* (2015)
- *Beauty and the Beast* (2017)
- *The Little Mermaid* (2023)
- *Snow White* (2025)

For your VD assignment this week, select <u>one</u> of these live-action Disney films, view it, and discuss the following issues:
- How does Disney's live-action version of this story compare to the previous animated one that we examined together earlier in the semester? What aspects of the plot, characters, setting, and visuals have been changed? What remains the same? What do you think of these decisions? How did they impact your viewing experience—and engagement with the story?
- Along those same lines, what is the relationship between this live-action movie and the original print fairy tale on which it is based? Is the live-action more faithful to the original printed fairy tale, or less so? Is fidelity to the source text important or not?
- Is the live action movie an "improvement" over the animated one? Is it "better" or "worse?" What are your criteria for determining or defining the film's success and its shortcomings?
- Did you enjoy viewing the live-action version of the fairy tale? Was the movie engaging, engrossing, enjoyable, and even fun? Or, was watching it dull, tedious, annoying, taxing, or frustrating?
- How are issues like race, gender, sexuality, ethnicity, religion, and family relationships addressed in the live-action version? How does this treatment differ (if at all) from the original animated version?
- What role do you think the historical time period in which the live-action film was made played in these cinematic decisions? What was happening in the United States and even the world when the live-action film was created and do you think these issues consciously or unconsciously influenced any of the cinematic decisions?
- If you had to choose one cinematic version of this fairy tale by Disney over the other, which would you recommend: the live action move or the animated film—and why?

Whichever live-action Disney film you chose to spotlight, your response ought to begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. Also, please MLA style for your formatting.

While you aren't required to draw on any of our course materials—books, articles, handouts, etc.—you are free to do so.

Virtual Discussion post due by 11:59pm on Tuesday, October 21.
Peer Reflection post due by 11:59pm on Thursday, October 23.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 11. "Hush Up and Look at the Gumbo": Cajun, Creole, and the First Disney Princess of Color

Please have read/watched:
Brothers Grimm, "The Frog King" in *Classic Fairy Tales*
Disney's *The Princess and the Frog* (2009)
Maria Hebert-Leiter, "Disney's Cajun Firefly: Shedding Light on Disney and Americanization,"
        The Journal of Popular Culture. 47.5 (2014): 968 – 977. [handout]
Sarah E. Turner, "Blackness, Bayous, and Gumbo: Encoding and Decoding Race in a
        Colorblind World," in *Diversity in Disney Films: Critical Essays on Race, Ethnicity,
        Gender, Sexuality, and Disability*, Ed. Johnson Cheu, McFarland Publishers, 2013,
        pages 83 – 98. [handout]
Brooks Barnes, "Her Prince Has Come. Critics Too." *The New York Times*.
        Full-text available here:
        http://www.nytimes.com/2009/05/31/fashion/31disney.html?pagewanted=all

Virtual Discussion Prompt #9: The supplemental materials that you read for today raise a number of very compelling and important issues about *The Princess and the Frog*, including the choice of setting, the issue of cultural authenticity, and the use of anthropomorphized animal characters. For your VD assignment this week, I'd like to raise one additional topic: the presentation of Charlotte La Bouff. Tiana's longtime friend looks and acts like a stereotypical Disney princess in many ways. First and foremost, Charlotte is ultra feminine: she loves the color pink, adores fancy dresses, and even owns tiaras. Additionally, echoing the longstanding racial and ethnic composition of Disney's princesses, Charlotte is white, has blonde hair, and hails from a wealthy and powerful family. (Charlotte's childhood bedroom looks like the princess section of a Disney store exploded in there. Yikes.). Finally, Charlotte is totally boy-crazy. From the start of the film, she is tremendously eager to find and marry her prince.
        All that said, Charlotte's role in *The Princess and the Frog* is far different from the Disney princess characters that she resembles and recalls. Her function in the film is primarily one of comic relief. Charlotte's ultra-feminine nature, boy-crazy personality, and eager desire to find a husband is so over-the-top that it is not simply humorous but even ridiculous. Charlotte is not admirable, she is laughable (though she remains a likeable character).
        In *The Princess and the Frog*, is Disney satirizing its own long history of princess films in general and presentation of young female characters in particular? What would it mean to see Charlotte in this way? How would this reading change your engagement with the movie, its characters, and plot, along with its place or significance in the canon of Disney fairy-tale films?

Virtual Discussion post due by 11:59pm on Tuesday, October 28.
Peer Reflection post due by 11:59pm on Thursday, October 30.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 12. "Go. Live Your Dream": Disney Teams Up with Pixar

Please have read/watched:
Brothers Grimm, "Rapunzel" [handout]
Disney's *Tangled* (2010)
Katie Kapurch, "Rapunzel Loves Merida: Melodramatic Expressions of Lesbian Girlhood and
        Teen Romance in *Tangled, Brave*, and Femslash," The Journal of Lesbian Studies,"
        19.4. (2015): 436 – 453.

Virtual Discussion Prompt #10: Choose You Own Adventure. Please compose your own
discussion prompt about the materials that you read for this session. <u>State this issue clearly at
the start of your post</u>, and then discuss it.

Virtual Discussion post due by 11:59pm on Tuesday, November 4.
Peer Reflection post due by 11:59pm on Thursday, November 6.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 13. Letting It Go: *Frozen* and the Future of the Disney Fairy Tale Film
Please have read/watched:
Hans Christian Anderson, "The Snow Queen" [handout]
Disney's *Frozen* (2013)
Eve Benhamou, "Freezing versus Wrecking: Reworking the Superhero Genre in Disney's
        Frozen and *Wreck-It Ralph*," *Animation Practice, Process, & Production*. 4.1. (2014): 13
        - 27. [handout]
Anna S. Rogers, "Are Disney Characters 'Frozen' in Stereotypes: An Intersectional Analysis of
        Frozen," *Educational Sciences and Society*, 10.2. (2019): 23 – 41. [handout]
Henry Giroux, "Conclusion: Turning the World into a Disney Store," in *The Mouse That Roared*

Virtual Discussion Prompt #11: I'm guessing that you have some thoughts about both *Frozen*
and the materials that you examined for this week. So, I'm going to make this VD post another
Choose Your Own Adventure. Please compose your own discussion prompt about Disney's
Frozen and the materials that accompany it that your examined for this session. <u>State this issue
clearly at the start of your post</u>, and then discuss it.

Virtual Discussion post due by 11:59pm on Tuesday, November 11.
Peer Reflection post due by 11:59pm on Thursday, November 13.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 14. Retrospective Week
Virtual Discussion Prompt #12: Over the past few months, you've read a great deal of both
young adult literature and critical analysis about it. As our course draws to a close, I'd like you
to reflect on these readings along with you your reactions to them. As you may recall, we began
our semester with a prompt along these lines and, as our semester nears its end, I'd like to wrap
it up with a similar discussion as well. To that end, for your VD assignment this week, please
respond to the following questions, either one-by-one or as a free-flowing discussion:
- How has your view of YA literature changed over the semester?
- What surprised you most about the books that you've read?
- Which title was your favorite, and why?

- Which book did you like the least, and why?
- What area or aspect of our course did you find the most interesting or compelling?
- Did the readings address any topics or issues that you hadn't considered before?
- If you had to describe or explain YA literature to a friend, roommate, or family member who didn't know anything about it, what would you say?

Virtual Discussion post due by 11:59pm on Tuesday, November 18.
Peer Reflection post due by 11:59pm on Thursday, November 20.

Reminder: All calendar dates and clock times are local to Columbus, OH.

Week 15. Final Exam Post: Choose Your Own Adventure
While we will examine a wide array of animated Disney fairy-tale films this semester, we won't be able to consider all of them. Below are some of Disney's feature-length animated films based on fairy tales that we won't have time to explore together:
- *Pinocchio* (1940)
- *Alice in Wonderland* (1951)
- *Peter Pan* (1953)
- *Aladdin* (1992)
- *Mulan* (1998)
- *The Emperor's New Groove* (2000)

For your Final Exam Assignment, select ONE of these titles and discuss what it adds to our consideration of this phenomenon. Below are some questions to guide for your analysis:
- What relationship does this film have to the original printed fairy tale on which it is based? What aspects of the plot, characters, and setting have been changed—and what remains the same? What do you think of these editorial decisions? How did they impact your viewing experience—and engagement with the story? How important is fidelity to the source text?
- How are issues like race, gender, sexuality, ethnicity, religion, and family relationships addressed in the Disney film? How does the treatment of these issues both replicate and revise these issues in the original fairy tale on which it is based?
- What role do you think the historical time period in which the live-action film was made played in these cinematic decisions? What was happening in the United States and even the world when the live-action film was created and do you think these issues consciously or unconsciously influenced any of the cinematic decisions?
- How does this Disney adaptation of fairy tale echoes and build on the traits, themes, and characteristics that we have been considering? What does it add to our conversation about this phenomenon?
- Conversely, in what ways does this title expand, challenge, or broaden our consideration of this phenomenon? How is it different? What new issues, areas, or elements does it introduce to this trend?
- How are issues like race, gender, sexuality, ethnicity, religion, and family relationships addressed in the live-action version? How does this treatment differ (if at all) from the original animated version?
- What role do you think the historical time period in which the live-action film was made played in these cinematic decisions? What was happening in the United States and even the world when the live-action film was created and do you think these issues consciously or unconsciously influenced any of the cinematic decisions?

Your Final Exam Assignment can be submitted in three different forms:

1. It can be a more traditional or conventional written response, akin to what you have done all semester for your VD and PR assignments. Your written final exam response ought to be 1500 words minimum in length. It should begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to draw <u>direct quotations from a minimum of three (3) of the previous materials (primary books, critical articles, theoretical essays) that we have examined this semester</u>. You are not required to locate any additional outside sources for this assignment, but you are certainly welcome to do so. Finally, your post ought to be in the most recent version of MLA style and include such elements as an interesting title and parenthetical citations.

2. It can be a pre-recorded podcast that you create and upload as an audio file. Your podcast should be at least 10 minutes in length. It should begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to draw <u>direct quotations from a minimum of three (3) of the previous materials (primary books, critical articles, theoretical essays) that we have examined this semester</u>. You are not required to locate any additional outside sources for this assignment, but you are certainly welcome to do so.

3. It can be a video presentation that you make, edit, and upload to our course site. Your video should be at least 5 minutes in length. It should begin with a concise and clearly-stated thesis and end with a thoughtful and relevant conclusion. In addition, it ought to draw <u>direct quotations from a minimum of three (3) of the previous materials (primary books, critical articles, theoretical essays) that we have examined this semester</u>. You are not required to locate any additional outside sources for this assignment, but you are certainly welcome to do so.

I will provide further information about this assignment, these three options, and various apps and software programs that you can use if you decide to create podcast and video choices as the semester unfolds.

If you have any questions about the assignment at any point during the semester, please don't hesitate to send me an e-mail and/or come to my office hours. I want to see each of you excel on this assignment, and I am happy to help in any way that I can.

Your Final Exam Assignment is due by 11:59pm on Tuesday, December 9.
 - <u>PLEASE NOTE</u>: This is an absolute deadline. Late Final Exam posts will not be accepted. Please see the section on CarmenCanvas for your Final Exam posts.

Reminder: All calendar dates and clock times are local to Columbus, OH.

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Concurrence Form

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The Ohio State University
College of Arts and Sciences Concurrence Form

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The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. **An e-mail may be substituted for this form.**

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Units should be allowed two weeks to respond to requests for concurrence.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the College of Arts and Sciences and the Office of Academic Affairs.

A. Proposal to review

Initiating Academic Unit   Course Number   Course Title

Type of Proposal (New, Change, Withdrawal, or other)   Date request sent

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Academic Unit Asked to Review   Date response needed

B. Response from the Academic Unit reviewing

Based on the sample syllabus and information provided, the Department of Theatre, Film, and Media Arts offers concurrence for proposed course EDULT 3300 Walt Disney, the Fairy Tale Tradition, and American Childhood.

The Department of Theatre, Film, and Media Arts would like to request that for any version of this course that includes title, topic, and/or theme of "cinema," "film," or film and media studies related content, the instructor of record will include a notation on their syllabus to the effect of: ***"This course does not contribute to Film Studies major or minor requirements."*** This statement will help avoid any confusion by students and clarify that despite film-related title or content of the course, it does not contribute to FILMSTD-BA or FILMSTD-MIN degree requirements for undergraduate students.

Signatures

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1. Name   Position   Unit   Date

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2. Name   Position   Unit   Date

Distance Course Assurance Review Form

For Permanent DL/DH/HY Approval | College of Education and Human Ecology

Instructor Name:
Email:
Department:
Course Number and Title:

Directions: The following form is an instructor's self-review of the proposed distance (DL, DH, HY) course. The instructor should complete the form with their syllabus, making changes or adjustments to the syllabus along the way.

Syllabus

Proposed syllabus uses the EHE Distance Learning Syllabus Template, includes boilerplate language where required (e.g. course and institutional policies) as well as a clear description of the technical and academic support services offered, and how learners can obtain them.
Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.
Course format/modality is clearly outlined, including if any *synchronous* sessions will be required and how learners will access live sessions. Note: students often expect online classes to be completely *asynchronous*, therefore it is essential to clearly list any required synchronous sessions in the syllabus and class schedule.

CarmenCanvas

When building your course, we recommend meeting with an EHE Instructional Designer who can develop a custom course template for CarmenCanvas. For additional guidance, see Carmen Common Sense: Best Practices.

A Carmen site will be created for the course, including a syllabus, gradebook, and assignment submissions, at minimum.

o Please describe how you will organize course materials and activities for a fluid learning experience. Best practices include using Carmen Modules.

Instructor Presence

A challenge to teaching online is creating opportunities for students to interact with their instructors. One solution is through online instructor presence. For resources check out the Teaching & Learning Resource Center's <u>Online Instructor Presence</u> page and EHE's Distance Education resource on <u>Creating Instructor Presence through Video</u>. Your EHE Distance Education team is here to help, meeting with an <u>EHE Instructional Designer</u> to get started.

o   Please describe ways you intend to develop instructor presence in your online course. Examples may include recorded video introductions, video module overviews or weekly wrap-ups, weekly announcements, feedback (video and/or text based), and facilitating online discussions.

Regular and Substantive Interaction

The US Department of Education's requirement to ensure <u>Regular and Substantive Interaction in Online and Distance Learning</u> expects course interactions to be initiated by the instructor, occur regularly and frequently (weekly or more often), and focus on academics. Further, student participation is critical in online courses, see <u>OSU's resource on Student Attendance and Participation in Online Classes</u> to learn more.

o   What are examples of regularly scheduled interactions (weekly, at minimum) that are initiated by you for students in your course? Examples may include facilitating online Carmen discussions, Carmen announcements/email, office hours, zoom sessions.

o   Describe weekly participation activities students will have in your course. Examples may include discussion response, assignment submission, peer feedback, engaging in an interactive tutorial.

Assessment is Frequent and Varied

Student success online is amplified when there are frequent and varied learning activities/assignments. For more information check out the Teaching & Learning Resource Center's article on Designing Assessments for Student Learning.

o How does your course provide a variety of assignment formats to demonstrate learning. Examples may include formative (reflections, knowledge checks, games, discussions) and summative assessments (papers, exams, portfolios, presentations).

o List different formats/modalities available for students to access and engage with course content. Examples may include video, scholarly books or articles, podcasts, field observation, textbooks, carmen text pages, interactive games, or lectures.

o Please describe opportunities in your course where students can apply course knowledge and skills to real-world tasks (i.e. authentic assessment):

Workload Estimation

For more information about calculating online instruction time, see ODTI's Credit Hour Estimation. For any course modality, university policy calls for an average or 1 hour "direct instruction" plus 2 hours "out-of-class" time per week for each 1 credit hour. Thus, a 3 credit hour course should average 3 hours "direct instruction" and 6 hours "out-of-class" time each week.

o Please describe "direct instruction" for a typical week in your course (e.g., class discussions, lectures, course content pages, active learning activities, synchronous zoom sessions):

o Please describe "out-of-class" time for a typical week in your course (e.g., homework and assignments, readings, assignment prep):

Technology and Tools

For information about approved learning technologies visit OSU's Toolsets. Technology questions are adapted from the SUNY OSCQR rubric and Quality Matters.

The tools selected for the course support the learning outcomes and competencies.
Course tools are used in a way to promote learner engagement and active learning.
Technologies required in the course are current and easily obtainable.
 Links are provided to privacy policies for all external tools required in the course.
Tools selected for the course meet OSU accessibility standards.

o Will you require students to purchase additional technology (account/subscription, equipment, etc.) to equally engage in the course? If so, please explain and provide a copy of the syllabus statement that notifies students of this requirement:

Accessibility

For more information or questions on accessibility, contact EHE's accessibility coordinator. For tools and training on accessibility visit OSU's Digital Accessibility Services and the Teaching & Learning Resource Center's guide on Five Ways to Improve Accessibility in your Carmen Course.

Information about the accessibility of technologies used in the course is provided.
Any external tool used in the course has been evaluated for accessibility by OSU or is already approved (i.e. listed on the OSU Toolsets page).
Accessibility statements for third party tools are provided on the syllabus.

o How are you planning for accessibility in the design and delivery of your online course:

Academic Integrity

For more information visit Strategies and Tools for Academic Integrity in Online Environments and Teaching Online: Effective Practices

In addition to the university's academic integrity policy, your syllabus includes online-specific course policies, including specific parameters for each major assignment.

o   How have assignments been designed to deter cheating and/or plagiarism:

Reviewer Feedback

Instructional Designer Comments:

Syllabus and Form reviewed by _____ on _____

Was the EHE Syllabus Template Used?   Yes   No   Partially

Curriculum Committee Reviewer Comments:
- Course structure and learning objectives
- Instructor presence
- Active learning and student engagement
- Assessments
- eLearning Tools

Adapted from ODTI Keep Teaching Online Temporary Course Assurance and College of Arts and Sciences Distance Approval Cover Sheet.