

## 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
- "Bibbidi, 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)*
- OSUDisneyFairyTaleSyllAbateGE.doc: updated in-person syllabus  
*(Syllabus. Owner: Booth,Haley Meyer Goodson)*
- OSUDisneyFairyTaleSyllAbateGEonline.doc: updated online syllabus  
*(Syllabus. Owner: Booth,Haley Meyer Goodson)*
- Dr. Abate's response (1).docx: Response to sub-committee feedback  
*(Other Supporting Documentation. Owner: Booth,Haley Meyer Goodson)*
- English dept (1).pdf: English Dept Concurrence  
*(Concurrence. Owner: Booth,Haley Meyer Goodson)*
- Re\_ Disney GE course concurrence (2).pdf: Comparative Studies Concurrence  
*(Concurrence. Owner: Booth,Haley Meyer Goodson)*
- GE course (1).docx: Letter from Dr. Subedi  
*(Other Supporting Documentation. Owner: Booth,Haley Meyer Goodson)*

## Comments

- Please see feedback email sent to department 02-05-2025 RLS *(by Steele,Rachel Lea on 02/05/2025 03:38 PM)*
- 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)*

**COURSE REQUEST**  
3300 - Status: PENDING

Last Updated: Locascio, Peter J.  
04/02/2025

**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
Revision Requested	Steele, Rachel Lea	02/05/2025 03:38 PM	ASCCAO Approval
Submitted	Booth, Haley Meyer Goodson	03/31/2025 12:07 PM	Submitted for Approval
Approved	Booth, Haley Meyer Goodson	03/31/2025 03:40 PM	Unit Approval
Approved	Locascio, Peter J.	04/02/2025 11:04 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	04/02/2025 11:04 AM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

College of Education and Human Ecology

Department of Teaching and Learning

333 Arps Hall  
1945 N. High Street  
Columbus, OH 43210-1120

[ehe.osu.edu](http://ehe.osu.edu)

March 31, 2025

Dear Colleagues,

Please see the attached documents related to the proposed GE course.

I have added concurrence confirmation from Dept of English and Dept of Comparative Studies. Also revised syllabi and response from Dr. Abate.

Thanks,

Sincerely,

*Binaya Subedi*

Binaya Subedi, Ph.D

Professor, Dept of Teaching & Learning

Dear Colleagues,

Thank you to the subcommittee for the feedback. Please see response from Dr. Abate. Please let us know if you have questions.

The Subcommittee appreciates the effort to create a course on this topic and believes that it will be of great interest to students. As outlined below, we are requesting additional information to help us complete our review and updates to align the syllabi with university directives.

[Please see revised syllabus](#)

The Subcommittee requests that the department provide a cover letter that details the changes made to the course proposal documents as a result of the following feedback.

[New concurrences have been obtained, and the revised syllabi have been returned to the subcommittee for re-review.](#)

The Subcommittee requests that the department obtain concurrences from the Department of English and the Department of Comparative Studies.

[Both have been obtained and are added to the portal.](#)

The Subcommittee asks that the department include in the syllabus (in-person and DL syllabi p. 2-3.) a single paragraph following the listing of the GEN goals and ELOS that explains how this course, in particular, meets the goals and ELOs of the LVPA category, per a requirement of all GEN courses. The Subcommittee offers the friendly observation that successful GEN course proposals often use some of their own responses from the GEN form as the inspiration for this brief, student-friendly paragraph.

[I have a section titled "Learning Objectives" that are specific ELOs to this course; I moved that information to below the GEN goals on both the DL and in person version of the syllabus. My paragraph uses bullet points, which I find to be an effective means to convey information of this nature to students \(more so than a prose paragraph\). Also, please note: both the content and the phrasing of this bullet point list of specific Learning Objectives for this course was reviewed, revised, and approved both by colleagues in my program and by the Undergraduate Studies Committee \(UGSC\) in my department.](#)

The Subcommittee asks that the department provide additional information in the GE form regarding how the goals and ELOs of the GEN Foundation: Literary, Visual, and Performing Arts category will be met by students in the DL version of the course. They note that two major assignments from the in-person version of the course (the Live-Action Assignment and the Final Paper) are cited on the GEN form as tools for assessing students' understanding of ELOs 1.2, 1.3, 1.4, 2.1, and 2.2. However, since these

assignments do not appear on the DL syllabus, it is unclear how students in the DL version will be assessed on these ELOs.

Please see the specific prompts to which students will be writing their Virtual Discussion Assignment in response to every week. These prompts speak to the issue that you are raising. That said, I have indicated which specific ELOs various prompts engage and address. To make these items easy to see, I have highlighted this new information in yellow.

**The Subcommittee requests that the department remove the “Relation to Other Courses” section of the syllabus (in-person syllabus p. 1-2; online syllabus p. 2). If this course is approved as a GEN LVPA course, it will be a part of that category, and not simply related to it. Furthermore, any reference to the GEL Literature category could be confusing for students, as this course cannot be approved in that category (the University stopped accepting proposals for GEL courses in AU21).**

Completed

The Subcommittee requests that the department add the following statement to the syllabus, as requested by the Department of Theatre, Film, and Media Arts: “This course does not contribute to Film Studies major or minor requirements.”

This item was included in my in-person and DL syllabi already; I was required to make this edit to obtain concurrent from Film Studies. I’m not sure why the copies reviewed by the subcommittee did not contain it. This statement appears, as requested by Film Studies, as a “NOTE” at the end of my course description. I have double-checked that this statement appears on the new versions of both my DL and in-person syllabus.

**The Subcommittee asks that the department use the most recent version of the Student Life Disability Services Statement (in-person syllabus, p. 7; DL syllabus p. 11), which was updated in August 2024. The updated statement can be found in an easy-to-copy/paste format on the [Arts and Sciences Curriculum and Assessment Services website](#) or the [Undergraduate Education website](#).**

-I’ve provided the updated language that can be copied and pasted into the syllabus to replace the original EHE syllabus template language (please see attached)

I have copied this language exactly as it appears on the cut-and-paste-ready document titled “Syllabus Policy Updates” that was provided to me for this purpose by Casey Rinehart (see highlighted text above from her email)—including the font size, font color, and font type—to both my in-person and DL syllabus.

**Changes to University policies recently (03-01-2024) necessitated that the Arts and Sciences Curriculum Committee update the list of required syllabus statements for all syllabi to include a new statement on religious accommodations. The new version is a result of a directive by the Executive Vice President and Provost and can be found here on the [Arts and Sciences Curriculum and Assessment Services website](#) or the [Undergraduate Education website](#). The Subcommittee thanks the department for replacing the previous statement found on pg. 9 of the syllabus. Please note that the link at the bottom of the statement**

**(“Policy: Religious Holidays, Holy Days, and Observances”) must be included with the statement. Furthermore, the subcommittee notes that the DL syllabus contains the correct statement but is missing the link noted above (“Policy: Religious Holidays, Holy Days, and Observances”).**

**-I’ve provided the updated language that can be copied and pasted into the syllabus to replace the original EHE syllabus template language (see attached)**

I have copied this language exactly as it appears on the cut-and-paste-ready document titled “Syllabus Policy Updates” that was provided to me for this purpose by Casey Rinehart (see highlighted text above from her email)—including the font size, font color, and font type—to both my in-person and DL syllabus.

The Subcommittee recommends that the department change the course’s pre-requisite to “English 1110 or completion of a GEN Foundation: WIL course”, as students are no longer required to take English 1110 as a part of their GE program.

I have made this change. This language appears right after my course description.

The Subcommittee recommends that the grading scale (in person and DL syllabus p. 5) be amended based on the following:

Ohio State does not have an official grading scale; instructors are welcome to use any grading scale that is appropriate for their course.

The grade of “D-” is not an option at Ohio State and should not be listed; similarly, the grade of “F” is not an option at Ohio State and should be replaced with the grade of “E”.

I have changed “D-” to “E” on both syllabi. I also deleted “F” from the explanation of my grading rubric for the DL course. It now only says “E.”

In most GEN syllabi, a grading scale is used to demonstrate the percentages and/or the number of points that students must earn/accumulate to receive a given letter grade for the course (e.g. A: 93-100, A-: 90-92, B+:87-89, etc. and/or A: 465-500 points, A-: 450-464 points, B+: 435-449 points, etc.). The numbers given here seem to be those used for calculating a student’s Grade Point Average (GPA). If the department wishes to include a grading scale on the syllabus, the subcommittee recommends using one of these formats to provide clarity for student.

I do not like to use to 100-point scale. The 4.0 one is my preference. As you note above: “instructors are welcome to use any grading scale that is appropriate for their course.” The 4.0 scale is not reserved merely for the calculation of their final grade point average. The 4.0 scale is also the one I use to assign grades to student assignments throughout the semester. Both my in-person syllabus and DL one includes a clear explanation of the 4.0 scale and how each numeric score that they will receive on an assignment corresponds to a specific letter grade. So, I’m not sure what else you’re requesting here. By my view, I have done everything you’ve asked.



The Subcommittee recommends that the department refer students with a family or personal emergency to the [Student Advocacy Center](#) rather than the Office of Student Life, which is a larger “umbrella” administrative office and does not provide services directly to students (in-person syllabus p. 6).  
[I have made this change.](#)

**The Subcommittee recommends that the department update their information on the [Writing Center](#) (in-person syllabus p. 7, DL syllabus p. 8), as the link and location information are out of date.**

[I have deleted the old info and inserted the new link on both the DL and in-person syllabus.](#)

**The Subcommittee recommends that the department use the most recent version of the Mental Health Statement (syllabus, p. 10), as the name and phone number of the Suicide/Crisis hotline have changed. The updated statement can be found in an easy-to-copy/paste format on the [ASCCAS website](#) or the [Undergraduate Education website](#).**

[-I've provided the updated language that can be copied and pasted into the syllabus to replace the original EHE syllabus template language \(see attached\)](#)

[I have copied this language exactly as it appears on the cut-and-paste-ready document titled “Syllabus Policy Updates” including the font size, font color, and font type—to both my in-person and DL syllabus.](#)

**The Subcommittee recommends that the department use the most recent University-approved version of the Diversity Statement (syllabus, p. 10-11; DL syllabus p. 12-13), which was updated in AU 24 with additional protected categories. The updated statement can be found in an easy-to-copy/paste format on the [Arts and Sciences Curriculum and Assessment Services website](#) or the [Undergraduate Education website](#).**

[-I've provided the updated language that can be copied and pasted into the syllabus to replace the original EHE syllabus template language \(see attached\)](#)

[I have copied this language exactly as it appears on the cut-and-paste-ready document titled “Syllabus Policy Updates” that was provided to me for this purpose by Casey Rinehart \(see highlighted text above from her email\)—including the font size, font color, and font type—to both my in-person and DL syllabus.](#)

Thank you.

## EDUTL 3300

### Walt Disney, the Fairy Tale Tradition, and American Childhood

**Instructor: Professor Michelle Abate**

Email: [abate.30@osu.edu](mailto: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.

NOTE: This course does not contribute to Film Studies major or minor requirements.

Pre-requisite: English 1110 or completion of a GEN Foundation: WIL course

## General Education Program (GEN)

Foundations GE Requirements: Literary, Visual, and Performing Arts	
Goals	Expected Learning Outcomes
	<i>Successful students are able to...</i>
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.	<b>1.1</b> Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
	<b>1.2</b> Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.
	<b>1.3</b> Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
	<b>1.4</b> 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.	<b>2.1</b> Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
	<b>2.2</b> Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

## 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.

## 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*. 2<sup>nd</sup>. 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 choose 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, which is explained 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

E = 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 one 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 Student Advocacy Center: <https://advocacy.osu.edu/> Phone: (614) 292 -1111, Video call: (614) 688 – 4267, [advocacy@osu.edu](mailto:advocacy@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 Center for the Study of Teaching of Writing:**

- 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 Center for the Study of Teaching and Writing, <https://cstw.osu.edu/>
- The 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](http://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 outlined in Faculty Rule 3335-7-23, which is available from the Office of Student Life, 208 Ohio Union.”

### **Disability Statement**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

**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**

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](#). (Policy: [Religious Holidays, Holy Days and Observances](#))

### **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](https://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th floor of the Younklin 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 by dialing 988 to reach the Suicide and Crisis Lifeline.

### **Diversity Statement**

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbisc.osu.edu>)

**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](mailto: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](mailto:lewis.40@osu) or visit [odi.osu.edu/ccampis](http://odi.osu.edu/ccampis)

### **Student Resources**

#### **Technology:**

[EHE Tech Help](#)

[OSU Tech Support](#)

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#### **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](mailto:8help@osu.edu)
- **TTY:** 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 Shortleeve, “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 Briar 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 movie 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.

Please bring a printed hardcopy of your essay on the due day. 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 ONE 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.

**EDUTL 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](mailto:abate.30@osu.edu)

Office Hours: Tuesday, 3pm – 4pm

Mode of Delivery: Asynchronous online

3 credit hours

Course cap: 25 students

**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.

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.

NOTE: This course does not contribute to Film Studies major or minor requirements.

Pre-requisite: English 1110 or completion of a GEN Foundation: WIL course

### General Education Program (GEN)

Foundations GE Requirements: Literary, Visual, and Performing Arts	
Goals	Expected Learning Outcomes
	<i>Successful students are able to...</i>
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.	<b>1.1</b> Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.
	<b>1.2</b> Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.
	<b>1.3</b> Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.
	<b>1.4</b> 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.	<b>2.1</b> Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.
	<b>2.2</b> Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.

### 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.



## 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*. 2<sup>nd</sup>. 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 choose 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). Each post should be at least 600 words in length and include direct quotations from all of the assigned readings for that week. 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 more detailed explanation below on calendar

- 1500 words minimum typed response posted to CarmenCanvas by due date

### Grading Scale:

I be using the 4.0 system, which is explained 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  
E = 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.
- **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

Interesting and Informative Title of Your Post

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 posts 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 Center for the Study of Teaching of Writing:**

- 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 Center for the Study of Teaching and Writing, <https://cstw.osu.edu/>
- The 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.

## **OSU Institutional Policies**

### *OSU Netiquette Guidelines*

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.

### *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.



Please note: Having any other person, entity, company, or software program write your assignment is academic misconduct; it falls under the category of unauthorized collaboration mentioned above. **This policy also applies to the use of AI programs like ChatGPT, Claude, etc.** [See separate statement on AI below.]

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](http://www.northwestern.edu/uacc/8cards.htm))

### *Disability Statement*

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

**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.



### *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](https://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 by dialing 988 to reach the Suicide and Crisis Lifeline.

### *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](#).  
(Policy: [Religious Holidays, Holy Days and Observances](#))

**Artificial Intelligence and Academic Integrity**

Given that the learning goals of this class including developing your critical thinking and writing skills, the use of generative artificial intelligence (GenAI) tools such as ChatGPT and Claude, is not permitted in this course. Any use of GenAI tools for work in this class may therefore be considered a violation of Ohio State's [Academic Integrity](#) policy and [Code of Student Conduct](#) because the work is not your own. The use of unauthorized GenAI tools will result in referral to the [Committee on Academic Misconduct](#). If I suspect that you have used GenAI on an assignment for this course, I will ask you to communicate with me to explain your process for completing the assignment in question.

**Diversity Statement**

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbse.osu.edu/>)

**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](mailto: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](mailto:lewis.40@osu) or visit [odi.osu.edu/ccampis](http://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

OSU Student Life

OSU Student Financial Aid

OSU Career Counseling and Support Services

EHE Office of Diversity, Inclusion, and Community Engagement

EHE Undergraduate Student Services

OSU Student Advocacy Center

EHE Career Services

OSU Office of Diversity and Inclusion

**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](mailto:8help@osu.edu)
- **TTY:** 614-688-8743

**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 outlined in Faculty Rule 3335-7-23, which is available from the Office of Student Life, 208 Ohio Union."

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

**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]

**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? **[Engages with ELO 1.1, ELO 1.2 ELO 1.3, and ELO 1.4]**

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? [Engages with ELO 1.1, ELO 1.2 ELO 1.3, and ELO 1.4]

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? [Engages with ELO 1.1, ELO 1.2 ELO 1.3, and ELO 1.4]



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. "Bibbidi, 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? **[Engages with ELO 2.1 and ELO 2.2]**

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 Briar 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? [Engages with ELO 1.2 ELO 1.3, and ELO 1.4]

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. [Engages with ELO 1.1, ELO 2.1, and ELO 2.2—and potential others, depending on the type of prompt the student create.]

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? [Engages with ELO 1.1, 1.2 ELO 1.3, and ELO 1.4 ELO 2.1 and ELO 2.2 ]

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. Spring 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 one 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. [Engages with ELO 1.2 ELO 1.3, and ELO 1.4, ELO 2.1, and ELO 2.2]

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?

[Engages with ELO 1.2 ELO 1.3, and ELO 1.4]

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 Your Own Adventure. Please compose your own discussion prompt about the materials that you read for this session. State this issue clearly at the start of your post, and then discuss it. [Engages with ELO 1.1, ELO 2.1, and ELO 2.2—and potential others, depending on the type of prompt the student create.]

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 you examined for this session. State this issue clearly at the start of your post, and then discuss it. [Engages with ELO 1.1, ELO 2.1, and ELO 2.2—and potential others, depending on the type of prompt the student create.]

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 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?

Engages with ELO 1.3, ELO 1.4, ELO 2.2]

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 Post, 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 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 direct quotations from a minimum of three (3) of the previous materials (primary books, critical articles, theoretical essays) 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. [Engages with ELO 1.1, ELO 1.2, ELO 1.3, ELO 1.4, 2.1, and ELO 2.2.]

**Your Final Exam post is due by 11:59pm on Tuesday, December 9.**

- PLEASE NOTE: 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.

# 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.

- 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 [Online Instructor Presence](#) page and EHE's Distance Education resource on [Creating Instructor Presence through Video](#). Your EHE Distance Education team is here to help, meeting with an [EHE Instructional Designer](#) to get started.*

- 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 [Regular and Substantive Interaction in Online and Distance Learning](#) 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 [OSU's resource on Student Attendance and Participation in Online Classes](#) to learn more.*

- 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.
- 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](#).*

- 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).
- 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.
- 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 of 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.*

- 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):
- 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.

- 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.

- 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.

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

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## 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](#).

# 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](mailto: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.



Course Subject & Number: \_\_\_\_\_

## **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)

Course Subject & Number: \_\_\_\_\_

**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)

Course Subject & Number: \_\_\_\_\_

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)

Course Subject & Number: \_\_\_\_\_

**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.

Course Subject & Number: \_\_\_\_\_

## **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.

Course Subject & Number: \_\_\_\_\_

## **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)

Course Subject & Number: \_\_\_\_\_

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)

Course Subject & Number: \_\_\_\_\_

**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.

### 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)

Course Subject & Number: \_\_\_\_\_

**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)

Course Subject & Number: \_\_\_\_\_

**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)

Course Subject & Number: \_\_\_\_\_

**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.

Course Subject & Number: \_\_\_\_\_

## **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)*

Course Subject & Number: \_\_\_\_\_

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)

Course Subject & Number: \_\_\_\_\_

### **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)



Course Subject & Number: \_\_\_\_\_

**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)

## Concurrence Form

<p style="text-align: center;"><b>The Ohio State University</b> <b>College of Arts and Sciences Concurrence Form</b></p>
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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
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.

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### Signatures

1. Name	Position	Unit	Date
2. Name	Position	Unit	Date

**Subject:** Re: Disney GE course concurrence

**Date:** Friday, March 28, 2025 at 10:48:57 AM Eastern Daylight Time

**From:** Arceno, Mark Anthony

**To:** Subedi, Binaya, Urban, Hugh, Perez, Ashley

Good morning, Binaya,

The Department of Comparative Studies is happy to offer its concurrence for this course.

Best,  
Mark Anthony

--

**Mark Anthony ARCEÑO, Ph.D.**

Senior Academic Program Coordinator, [Department of Comparative Studies](#)

444 Hagerty Hall, 1775 S. College Rd., Columbus, OH 43210

Phone: [614-688-0433](tel:614-688-0433) / [arceno.1@osu.edu](mailto:arceno.1@osu.edu)

Food & Environmental Anthropologist

[Ohio State APOP](#) Lecture Series Team Leader

Culture & Agriculture [Sensorium](#) Editor in Chief

*Pronouns: he, him, his*

<http://about.me/markanthonyarceno>

Get [Outlook for Android](#)

---

**From:** Subedi, Binaya <[subedi.1@osu.edu](mailto:subedi.1@osu.edu)>

**Sent:** Wednesday, March 26, 2025 3:27:15 PM

**To:** Urban, Hugh <[urban.41@osu.edu](mailto:urban.41@osu.edu)>; Perez, Ashley <[perez.390@osu.edu](mailto:perez.390@osu.edu)>

**Cc:** Arceno, Mark Anthony <[arceno.1@osu.edu](mailto:arceno.1@osu.edu)>

**Subject:** FW: Disney GE course concurrence

Dear Colleagues,

My colleague Michelle Abate is working on a proposal for new GE course. Please see the attached syllabus. The GE sub-committee (Arts and Humanities 1 Subcommittee of the ASC Curriculum Committee) had requested that we seek concurrence from your dept for the course. We have already received concurrence from the Film Studies to move forward with the course.

I would be grateful if you could get back to me by April 9th. I will pass along your response

to the sub-committee.

Thank you  
binaya

Binaya Subedi  
Professor, Department of Teaching and Learning

**Subject:** Re: Disney GE course concurrence  
**Date:** Friday, March 28, 2025 at 1:14:09 AM Eastern Daylight Time  
**From:** Higginbotham, Jennifer  
**To:** Subedi, Binaya

Dear Binaya,

English can offer concurrence for the course.

---

Jennifer Higginbotham  
Director of Undergraduate Studies  
Associate Professor of English  
Ohio State University  
[higginbotham.37@osu.edu](mailto:higginbotham.37@osu.edu)

Author, (Edinburgh UP, 2013): Ebook available open access  
<https://edinburghuniversitypress.com/book-the-girlhood-of-shakespeare-039-s-sisters.html>

Co-editor, (Palgrave, 2018): <https://www.palgrave.com/gp/book/9783319727684>

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**From:** Subedi, Binaya <[subedi.1@osu.edu](mailto:subedi.1@osu.edu)>  
**Sent:** Thursday, March 27, 2025 8:27 AM  
**To:** Hewitt, Elizabeth <[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)>; Higginbotham, Jennifer <[higginbotham.37@osu.edu](mailto:higginbotham.37@osu.edu)>  
**Cc:** Ramsey, MaryKatherine <[ramsey.240@osu.edu](mailto:ramsey.240@osu.edu)>  
**Subject:** Disney GE course concurrence

Dear Colleagues,

My colleague Michelle Abate is working on a proposal for a new GE course. Please see the attached syllabus. The GE sub-committee (Arts and Humanities 1 Subcommittee of the ASC Curriculum Committee) has requested that we seek concurrence from your dept for the course. We have received concurrence from the Film Studies to move forward with the course.

I would be grateful if you could get back to me by April 10th. I will pass along your response to the sub-committee.

Thank you  
binaya

Binaya Subedi  
Professor, Department of Teaching and Learning