

**City University of Hong Kong  
Course Syllabus**

**offered by School of Creative Media  
with effect from Semester A 2017 /18**

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**Part I Course Overview**

<b>Course Title:</b>	<u>The Cultures of Disney</u>
<b>Course Code:</b>	<u>SM5330</u>
<b>Course Duration:</b>	<u>One semester</u>
<b>Credit Units:</b>	<u>3</u>
<b>Level:</b>	<u>P5</u>
<b>Medium of Instruction:</b>	<u>English</u>
<b>Medium of Assessment:</b>	<u>English</u>
<b>Prerequisites:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Precursors:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Equivalent Courses:</b> <i>(Course Code and Title)</i>	<u>Nil</u>
<b>Exclusive Courses:</b> <i>(Course Code and Title)</i>	<u>Nil</u>

## Part II Course Details

### 1. Abstract

This class investigates the Disney entertainment empire’s history, products, structure, and business practices. The focus is both specific (on Disney itself) and more general (on Disney’s connection with the history of the transnational media corporation, the global economy, and the history of animation and theme parks).

By the end of the semester, students should be able:

- to identify and describe the key characteristics of the “Disney aesthetic,” the Disney worldview, and the Disney corporate culture
- to compare original folk tales and the Disney version
- to employ different research methods (textual analysis, qualitative and quantitative audience research, fieldwork) to research Disney texts and their reception
- to identify various theories on the rise and challenge of Disney power globally
- to evaluate the dynamics of globalization and localization in relation to the case of Disney

### 2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	To recall vocabulary (example: “Disneyfication”) and various theories on the rise of Disney power globally		√		
2.	To analyze the relation between Disney offerings and the existing cultural, social and global order		√		
3.	To employ different research methods to research Disney offerings.			√	
4.	To relate theories to their research project on Disney offerings		√		
5.^	To write their research paper and demonstrate sophisticated ability and use of critical/analytical skills to understand the research process and to adjust research plans and strategies accordingly		√	√	√
		100%			

^ Negotiated Learning Outcome (NLO) explicitly articulating the elements of Discovery oriented learning.

A1: *Attitude*

*Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.*

A2: *Ability*

*Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.*

A3: *Accomplishments*

*Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.*

### 3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lecture	Instructor's overview on Disney entertainment: 1. Disney empire's history, products, structure, and business practices 2. various theories on the rise of Disney power and its effects 3. methods of doing cultural research: textual analysis, interview, fieldwork	✓	✓	✓	✓			3 hrs/wk
Discussion	In-class discussion on assigned readings	✓	✓	✓	✓			1 hour for 4 weeks
Group Project	In-class presentation on assigned readings and surveying various Disney offerings and their reception	✓	✓	✓	✓			3 hrs for 4 weeks
Individual paper	In-class discussion on the draft of the research paper					✓		3 hours for 1 week

### 4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100%								
Oral presentation	✓	✓	✓	✓			25%	
Class discussion & participation	✓	✓	✓	✓			30%	
Final version of the research paper	✓	✓	✓	✓	✓		45%	
Examination: 0% (duration: , if applicable)							100%	

## 5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Presentation	This assessment will grade on content and fluency of presentation. Students should show their co-operation to conduct a well-organized presentation with their own argument and evidence from readings and notes. The threshold of 'discovery' lied in a student's self initiatives to conduct additional research and to personalize theories for her/his personal daily experience.	<ul style="list-style-type: none"> <li>- Rich, informative content, excellent grasp of the material with in-depth and extensive knowledge of the subject matter</li> <li>- Rigorous organization, coherent structure, and systematic exposition with a strong sense of narrative</li> <li>- Superior presentation skills: distinct pronunciation, fluent expression and appropriate diction, exact time-management</li> <li>- Critical analysis with insightful comments opening up new issues, or suggesting the ability to theorize</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content with firm grasp of the material that informs the audience on a subject matter</li> <li>- Reasonable organization, balanced structure and composition</li> <li>- Good verbal communication: comprehensible pronunciation, fluent expression and diction, fair time-management</li> </ul>	<ul style="list-style-type: none"> <li>- Adequate content with comprehensive grasp of the material demonstrating basic knowledge of the subject matter</li> <li>- Fair organization, weak structure and composition</li> <li>- Fair presentation skills: acceptable pronunciation, expression and diction, fair time-management</li> </ul>	<ul style="list-style-type: none"> <li>- Weak content, loose grasp of the general ideas with some knowledge of the subject matter</li> <li>- Poor organization, structure and composition</li> <li>- Poor presentation skills: marginal pronunciation, expression and diction, poor time-management</li> </ul>	<ul style="list-style-type: none"> <li>- Inadequate content, fail to identify the general ideas with knowledge of the subject matter</li> <li>- No organization, structure or/and composition</li> <li>- Poor presentation skills: marginal pronunciation, expression and diction, minimal time-management</li> </ul>
2. Research Draft and Paper	Students should demonstrate ability to apply knowledge and skills to undertake independent research, build up argument and analysis. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into	<ul style="list-style-type: none"> <li>- Excellent grasp of materials, ability to explain key concepts, assumptions, and debates, demonstrating sound knowledge of the field</li> <li>- Rich content, exceptional ability to integrate various resources into primary and secondary levels</li> </ul>	<ul style="list-style-type: none"> <li>- Firm grasp of materials, ability to explain key concepts and assumptions</li> <li>- Adequate content, strong ability to integrate various resources into primary and secondary levels</li> </ul>	<ul style="list-style-type: none"> <li>- Comprehensive grasp of materials, able to explain key concepts</li> <li>- Adequate content, fair ability to integrate various resources into primary and secondary levels based on demand</li> <li>- Design and</li> </ul>	<ul style="list-style-type: none"> <li>- Loose grasp of materials, cannot explain key concepts</li> <li>- Weak content, with primary and secondary levels</li> <li>- Design and conduct research which is appropriate for the research objective</li> </ul>	<ul style="list-style-type: none"> <li>- Poor grasp of materials</li> <li>- Inadequate content, without primary and secondary levels</li> <li>- Fail to design and conduct research which is appropriate for the research objective</li> <li>- Fail to make</li> </ul>

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
	self-owned authorship.	based on demand; <ul style="list-style-type: none"> <li>- Design and conduct research which is firmly built on thorough knowledge of existing theoretical frameworks</li> <li>- Evaluative judgments about existing research and demonstrate application of strong critical thinking skills</li> <li>- Strong ability to approach a text or a theme using a variety of theories and analytical tools</li> <li>- Strong organization of research findings with effective organization and procedural clarity at the same time demonstrating the importance of the process</li> <li>- Insightful suggestion of how the research findings may lead to future research</li> </ul>	based on demand; <ul style="list-style-type: none"> <li>- Design and conduct research which is built on thorough knowledge of existing theoretical frameworks</li> <li>- Appropriate judgments about existing research and demonstrate application of critical thinking skills</li> <li>- Ability to approach a text or a theme using a variety of theories and analytical tools</li> </ul>	conduct research which is built on knowledge of theoretical frameworks <ul style="list-style-type: none"> <li>- Appropriate judgments about existing research</li> <li>- Weak ability to approach a text or a theme using a variety of theories and analytical tools</li> </ul>	<ul style="list-style-type: none"> <li>- Marginal judgments about existing research</li> <li>- Poor ability to approach a text or a theme using a variety of theories and analytical tools</li> </ul>	reasonable judgments about existing research <ul style="list-style-type: none"> <li>- Fail to approach a text or a theme using a variety of theories and analytical tools</li> </ul>

**Note: All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.**

### Part III Other Information (more details can be provided separately in the teaching plan)

#### 1. Keyword Syllabus

(An indication of the key topics of the course.)

The history of the Disney company. Disney animation. Disney theme parks. The evolution of the Disney corporate structure. Disney and the concept of globalization. Disney and audiences. The ideologies of Disney. Disney, gender, and race

#### 2. Reading List

##### 2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Budd, Mike. 2005. Introduction: Private Disney, Public Disney. In <i>Rethinking Disney: Private Control, Public Dimensions</i> , edited by M. Budd and M. H. Kirsch. Middletown, Connecticut: Wesleyan University Press, 1-33.
2.	Janet Wasko. 2001. Analyzing the world according to Disney. In <i>Understanding Disney: The Manufacture of Fantasy</i> . Cambridge: Polity Press.
3.	Liesbet van Zoonen. 1994 Media texts and gender. <i>Feminist Media Studies</i> . London: Sage.
4.	Ien Ang. 1995. The nature of the audience. In <i>Dowling et al (eds) Questioning the media: a critical introduction</i> . Thousand Oaks: Sage.
5.	Stuart Hall. 1980. Encoding/Decoding. In <i>Culture, Media, Language</i> , edited by S. Hall, D. Hobson, A. Lowe and P. Willis. London: Hutchinson, 128-38.
6.	Alan Bryman. 1999. The Disneyization of Society. <i>Sociological Review</i> 47 (1):25-47.
7.	Gilles Deleuze. 1983. Plato and the simulacrum. <i>October</i> 27:45-56.
8.	Michel de Certeau. 1984. <i>The Practice of Everyday Life</i> , excerpts.
9.	Henri Lefebvre. 1991. <i>The Production of Space</i> , excerpts.

##### 2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Rebecca-Anne C. Do Rozario. 2004. The princess and the Magic Kingdom: beyond nostalgia, the function of the Disney princess. <i>Women's Studies in Communication</i> 27(1): 34-59
2.	Sheng-mei Ma. 2000. "Mulan Disney, it's like, re-orient: consuming China and animating teen dreams." <i>The Deathly Embrace: Orientalism and Asian American Identity</i> . Minneapolis, London: Minnesota University Press.
3.	Ken Gillam & Shannon R. Wooden. 2008. Post-princess models of gender: the New Man in Disney/Pixar. <i>Journal of Popular Film and Television</i> : 1-8.
4.	Lena Lee. 2009. Marry the prince or stay with family—that is the question: a perspective of young Korean immigrant girls on Disney marriages in the United States. <i>Australasian Journal of Early Childhood</i> 34(2): 39-46.
5.	John Findlay. 1992. Disneyland: the happiest place on earth. In <i>Magic Lands: Western Cityscapes and American Culture After 1940</i> . Berkeley: University of California Press.
6.	Alan Bryman. 1995. Control and predictability. In <i>Disney and His Worlds</i> . London: Routledge.
7.	Chung, Chuihua Judy. 2001. Disney space. In <i>Harvard Design School Guide to Shopping</i> , edited by C. J. Chung, J. Inaba, R. Koolhaas and S. T. Leong. Köln: TASCHEN, 271-97.
8.	Brannen, Mary Yoko . "Bwana Mickey": Constructing cultural consumption at Tokyo Disneyland. In <i>Re-made in Japan</i> , edited by Tobin. New Haven, London: Yale. 216-34.
9.	Michael Real. 1977. The Disney Universe: morality play. In <i>Mass-mediated Culture</i> . NJ: Prentice-Hall.
10.	John van Maanen. 1991. The Smile Factory: Work at Disneyland. In <i>Reframing Organizational Culture</i> , edited by P. J. Frost, L. F. Moore, M. R. Louis, C. C. Lundberg and J. Martin. Newbury Park, California: Sage Publications, 55-76.

11.	Jane Kuenz. 1995. Working at the Rat. In <i>Inside the Mouse: Work and Play at Disney World</i> . Durham: Duke.
12.	Alexander J. Reichl. 1999. <i>Reconstructing Times Square: Politics and Culture in Urban Development</i> , chapter 1.
13.	Richard Foglesong. 1999. Walt Disney World and Orlando Deregulation as a Strategy for Tourism. In <i>The Tourist City</i> , edited by D. R. Judd and S. S. Fainstein. New Haven, London: Yale University Press, 89-106.
14.	Stacey Warren. 2005. Saying No to Disney: Disney's Demise in Four American Cities. In <i>Rethinking Disney: Private Control, Public Dimensions</i> , edited by M. Budd and M. H. Kirsch. Middletown, Connecticut: Wesleyan University Press, 231-60.
15.	Sharon Zukin. 1991. Disney World: the power of facade/ the facade of power. In <i>Landscapes of Power: From Detroit to Disney World</i> . Berkeley: University of California Press.
16.	Anthony Fung & M Lee. 2009. Localizing a global amusement park: Hong Kong Disneyland. <i>Continuum: Journal of Media &amp; Cultural Studies</i> 23(2): 197-208.