

DIDACTIC PROPOSAL FOR TEACHING ENGLISH AS A FOREIGN LANGUAGE THROUGH THE CRITICAL ANALYSIS OF REPRESENTATIONS OF GENDER AND SEXUALITY IN DISNEY FILMS

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Abstract – The Walt Disney Company is the world’s largest youth entertainment corporation. Its market share has made it one of the most significant ideological apparatuses in teen media today. This paper presents a didactic proposal for teaching English as a foreign language (EFL) that invites students to reconsider feminist and LGBTIQ+ concepts through two Disney films: *The Little Mermaid* (1989) and *Frozen* (2013). Youth should consider that many gender biases need to be reconstructed. Addressing this reality in the classroom would create an inclusive environment for all students, as advocated by *Ley Orgánica de Modificación de la Ley Orgánica de Educación* (LOMLOE) (32/2022, 33/2022) from Spain. This didactic proposal focuses on memorable songs of each film: “Poor Unfortunate Souls” (Carroll 1989), and “Let It Go” (Menzel 2013), respectively. In addition to working on linguistic (Chomsky 1965) and communicative skills (Hymes 1972; Canale, Swain 1980), this didactic proposal aims to reinforce critical reflection and social and ethical skills through a critical analysis of cisheteronormativity in which a queer re-reading (Butler 1999, 2011) of these two films will be proposed. Students will also practice and reinforce their critical and reflective spirit through productive activities, as the didactic proposal is designed based on Task-Based Language Teaching (TBLT). Thus, and following the LOMLOE (33/2022), this work would promote gender equality, and the inclusion of all pupils and their rights. Moreover, it would offer an attractive and comprehensive educational process to pupils, due to the practice of digital competence and the treatment of civic, moral, and ethical values that would allow the consolidation of oral and written skills in EFL, always taking into account the current social context.

Keywords: (Cis)heteronormativity; LGBTIQ+; Disney; Education; English as a Foreign Language (EFL), Critical Pedagogy.

a new sort of feminist politics is now desirable to contest the very reifications of gender and identity, one that will take the variable construction of identity as both a methodological and normative prerequisite, if not a political goal
(J. Butler “Gender Trouble: Feminism and the Subversion of Identity”, 1999, p. 9).

1. Introduction

The discourse on feminism is usually explored within the context of societal evolution, emphasising its historical waves and the persistent struggle for gender equality. This study addresses women's challenges in pursuing social, political, and cultural recognition today. It builds on the historical context of feminism, beginning with suffragism in the 1850s and exploring the subsequent waves of the feminist movement (Schiele *et al.* 2020, p. 2). The text underscores the need to dismantle established gender norms, emphasising the separation of gender as a social construct from biological sex, aligning with poststructural feminist perspectives (Schiele *et al.* 2020, p. 2). This analysis extends to the realm of popular culture, focusing on Disney movies like *The Little Mermaid* (1989) and *Frozen* (2013). These films were chosen for their significant impact on gender roles; *The Little Mermaid* (1989) redefined female protagonists in animated films, while *Frozen* (2013) challenged traditional narratives around love and sisterhood. Thus, the exploration of gender roles and the influence of queer theory on character portrayals and relationships in these films is particularly relevant. Despite societal progress, gender disparities endure, leading to the emergence of a fourth wave of feminism facilitated by the internet (Shiva, Nosrat 2019, p. 130). In this sense, a critical evaluation of Disney's engagement with feminist doctrines and queer readings, navigating the intricate relationship between feminist ideologies, cinematic representation, and corporate commitments becomes necessary to advocate for a more authentic and enduring dedication to inclusivity in the face of persistent gender inequalities.

Ariel, the protagonist of *The Little Mermaid* (1989), is the youngest daughter of King Triton. She wants to become human, but her father forbids it. When Ariel saves Prince Eric, her desire grows stronger, leading her to turn to Ursula during the song "Poor Unfortunate Souls" (Carroll 1989; Musker and Clements 1989, 00:39:52-00:45:09), to sign the contract that will grant her wish, breaking with King Triton's restrictions. Ursula, Ariel's relative, deliberately aligns herself with white, European, male figures like Eric, believing this to be the necessary course of action, reflecting how deeply she is involved in the discourse, for it is a woman who perpetuates it, similar to Triton. Ariel is thus animalised as both mermaid and human, since as a mermaid she lacks a voice and genitalia. Although the film ends with Ariel and Eric's marriage, this is merely a perpetuation of the discourse on the role of women; to marry in order to create a family.

Elsa, the protagonist of *Frozen* (2013), has her father restrict her freezing powers, forcing her to isolate herself and wear gloves. The family is a male-led Ideological State Apparatus (hereafter, ISA; Sharma, Gupta 2002, p. 92), but with the death of King Agnarr, Elsa seeks her identity,

happiness and independence in the North Mountain; which is reflected in “Let It Go” (Menzel 2013; Buck and Lee 2013, 00:31:09-00:34:45). During the song, Elsa gains self-confidence and breaks free from her father’s restrictions: “Don’t let them in, don’t let them see, be the good girl you always have to be. Don’t pretend, don’t feel”. Thus, although a man’s words restricted her being, this woman uses them to her advantage and gains her independence (Cixous 1976, p. 887) and control of her powers.

The songs “Poor Unfortunate Souls” (Carroll 1989) from *The Little Mermaid* (1989) and “Let It Go” (Menzel 2013) from *Frozen* (2013) represent an evolution in the portrayal of Disney princesses and their relationship with heteropatriarchal norms. This shift is evident in how the importance of their voices, bodies, and pursuit of ‘true love’ evolves over time. Ariel, embodying an earlier era, adheres more closely to societal expectations, where female characters typically defer to male authority figures. Despite this, Ariel occasionally challenges these norms in her quest to become human, seeking assistance from her aunt, Ursula.

In contrast, Elsa from *Frozen* (2013) symbolises greater independence, diverging from traditional romantic expectations and notably depicted without a male partner. Her narrative challenges gender stereotypes, sparking discussions about her possible LGBTQ+ identity and positioning her as a queer icon. Interpreting Elsa solely as a lesbian based on her lack of a male partner may oversimplify matters. Various elements in the film, such as her parents’ efforts to conceal her ‘condition’, suggest deeper themes of suppression and isolation reminiscent of LGBTQ+ experiences. Consequently, Elsa’s story prompts a reconsideration of *Frozen* through a queer lens, with her sexual orientation serving as a focal point for analysis.

2. Theoretical framework

2.1. Importance of the voice

The representation of women’s voices in the media reflects broader social dynamics and historical contexts. The historical suppression of women’s voice by men and the ISA is reflected by their fathers’ words and broken in the two films through Ariel and Elsa as they break social norms to assert themselves. Kristeva’s (1981, p. 19) idea of feminism emerging post-1968 to articulate women’s experiences is referenced, highlighting the importance of women reclaiming their voices. Cixous’s perspective from *The Laugh of the Medusa* (1976, p. 883) emphasises the significance of female writing in challenging patriarchal discourse. Understanding ‘writing’ as having a ‘voice’, both princesses express their

thoughts and opinions, breaking with the established norm. The paper presents a didactic proposal centred on the resistance feminism faces, citing Adichie's (2014, p. 16) observation on men feeling threatened by feminism. The transformative power of women's expression is underscored by Barthes (1989, pp. 153-154), in this case, particularly through singing. These princesses challenge social norms and contribute to societal change through their voice and speech.

The didactic proposal also focuses on the theme of women's voice and body, and the relevance of 'true love' in Disney films, spotlighting characters like Ariel from *The Little Mermaid* (1989) and Elsa from *Frozen* (2013). Regarding women's voice, positioned historically as silenced within patriarchal structures, both Ariel and Elsa challenge societal norms and paternal authority to assert their independence and articulate their wishes. This examination draws from Kristeva's (1981) concept of women seeking sociocultural recognition and giving language to previously muted experiences, addressing the symbolic and physical erasure of female voices across history (1981, p. 19). Cixous' (1976) perspective on the subversive nature of women's writing is introduced, emphasising the transgressive act of expressing opinions and ideals against phallogocentric norms (1976, p. 883). The present analysis underscores the ongoing imperative of the feminist struggle, given the prevalent dominance of men's voices and societal resistance to empowering women. Both Ariel and Elsa find their voices through singing which allows them to express themselves. They eventually challenge traditional gender norms and societal limitations, fostering a sense of equality. Ultimately, these Disney narratives symbolise a subversion of entrenched discourse, exemplifying the potential for levelling individuals irrespective of gender.

In *The Little Mermaid* (1989), ideological state apparatuses, irrespective of gender expression, legitimise and sustain these norms. This situation cannot be attributed solely to men. Ursula, the main evil character in the movie, replicates and perpetuates the heteropatriarchal discourse for her personal gain. At the same time, Ariel, silenced by her father's prohibition on her becoming human, is pushed towards Ursula. Social norms are intrinsically detrimental to women and they are perfectly captured throughout the movie in complex symbols, as "the aim of the audiovisual text is to captivate the audience; it is addressed to a new target viewer" (Federici *et al.* 2019, p. 7). Ariel losing her voice is a reflection of women's historical and contemporary subjugation to male control, supported by ISAs. Following Cixous's perspective on women's writing (1995, p. 55), Ariel's subversive act of expressing her opinions against heteropatriarchal norms is exemplified by the manipulation she endures from King Triton and Ursula, both through the contract that robs her of her significant mermaid voice and through Ursula's transformation into Vanessa. Ariel's ultimate sacrifice of

losing her voice and identity in pursuit of social acceptance highlights the “‘not-so-innocent’ dynamics of power [...] concealed in Disney” films (Federici *et al.* 2019, p. 8). This sacrifice embodies an emblem of the systematic silencing and dehumanisation perpetuated by patriarchy, both when played by a female character such as Ursula and following the norm by creating a cissexual relationship with Eric and entering into their subsequent marriage.

In the narrative arc of *Frozen* (2013), Elsa faces parental restrictions imposed by her father, King Agnarr, who forbids her to show her powers, overrides any requests – he silences her – and imposes measures of isolation and protection to safeguard her sister Anna. Elsa’s journey takes a transformative turn after the death of her parents, leading her to voluntarily leave her birthplace in search of self-definition, an evolution poignantly summed up in the song “Let It Go” (Menzel 2013; Buck, Lee 2013, 00:31:10). Set in the modern Disney era, Elsa is not only a queen but a feminist figure who defies social and traditional schemes, such as conventional gender expectations. She has no intention of having a partner or getting married, as she is independent and autonomous. “Let It Go” (Menzel 2013) becomes a pivotal moment of Elsa’s emancipation, in which she throws off the shackles of imposed restrictions, gains her voice, learns to control her powers, and embraces her true identity. The song resonates with Anzaldúa’s (1987) concept of writing as a means of healing (1987, p. 73) and illustrates Elsa’s recovery of voice and agency. The construction of her ice castle symbolises not only a physical space but a sanctuary of autonomy that accentuates her defiance of social judgments. The film becomes a narrative of self-discovery, empowerment, and feminist affirmation through the character of Elsa.

2.2. Importance of the body

The construction of women’s bodies and beauty standards have historically been defined by men’s preferences and the hegemonic conceptual schemes embedded in societal structures. Drawing on Butler’s (1999) assertion that bodies are culturally constituted and politically constructed (1999, p. xxxi), the didactic proposal explores how women’s appearance, often epitomised as “to-be-looked-at-ness”, is subject to male-defined norms, evident in Disney princess narratives like Ariel’s attire and Elsa’s restrictive clothing. Moreover, it extends to the societal expectations imposed on women, emphasising the unequal scrutiny and pressure on women’s appearances for social acceptance. Feminism challenges these norms, seeking gender equality, but faces misconceptions and resistance. There is a potential for reshaping gender discourse to establish egalitarian norms, as advocated by Barthes (1989, p. 201), fostering a more inclusive and equitable society.

The representation of gender dynamics and the objectification of women through the character of Ariel in Disney's *The Little Mermaid* (1989) is subject to critique if one takes into account, among others, Simone de Beauvoir's assertion (as cited in Butler 1999, p. 12) that one becomes a woman rather than being born a woman. It "could be perceived as the simple transposition of an 'innocent' fairy tale in fact reveals conscious choices concerning the representation of gender" (Federici *et al.* 2019, p. 8). Ariel's transformation from mermaid to human is a manifestation of this notion. The antagonist Ursula exploits Ariel's desire for humanity, thus establishing a power dynamic in which the mermaid becomes a passive figure manipulated by the active and phallically symbolic Ursula. The text delves into her aunt's cunning tactics, which include emotional manipulation and an emphasis on body language, to reinforce the social perception that a woman's outward appearance is paramount. Ursula's exploitation extends to Ariel's physical transformation, in which her body is explicitly objectified and sexualised, particularly in her mermaid form. Mulvey's (1975, p. 18) concept of the male gaze is present throughout the movie. Ariel, even in her human form, becomes an object of male desire and it is also easy to spot her desire to be looked at. The perpetuation of the idea that women need male help is also recurrent in the movie with characters such as Prince Eric, King Triton, or Scuttle the seagull offering their help to Ariel, which perpetuates traditional gender roles and power dynamics.

In the case of Elsa, the role of her body is intertwined with the convoluted web of social expectations and her journey of self-discovery. Her initial struggle with her powers, encapsulated by her father's directive to conceal them through gloves, symbolises the broader theme of privacy and the repressive impact on her true self. As Elsa's Coronation Day unfolds, the shedding of the gloves becomes a pivotal moment, exposing the consequences of internalised restrictions, with her body serving as a canvas for social scrutiny and adherence to patriarchal norms. "Let It Go" (Menzel 2013) becomes a revolutionary act for Elsa, as she defiantly frees herself from social constraints, challenging critics' perspectives on her transformation, especially concerning post-feminist discourse. The multidimensional role of Elsa's body during this transformation emphasises the empowerment derived from the mastery she exercises over her powers. Furthermore, the act of building her ice castle is cleverly linked to Virginia Woolf's (1929) concept that women need a space for creative autonomy, providing Elsa with an emblematic arena for self-expression and liberation. Elsa triumphs against the challenging social expectations, as she resists them, overcomes obstacles, and reclaims her identity.

2.3. Search for 'true love'

To understand the impact of love on individuals and gender dynamics shaped by social and religious norms, we build on Adorno and Horkheimer's (1997, p. 107) assertion that Christianity reinforces the hierarchical subordination of women to men in the context of love. This idea delves into the historical and cultural factors that contribute to the objectification and domestication of women. The intertwining of religion and patriarchy highlights its collaborative role in shaping and maintaining heteropatriarchal discourse. A key issue is raised concerning the exclusivity of 'true love' for binary genders, drawing on Beauvoir's (2010, pp. 773-774) perspective that love reinforces the different roles of men and women, leading to the reification of the latter. Furthermore, social expectations and Disney's representation of love contribute to the perpetuation of heteronormative ideals and calls for a change in social mindset that embraces diversity and equality in relationships. Even so, Disney reflects an evolution in perceptions of 'true love' and acknowledges the emergence of alternative forms of love, such as sisterly love in *Frozen* (2013).

Referring to *The Little Mermaid* (1989), many complex characteristics and social impositions appear. Ariel's attraction to Eric and the man's attraction to the mermaid, beyond voice, is based on physical appearance, perpetuating normative expectations. The film navigates Mulvey's (1975, p.13) critique, portraying women as exhibited and sexualised, their allure becoming the property of men. Yet, Ariel's deep love for Eric transcends objectification, expressed in her willingness to sacrifice anything to be by his side. The social pressure on women to conform to normative bodies and relationships is evident, especially in Triton's reluctance to accept Ariel's human aspirations. Ursula's manipulation reflects the social narrative that a woman's only goal is to get a man, a notion that is complicated by Ariel's enchanted desire for Eric. While Ariel initially seems to affirm this narrative, her journey unfolds as she negotiates family and social norms, ultimately challenging the simplistic view of love as a woman's primary objective and presenting a nuanced perspective on love and identity. The cisheteronormative dynamic is evident in Eric's protective role, which underscores traditional gender roles. The importance of marriage and family is highlighted in Eric's determination to find and marry the girl who saved him from a shipwreck. However, social expectations clash with Ariel's silence, adding to the complexity of their relationship. The climax exposes Ursula's manipulation and transformation of Ariel into a commodity, calling into question women's agency. The typical knight trope is subverted when Ariel, who saved Eric earlier, becomes the damsel in distress. Triton realises Ariel's love and accepts her desire for autonomy, leading to a transformative resolution. The film concludes with the typical

Disney happy ending, with the marriage of Ariel and Eric, although the narrative subtly acknowledges the challenges Ariel has overcome to reach this conventional resolution. In essence, the film highlights the challenges Ariel faces in a heteropatriarchal society and the emotional conflicts arising from societal expectations.

Frozen (2013) reveals three different expressions of ‘true love’. The cisheteronormative lens is applied through Anna’s failed romance with Prince Hans, in which economic motives replace genuine affection. In contrast, Kristoff and Anna conform to traditional norms, with the man ardently pursuing his beloved. Elsa, on the other hand, rejects romantic entanglements and finds ‘true love’ in her sister and herself. Elsa’s self-imposed isolation to protect Anna evolves during the song “Let It Go” (Menzel 2013), which reflects her journey towards self-love and autonomy. A pivotal moment occurs when Anna’s frozen heart causes a troll to observe the heart’s resistance to change, highlighting Elsa’s unique ability to control ice. The queen resists social pressure and breaks with archaic expectations of female submissiveness. The film navigates social expectations, questioning the imperative of finding a mate, as seen in Anna’s hasty acceptance of Hans’ proposal, underlining social norms. However, Elsa’s disapproval and refusal to give her blessing to the marriage challenge the narrative of womanhood defined by romantic pursuit. As an older sister, Elsa takes a protective role, raising an important debate about whether powerful women can be portrayed as independent without the need for marriage. The relationship between Kristoff and Anna challenges traditional gender roles. The trolls’ emphasis on ‘true love’ as a force for good aligns with the selfless actions of Kristoff, who risks his life to save Anna. The film questions the notion of the transformative power of love, challenging the traditional trope of the ‘kiss of true love’. On the other hand, Hans’ revelation of his plan to marry Anna solely to seize power unveils the fallacy of social expectations, exposing his insincere intentions and questioning gender stereotypes. Ultimately, the film subverts expectations by identifying ‘true love’ with bonds of sisterhood, a groundbreaking break with the conventional heterosexual narrative. Elsa’s journey towards self-acceptance and autonomy marks a significant shift in the representation of love, deconstructing romantic ideals and offering alternative forms of affection. *Frozen* presents a nuanced exploration of love, self-discovery, and social expectations, contributing to a more inclusive and diverse narrative.

3. Possible queer re-readings

Disney’s inclusive and so-called “woke” turn is evident in its new independent heroines who prioritise personal fulfilment over romance, along

with diverse representations in terms of ethnicity and gender. The recent *The Little Mermaid* (2023), featuring Halle Bailey, a black actress who does not conform to the original canon, exemplifies this shift and has been both celebrated and critiqued by audiences. “The strong local backlash against *The Little Mermaid* and other films seeking to promote inclusion through the casting of non-white actors for traditionally white characters [...] forms part of a global anti-woke discourse” (Gammon, Phan 2024, p. 3).

However, queer re-readings can be applied to both the original *The Little Mermaid* (1989) film and *Frozen* (2013), as they critique heteropatriarchy’s sexist social principles and its discrimination against women and LGBTQ individuals (Lüneburg 2020, p. 10). Queer theory challenges societal norms by deconstructing gender roles and identities, emphasising the importance of visibility and representation (Butler 2011, pp. 2-3). Heterosexuality is viewed as a compulsory system, leading to shame for those who deviate from the norm, the “abnormal” (Anzaldúa, 1987). ISAs enforce gender norms, but queer theory advocates for the normalisation of diverse identities (Butler 2011, p. 22). Children should be aware of the current social context, like the diverse sexualities and genders, to foster their understanding and acceptance (Ahmed 2006, p. 83). This perspective should be provided and incorporated into education and cultural products.

Historically, discussions about individual use of sex and the fluidity of gender have existed since the 18th century (Foucault 1978, p. 26). Queer individuals challenge the prescriptive nature of gender, opposing cisheteronormativity and heteropatriarchy (Adichie 2014, p. 12), and some Disney characters can be read from this lens. ‘Intertextuality’ refers to the creation of one text from others (Kristeva 1978), thus queer re-readings allow for multiple interpretations and the creation of new narratives. Butler (1999) argues for a feminist politics that recognises “the variable construction of identity” (1999, p. 9). Hence, even media entities like Disney, as an ISA, can be interpreted in ways that promote inclusivity and provide representation for those within and outside of cisheteronormativity.

In *The Little Mermaid* (1989), Ursula emerges as a complex figure challenging traditional gender norms. With a blend of masculine and feminine attributes, Ursula identifies as a woman, yet her ambiguous gender presentation leads to social isolation, reflecting Butler’s (2011, p. 8) notion of gender construction through exclusion. Inspired by the drag queen Divine¹, Ursula’s portrayal resonates with queer interpretations, suggesting a non-cisgender identity (Brown 2021, p. 6), which is demonstrated when

¹ Divine was “a famous drag queen during th[e] [60s, 70s, and 80s]” (Brown 2021, p. 6). This icon of American underground entertainment is best known for her collaboration with director John Waters on cult films such as *Pink Flamingos* in which she defies social conventions about gender and beauty.

she shakes her breasts while wearing red lipstick, for instance. Through a queer re-reading, her actions within the narrative, such as attempting to disrupt Ariel and Prince Eric's romance, can be seen as resistance against heteronormative ideals, positioning her queerness as integral to her antagonistic role (Brown 2021, pp. 7-8). Additionally, Ursula possesses tentacles, which resonate with the image of a phallus and, from another perspective, her symbolism adds depth to her representation, potentially hinting at cross-dressing or butch lesbianism. Hence, Ursula may want to possess Ariel in terms of physicality. Similarly, Ariel's desire to escape her world and find acceptance among humans reflects themes of LGBTQ+ identity and societal rejection, ultimately challenging heteropatriarchal norms if the human world is understood as one's right to self-expression. Despite the film's emphasis on a cisheterosexual happy ending, these alternative interpretations invite viewers to reconsider traditional narratives and embrace more inclusive perspectives on gender and sexuality.

Regarding *Frozen* (2013), Elsa emerges as a character who challenges traditional notions of sexuality and identity. Although not explicitly stated in the film, Elsa has been interpreted by fans and even her creator, Jennifer Lee, as potentially representing a lesbian princess, evidenced by the #GiveElsaAGirlfriend movement (Lee 2018). The song "Let It Go" (Menzel 2013) is often seen as a metaphor for coming out of the closet, resonating with the LGBTIQ+ community as an anthem of self-acceptance (Lynskey 2014). Elsa's journey to North Mountain symbolises her quest for self-discovery and acceptance, a process echoed in Foucault's (1978, p. 110) exploration of the family as agents of sexual deployment. Referencing the song, Elsa finds herself isolated from societal expectations, so she does not have to "conceal, don't feel [and] don't let them [society] know" (Buck, Lee 2013, 00:09:03), as Elsa finds liberation and self-love, demonstrated by her creation of an ice castle where she can be her true self. Although "the storm [will] rage on" because Elsa is a powerful woman, "fear [will not] be your [her] enemy" anymore.

Elsa's defiance of societal norms and her acceptance of her own identity lead to her rejection by the people of Arendelle, reflecting Anzaldúa's (1987) concept of the border as a dividing line between the 'normal' and the 'perverse'. Elsa "turn[s] away and slam[s] the door" (Buck, Lee 2013, 00:33:20), which can be perceived as the coming out of the closet. Despite criticism and misunderstanding, Elsa's sister Anna stands by her, demonstrating the importance of acceptance, as Elsa is different but "a good different", and love, even in the face of difference. Olaf, as a character made of snow, further challenges traditional gender roles and embodies Elsa's departure from traditional femininity (Streiff, Dundes 2017) illustrating the idea that identity can transcend traditional boundaries.

The film's depiction of Elsa's journey towards self-acceptance and eventual acceptance by her community offers valuable lessons for children navigating their own identities. By introducing themes of sexual and gender diversity, *Frozen* (2013) allows young viewers to explore and understand the complexities of identity, providing much-needed representation and reference points in popular media. Through queer re-readings, children can receive positive reinforcement of diverse identities, facilitating their personal growth and development in a more inclusive society.

4. Foreign language teaching

Learning a foreign language like English encompasses both communication skills and cultural understanding (Tavakoli, Jones 2018, p. 6). Foreign/Second Language Teaching (SLT) emphasises Chomsky's idea of 'linguistic competence' (Hymes 1972), but effective expression goes beyond memorisation of rules (Tavakoli, Jones 2018, p. 6). Hymes (1972), based on 'linguistic competence', stresses the importance of sociolinguistics and interactions between speakers. Canale and Swain (1980) outline sociolinguistic, strategic, and grammatical competencies, while Kramsch (1986) advocates for teaching conversational skills with contextualised content (Tavakoli, Jones 2018). This approach helps students to foster a positive attitude and increases their motivation (Tavakoli, Jones 2018). 'Symbolic competence' enhances global communication (Kramsch 2006, p. 251), amidst English's prevalence as a lingua franca (Tavakoli, Jones 2018, p. 11; Byram 2020, p. 22). The Spanish LOMLOE, *Ley Orgánica de Modificación de la Ley Orgánica de Educación*, [*Organic Law for the Modification of the Organic Law of Education*] (32/2022, 33/2022) promotes 'pluriliteracies' for language skill reinforcement (Coyle 2015, p. 84), including strategies like 'reception', encompassing oral, audio-visual, and reading comprehension (Council of Europe 2001, pp. 47-48) to facilitate communication.

Task-Based Language Teaching (TBLT) emphasises communication from real contexts, requiring flexibility and teacher training (Tavakoli, Jones 2018, pp. 26-28), since TBLT follows a structure of pre-task, during-task, and post-task activities (Ellis 2003, p. 243). Hence, the present didactic proposal exposes this sequence of exercises through material based on Disney films for students to practice language skills, digital competence, critical thinking, and ethical values, to promote social inclusion and to demonstrate that "films can be a valuable resource to work on contents, identity, skills and attitudes which will enrich children's learning, instead of only being time-filler activities" (Fernández Fernández, López Fuentes 2021, p. 1620). "Films naturally invite us to connect to our world, but also

others which may be real or fantastic, utopian or dystopian, present or past” (Fernández Fernández, López Fuentes, 2021, p. 1616), and this approach “facilitates the process of developing critical thinking, problem-solving, and collaboration skills”, as advocated by the Walt Disney Strategy, which is Disney’s educational philosophy that encourages storytelling, character development, creativity, and critical thinking, and can analyse diversity, contexts, and socio-cultural norms and values (Vladimirovna 2020, p. 291).

Additionally, incorporating Disney film versions into the curriculum can serve as a “resource for teaching multimodal literacy from a critical perspective in the L2 classroom” and would be helpful to analyse how stories transform within different social and cultural contexts (Kim 2017, p. 175). Moreover, some studies have demonstrated that “multimodal literacies have the potential to facilitate literacy practices where students consciously situate meanings of videos within their own experiences, perspectives, and identities” (Fernández Fernández, López Fuentes 2021, p. 1618). However, according to Nur (2019, quoted in Mubarokah *et al.* 2022), Disney narratives often depict traditional gender roles and Western lifestyle ideals, which can influence children’s perceptions and behaviours (Mubarokah *et al.* 2022, p. 359). “Students’ prior encounters with critical literacy in school were minimal, if not nonexistent” (Hayik 2016, p. 411). Stories shape how we see ourselves and everyone around us, so educators must acknowledge that these narratives can both uplift and reinforce stereotypes (The Walt Disney Company 2024). Therefore, teachers should recognise that using Disney movies as educational materials might lead to students rejecting the content or revealing their potential biases, as their cultural backgrounds differ. As part of Disney’s commitment to diversity and inclusion, the company is reviewing its content to include advisories for negative depictions, which highlights the need for educators to engage students in discussions about the historical context of these narratives (The Walt Disney Company 2024), because “[t]he traditional fairy tales also portray what is considered acceptable behavior for women. Their daily actions include singing, dancing and spending their day doing chores around the house such as cooking, cleaning, and making beds” (Kochiyama 2013, p. 3). Consequently, educators need to analyse and highlight the detrimental messages conveyed in these films and expose them to the students to be able to interpret them from a critical, reflexive, and ethical point of view “to promote social change and developing into social activists with powerful voices who speak out collectively against injustice” (Hayik 2016, p. 410). This approach allows students to not only see the best in themselves but also to embrace the stories of diverse communities, fostering a more inclusive view and reasoning towards different current social movements, such as gender equality, sexual identity, and gender roles (The Walt Disney Company 2024). In this way,

students could leave behind prejudices, learn how to create texts, and contribute to a tomorrow that today can only dream of.

5. Didactic proposal

The purpose of this didactic proposal is to introduce young L2 speakers to fundamental concepts in feminist, LGBTIQ+, and queer studies, addressing the absence of explicit and structured opportunities for pupils to explore diversity and inclusion within the current Balearic educational curriculum. Despite progress in promoting equality, existing curricular content often neglects intersectional perspectives on gender, sexuality, and identity, leaving pupils with limited tools to critically engage with these issues in meaningful ways. This approach is analysed because “[g]ender bias is evident in fairy tales and children’s literature as the males are seen as the rough, tough, adventurous, fighting, prince, heroic character while females are the sweet, beautiful princess, helpless, motherly, cleanly, damsel in distress” (Kochiyama 2013, 1). By filling this gap, the proposal addresses a critical need to integrate inclusive content into English as a Foreign Language (EFL) instruction, which has traditionally focused on linguistic competence without adequately engaging with broader socio-cultural issues. By incorporating these topics, students will gain an understanding of the importance of fighting for social equality concerning gender, sexuality, and identity. This proposal includes eleven fifty-five-minute sessions integrated into the regular curriculum of English as a foreign language (EFL) in secondary educational centres from Spain, specifically from Mallorca, typically targeting 1st Baccalaureate groups of 24 students. The adaptable sequence of activities encourages collaborative work and is based on the Universal Design for Learning (UDL) principles, making it suitable for diverse student needs, including those with Special Educational Needs (SEN). The tasks aim to engage students in creating and interpreting oral and written texts in English, with activities designed to maintain their interest, attention and engagement. Currently, the Balearic curriculum lacks structured approaches to help pupils critically analyse traditional narratives like fairy tales and mainstream media, perpetuating outdated gender stereotypes and ignoring queer and feminist perspectives. The final two sessions focus on presenting group projects, consisting in the realisation of a podcast, and conducting self-assessments and peer assessments, alongside the teacher’s individual evaluations. The preceding sessions are structured to help students gather ideas for their final projects and meet educational curriculum requirements. Before starting, students will watch the English versions of *The Little Mermaid* (1989) and *Frozen* (2013), and reflect on possible connections between these films to prepare for class discussions.

5.1. Objectives

The objectives of this proposal are:

- Analyse the evolution of gender identity and sexuality in Disney films *The Little Mermaid* (1989) and *Frozen* (2013), particularly through key musical numbers.
- Develop students' critical and analytical skills, highlighting societal prejudices about gender and sexuality.
- Allow students to question established norms and facilitate their personal growth.
- Encourage the creation of queer re-readings to reflect diverse identities. It may enable students to find representations that resonate with their identities during a transformative period in their lives.
- Foster an inclusive and respectful classroom environment where gender equality and LGBTIQ+ community acceptance are normalised, while simultaneously challenging the veracity of societal messages regarding gender and sexuality.
- Enhance digital competence.
- Reinforce language skills while addressing ethical and civic values, enhancing learners' digital competencies through dynamic and engaging materials.

Recognising the need for inclusivity, the proposal emphasises UDL principles to optimise the learning experiences of all students, particularly those with dyslexia, ADHD, and Autism Spectrum Disorder. For instance, adapting reading materials with clear fonts, varied colours, and flexible time allowances can significantly improve access for SEN students.

Teachers are also encouraged to structure lessons to support students with social challenges, ensuring they receive adequate guidance and support in group settings. The proposal advocates for the use of visual aids and technology to assist hearing-impaired and deaf students, promoting collaborative learning and effective communication among all students.

By aligning with the LOMLOE's specific competences (SC)² and assessment criteria (AC)³, this didactic proposal not only addresses language learning but also nurtures a broader understanding of critical social issues, thereby preparing students to navigate and challenge societal norms in their lives.

² See <https://intranet.caib.es/sites/lomloe/ca/batxillerat/> (Decret 32/2022, pp. 32375-32379).

³ See <https://intranet.caib.es/sites/lomloe/ca/batxillerat/>, (Decret 32/2022, pp. 32379-32382).

Table 1 shows the lesson plans for the didactic proposal. The first activity of each session corresponds to the pre-task, the second to the task and the third to the post-task, except in sessions 10 and 11, as students will present their podcasts and each session will end with a post-activity.

Session	Title	Activities	Objectives	Resources	S C	AC	Time
1	Identity and Gender through multimodal activities	Brainstorming	Meaning of key concepts, reinforcing present simple tense, question formation, noun phrases, modal verbs, and adjectives knowledge. Improve learners' skills regarding ICT tools	Sticky notes, pens, jar	1 2 4		8 min
		Oral comprehension and expression, and questionnaire		Chromebooks (Quizziz), smartboard, speakers, computer, projector		30 min	
		Project explanation				17 min	
2	"It's she who holds her tongue who gets her man"	Oral comprehension	Reinforce students' critical thinking by focusing on the importance of women's voices. Also, strengthen pupils' past simple tense, relative clauses, verb phrases, reported speech, modal verbs, conditional sentences, connectors, linking words, and argumentative texts and discourse skills. Make use of ICT tools	Smartboard, projector, computer, speakers	1 2 3 4		10 min
		Oral comprehension, (group) discussion, written production (argumentative writing), critical thinking		Copy of the lyrics of "Poor Unfortunate Souls", holistic rubric		1.1 1.3 2.2 2.3 3.1 4.1 4.2	35 min
		Oral comprehension, critical thinking		Digital template, Chromebooks (Canva)			10 min
3	"The past is in the past"	Discussion, oral comprehension	Notice and analyse the importance of having a voice in <i>Frozen</i> (2013), as well as how people's surrounding may influence one's identity. Students will practice their grammar constructions skills: conditionals, reported speech, adjectives, modal verbs, the present and the past simple tenses, and reinforce their creative and expressive abilities. Improve pupils' skills regarding ICT tools		1 2		8 min
		Text analysis, critical and reflective thinking, oral expression, written production		Speakers, Smartboard, projector, computer, Chromebooks, pens, four Din A-3 sheets of paper	3 4 5 6		32 min
		Creativity, oral production, critical thinking		Tik Tok app, analytical rubric		1.1 1.3 2.2 2.3 3.1 3.2 5.2 6.1	15 min

4	“The only way to get what you want is to become a human yourself”	Oral comprehension, critical thinking, brainstorming, oral expression	Reinforce learners’ critical thinking—through the objectification of Ariel to deconstruct gender (roles). Practice their grammatical skills: present perfect tense, descriptive language and adjectives, passive, summarising skills, and vocabulary related to gender (roles) and feminism. Make use of ICT tools	Projector, smartboard (image), computer	1 2 3		8 min
		Written comprehension and production, critical thinking		Smartboard, computer, projector (Jamboard and checklist), copy of the lyrics of “Poor Unfortunate Souls”, Chromebooks or mobile phones (Jamboard), teacher’s checklist		1.1 1.2 1.32. 2 2.3 3.1	32 min
				Sheets of paper, pens, outline			15 min
5	“I don’t care what they’re going to say!”	Written and oral comprehension, oral production, peer-assessment	Improve the students’ oral and written production, strengthen their critical thinking, and practise their knowledge regarding different verb tenses, such as present simple and perfect, and past simple. Make use of ICT tools	Projector, smartboard, computer (pupils’ blog entries, Google Classroom), peer assessment rubric photocopies, pens	1 2 3 6	1.1 1.2 1.3 2.1 2.3 3.1 3.2 6.1 6.2	28 min
		Brainstorming, reflexive capacity, oral production		Pens, sheets of paper, projector (Canva), smartboard, computer (Google Classroom), outline, teacher’s Canva and possible solutions			20 min
		Oral comprehension, reflexive skills					7 min
6	Silencing and objectification of individuals in the media and literature	Oral comprehension and production, brainstorming, research, written expression, critical and reflexive abilities, creativity	Compare the covered content to the current socio-cultural context. Analyse how women were and are still silenced. Encourage students’ creativity, reflective and critical capacity. Notice how media	Chromebooks or mobile phones (research)	1 2 3 4 5 6		18 min

		Oral comprehension and production (consensus), reflexive capacity, critical skills, written production	perpetuates beauty canons, as well as the need to break them. Improve students' skills regarding ICT tools. Practise their oral and written skills, and some verb tenses, such as the present and past simple, present continuous and perfect, future tense, and modal verbs	Projector, smartboard, computer, Chromebooks, Google Classroom (written texts), chalk, blackboard			19 min
		Oral expression and comprehension, written production, critical and reflective capacities		Chromebooks, pens, sheets of paper, one exit ticket per pupil		1.3 2.1 2.3 3.1 3.2 4.2 5.2 6.3	18 min
7	Analysing the types of 'true love' in both Disney films	Written production, oral production and comprehension	Analyse how 'true love' is portrayed in both films. Stimulate their reflective and critical thinking. Promote pupils' oral and written skills. Make use of ICT tools. Encourage their summarising capacities. Practise the present and past simple, present perfect, and past continuous knowledge. Practise reported speech, passive voice, relative clauses, and modal verbs' structures	Projector, smartboard, Computer (Google Classroom), pens, sheets of paper	1 2 3 6		19 min
Summarising skills, written and oral production, creativity, reflective and critical thinking		Chromebooks (Miro), blackboard, chalk			22 min		
Written production, reflective and critical abilities, oral production		Chromebooks (Padlet, Intranet)			14 min		
8	Deconstructing The Little Mermaid (1989): Unveiling LGBTQ+ Characters and Narratives	Written comprehension, oral comprehension (explanation of the teacher), reflective ability	Learn and link to the films some concepts about gender identities and sexual orientations. Explanation of the final project. Practise the conditionals, modal verbs, present and past simple and continuous, present perfect, future simple, and reported speech's structures. Improve pupils' skills regarding ICT tools and foster group work	Chromebooks (Kahoot!), computer, smartboard, speakers.	1 2 6		11 min
Oral production (discussion), reflective and critical thinking, creativity, written production		Chromebooks (Jamboard), computer (teacher's document that will be uploaded to Google Classroom)			30 min		

		Final project explanation (podcast)		Projector, smartboard, computer (teacher's PPT, Google Classroom, teacher and peer assessment rubric, self-assessment rubric)			14 min
9	Elsa's story: social inclusion regarding sexual diversity	Oral production, reflective capacity (brainstorming)	Analyse and explain <i>Frozen</i> (2013) from an LGBTIQ+ perspective by using ICT tools. Strengthen pupils' critical thinking, and creativity. Notion the need for the representation of diversity. Students will practise their knowledge regarding the present continuous and simple, the past simple, and the reported speech and conditionals structures		1		10 min
		Oral comprehension, oral production		Smartboard, projector, computer, speakers (teacher's video), mobile phones (2-4 min. videos), (pens, sheets of paper), holistic rubric	2 3 4 6		27 min
		Oral comprehension, written production		Projector, speakers, computer, smartboard (video), Chromebooks (Padlet)			18 min
10	Queer re-readings of characters: podcasts	Oral expression and comprehension, creativity, reflective and critical thinking, assessment	Evaluate peers and themselves in relation to podcasts, thus making use of ICT tools. Observe how sexuality and gender identity should be represented to promote the inclusion of diversity. Notice how gender roles and sexuality were represented in 1975. Students will use the vocabulary seen in class, various verb tenses, modal and/or conditional verbs, and reported speech structures, as well as adverbs and adjectives.	Projector, smartboard, computer, speakers, groups' podcasts, teacher and peer assessment rubric, self-assessment rubric, pens	1 2 3 4 5 6	1.1 1.2 1.3 2.1 2.3 3.1 3.2 4.1 4.2 (5.2) 5.3 6.1 6.2 6.3	38 min
		Oral and written comprehension, written production, reflective and critical thinking		Computer, projector, speakers, smartboard (song), copy of the lyrics, blackboard, chalk, Chromebooks			17 min

				(Google Classroom)			
11	Podcasts: Queer re-readings of Disney films	Oral comprehension and expression, critical and reflective thinking, creativity, assessment	Assess themselves and peers (podcasts); improving their skills in relation to ICT tools. Analyse and critique ISA by using different verb tenses, and the conditional and/or modal verbs and the reported speech structures. Realise how ISAs, such as education, do not give visibility to female figures	Smartboard, computer, projector, speakers, students' podcasts, peer assessment and teacher's rubric, self-assessment rubric, pens	1 2 3 4 5 6	1.1 1.2 1.3 2.1 2.3 3.1 3.2 4.1 4.2 (5.2) 5.3 6.1 6.2 6.3	38 min
		Oral comprehension and production (colloquium), reflective and critical thinking		Sticky notes, jar (from session 1)			17 min

Table 1
Lesson plans.

5.2. Examples of activities

5.2.1. #(De)animaliseAriel

In the previous tasks, students analyse the song “Poor Unfortunate Souls” identifying lines where Ursula removes Ariel’s voice and discussing how key phrases reinforce this. They then respond to two questions on Google Classroom, using argumentative writing to explore themes of dehumanisation and empowerment in Ariel’s story by examining her experiences.

In the current task, the post-task, which highlights the importance of voice, students are required to upload an image to the Intranet depicting Ariel trying to communicate without using her voice. Each group must create a unique hashtag (e.g., #(De)animaliseAriel⁴) to be used between two

⁴ See Annex 1.

related images. Students would evaluate the relevance of each other's hashtags and images based on how well they connect to the themes discussed in class. The rubric would focus on how accurately the work reflects key concepts, such as gender identity or inclusion, and how effectively it communicates the intended message. It ensures that the content is appropriate and meaningful in relation to the lesson objectives. The most popular hashtag and accompanying images will be featured on the high school's website. The teacher will provide a digital template for the groups to use and will give feedback as the students orally explain their choices, utilising comparative and superlative structures.

5.2.2. *Valuing bodies is important*

As part of a during-task activity highlighting the importance of the body, each group must find advertisements featuring non-normative bodies⁵ and write a short text explaining their societal relevance and why they should have more representation and visibility. This proposal not only focuses on films but also considers the current social context. The text must use the future tense, present continuous, and simple present tense. Groups will present their considerations to their classmates through Jamboard⁶. Finally, each student will complete an exit ticket⁷ with the topic in the centre and five related ideas. The teacher will review these maps and assign a grade.

5.2.3. *Frozen: Unpacking true love*

As part of a post-task activity exploring the search for true love, students will form groups with their final project partners to delve into the theme of 'true love' in *Frozen* (2013). They will discuss the different types of love depicted in the film, including the cisheterosexual romance between Anna and Kristoff, the toxic relationship between Anna and Hans, the sisterly love, and self-love. Using the Miro⁸ application on their Chromebooks, they will create a mind map⁹ incorporating key concepts, ideas, socio-cultural context, and relevant quotes, guided by questions from the teacher. Each

⁵ See Annex 2.

⁶ Jamboard is a Google tool that exposes a digital whiteboard that can be modified by different users at the same time.

⁷ An exit ticket is a short activity in which students reflect on their understanding of the topic covered that day in the classroom and perform it at the end of the class. This allows the teacher to evaluate learning and also to adjust the content of future lessons according to the needs of the group.

⁸ Miro presents a digital whiteboard that allows several people to modify content in real time. It is ideal for brainstorming and outlining, among others.

⁹ See Annex 3.

mind map will be uploaded to the Intranet. The teacher will facilitate a debate to refine and complete the mind maps.

5.2.4. Exploring gender identities and sexual orientations

The initial activity (pre-task) will feature a Kahoot!¹⁰ quiz, presenting definitions in the present simple of key concepts related to gender and sexual orientation, where students will select the correct terms. The teacher will address any doubts and provide further explanation of concepts as necessary. Subsequently, the teacher will introduce the idea that narratives can be interpreted in multiple ways and will explain queer theory – challenging the cisheteropatriarchal structure – using various verb tenses. Students are encouraged to begin connecting these concepts to the plots of analysed films and to their own realities and surroundings.

5.2.5. Guiding all the way

In this comprehensive lesson, students will be guided by the teacher in their final project, which consists of creating a podcast based on a Disney film that has not been analysed in class, from an LGBTIQ+ perspective. They will have to reinterpret the protagonist with a non cisheteronormative sexual orientation or gender identity, adapting or modifying the script accordingly. Students also have the option to add or remove characters, provided the story remains recognisable. The podcast should be 10-12 minutes long and include an adapted version of the film's most representative song. Detailed project guidelines¹¹ will be uploaded to Google Classroom, along with peer and self-assessment rubrics. During the podcast creation process, the teacher will observe students' work and provide recommendations for improvement. Feedback will focus on refining content, ensuring clarity, and enhancing the relevance of the material to the queer re-reading theme. The teacher will also suggest ways to strengthen the structure and delivery, guiding students toward a more polished final product.

5.2.6. Stand up for your rights

To kickstart the session, the teacher will screen a thought-provoking video¹² advocating for the inclusion of the LGBTIQ+ community in society. Each group, equipped with Chromebooks, will engage in an interactive exercise

¹⁰ See Annex 4.

¹¹ See Annex 5.

¹² See Annex 6.

where they answer six pre-prepared questions hosted on a Padlet¹³¹⁴ platform, curated by the teacher, about the feminist and the LGBTIQ+ fight. These questions are designed to prompt students to generate ideas and provide succinct explanations, employing primarily the present simple and continuous, as well as past tenses. These activities not only foster students' critical thinking but also encourage them to reflect deeply on the current status of the feminist movement and the challenges faced by the LGBTIQ+ community. Moreover, it prompts students to analyse how advertisements contribute to societal perceptions and norms regarding gender and sexual orientation.

6. Conclusion

This work presents an exemplifying application of an extensive educational framework centred on feminist and LGBTIQ+ perspectives as explored through two Disney films, namely *The Little Mermaid* (1989) and *Frozen* (2013). Tailored for secondary education students of English as a foreign language (EFL), the initiative aims to cultivate critical thinking and reflective capacities by dismantling prevailing cisheteropatriarchal norms. The classroom environment is conceptualised as a secure and inclusive space accommodating diverse gender identities and sexual orientations.

Structured for SLT or Foreign Language Teaching sessions, the instructional design prioritises enhancing communicative skills within contemporary social contexts. Activities are underpinned by TBLT principles, integrated with UDL strategies to address diverse learner needs and sustain engagement. This approach allows educators flexibility in task adaptation, fostering ethical awareness, social competence, and respect for diversity among students.

The proposal aims to achieve its objectives through an analysis of queer re-readings within cultural artefacts, thereby stimulating critical engagement with cisheteronormativity among learners. It explores contemporary issues pertinent to adolescent identity formation, particularly in challenging gender disparities depicted in literature and media, including conventional portrayals of relationships and concepts like 'true love'. The proposal acknowledges obstacles such as the digital divide and potential student resistance stemming from unfamiliarity with theoretical constructs. Mitigation strategies include patient and empathetic pedagogical approaches, alongside protocols promoting respectful discourse on gender and inclusivity.

¹³ See Annex 7.

¹⁴ Padlet is a platform for creating and sharing content, such as videos, images or texts, as it is a virtual wall.

Future directions for this initiative involve expanding creative endeavours to encompass additional social concerns, such as racism. This could be achieved by integrating texts and media that explore racial inequality, such as incorporating films or books that challenge stereotypes or by analysing the role of race in classic Disney films. For example, a future lesson might involve comparing *The Lion King* (1994) with a contemporary work that discusses racial representation, or students could create projects that explore how race intersects with gender and sexuality. This holistic approach aims to deepen students' comprehension of cisheteropatriarchy's historical, cultural, and societal impacts, fostering a comprehensive educational experience.

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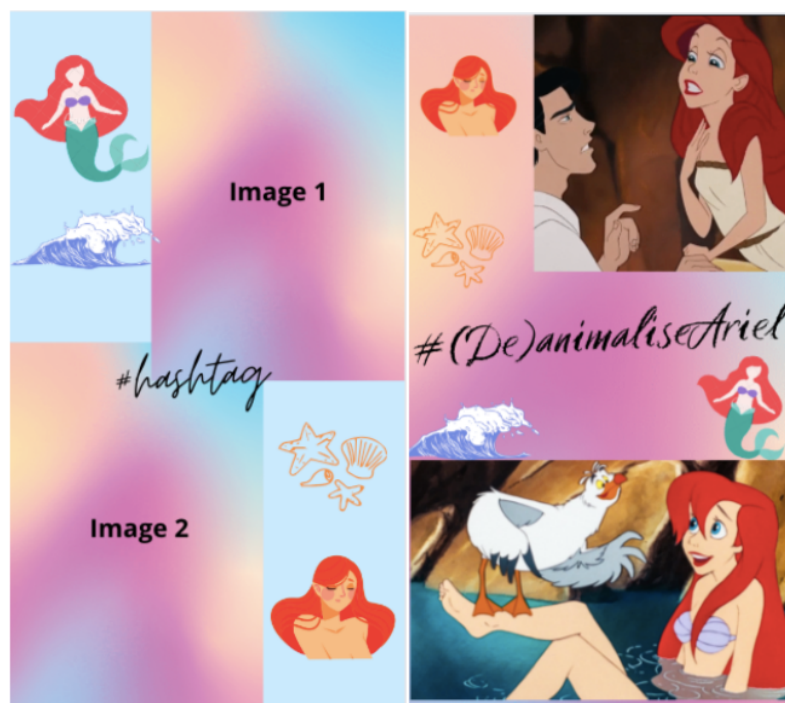
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Annexes

Annex 1. #(De)animaliseAriel



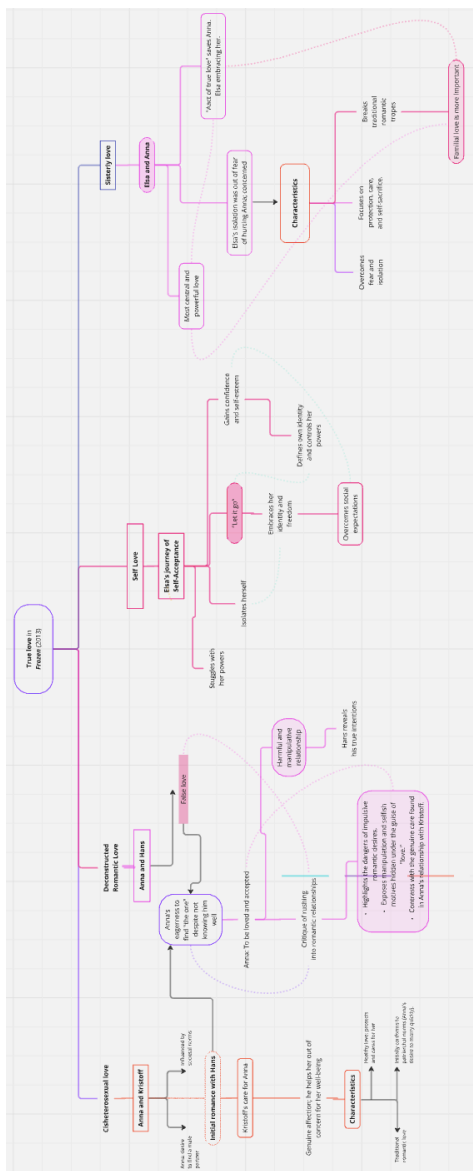
On the left: teacher's presentation; on the right: possible students' product. Images created by the author.

Annex 2. Valuing bodies is important



Both images will be projected by the teacher. Image on the left taken from <https://blogs.brighton.ac.uk/lm131/2017/01/09/victoria-secret-perfect-body-campaign/>; image on the right taken from <https://www.dailymail.co.uk/femail/article-9828015/Man-lost-200LBS-YEAR-shows-excess-skin-body.html>.

Annex 3. Frozen: Unpacking true love



This screenshot is from a scheme created by the author. It can be useful for the teacher to project it after students have created their own versions in groups, allowing them to add any ideas they may have missed. <https://miro.com/app/board/uXjVLNGGxkg=/>.

The image shows a Kahoot! quiz interface. On the left, the title is 'LGBTIQ+ concepts' with 0 plays and 0 players. It is a public kahoot created by 'bernatpizamengual24' 1 year ago. The main area displays 8 questions, each with a 20-second timer and a small icon representing the question's topic. The questions are:

- 1 - Quiz: People are comfortable with the gender they were assigned at birth and attracted to the opposite binary gender.
- 2 - Quiz: People who are comfortable with the gender identity they were assigned at birth, as opposed to transgender people.
- 3 - Quiz: People who are only sexually and/or emotionally attracted to the opposite binary gender to the one they possess.
- 4 - Quiz: Socio-cultural schema that accepts gender as feminine-masculine. People must conform to it; other forms are not accepted.
- 5 - Quiz: People who do not conform to the female-male dichotomy. We fight for their inclusion and social acceptance.
- 6 - Quiz: Sexual orientation and/or emotional attraction of women towards other women. Also identified as "gay" and "homosexual".
- 7 - Quiz: Sexual and/or emotional attraction to people of the same sex. Refers to homosexual men, but also applies to women.
- 8 - Quiz: Sexual orientation designating someone who is sexually and/or emotionally attracted to people within the binary spectrum.

Annex 4. Exploring gender identities and sexual orientations

Kahoot created by the author. <https://create.kahoot.it/details/8c406f54-4517-4d81-a4ad-b7a52c1c2292>.

Annex 5. Guiding all the way

OBJECTIVE

- Podcast: 10-12 minutes
 - Different Disney film from the ones analysed in class
 - Adapt and modify the **script** to provide an **LGBTIQ+** point of view.
 - Protagonist/s:** gender identity and/or sexual orientation out of the norm.
 - Different characters can be removed and/or included.

DISNEY Podcast

SCENES

- Select and discuss the most representative scenes
- The most iconic song has to be included and analysed
 - How can they be read from an LGBTQ+ perspective?
 - What impacts and changes do they have on the narrative?

FINALLY...

- Each member has to include the video in the Intranet
- Podcasts will be viewed in the classroom
 - Please look at the rubrics uploaded to Google Classroom
 - both I and you will be assessing yourselves.

Good Luck!

CONCLUSION

- Highlight the key points previously discussed
- Highlight why it is relevant to offer queer (re-)readings to children
- Encourage listeners to present their ideas and questions.
- Thank the listeners for their attention.

thank you

PowerPoint created by the author.

Annex 6. Stand up for your rights

Video by NetworkOUTreach. Uploaded to YouTube on 9th August 2011.
<https://www.youtube.com/watch?v=JbpYwnEZai0>.

Annex 7. Social inclusion: Feminist fight and LGBTIQ+

Feminist fight and LGBTIQ+ social inclusion

Why is the feminist struggle necessary?



Afegir un comentari

Is it important for the LGBTIQ+ community to have visibility in society, advertisements, etc.?



Afegir un comentari

Are the rights of women and the LGBTIQ+ community equal to those of white, cisgender men?



Afegir un comentari

Do women and the LGBTIQ+ community have the same representation and positions of power as white cisheteronormative men?



Afegir un comentari

Do you consider that advertising campaigns are beneficial for the inclusion of the LGBTIQ+ community and gender equality?



Afegir un comentari

Are representations of women and the LGBTIQ+ community always treated with respect or stereotypes? So, is their representation always favourable?



Padlet created by the author. <https://padlet.com/bernatpizamengual24/feminist-fight-and-lgbtqi-social-inclusion-y10py5oj3zpqg62z>.