

- Adamson's first sentence in paragraph 7 contains a long list of key words that are important to her argument: "Questions of citizenship have long been at the heart of the field imaginary in American studies and central to recent ecocritical debates about the interrelations of cosmopolitanism, nationalism, localism, and environmentalism." Perhaps dividing into pairs or groups, look up the words "ecocritical," "cosmopolitanism," "nationalism," "localism," and "environmentalism." Discuss how these terms are connected to the analysis of *Avatar* in this essay.

Writing as a Reader: Entering the Conversation of Ideas

- Adamson, Ken Gillam and Shannon R. Wooden, and bell hooks examine the ways film representations engage in social issues. Draw on ideas from these authors to craft an essay about the power of films to invite or repress (or both) critiques of social problems. What skills should viewers bring to the movie theater, according to these authors? You might select a film to analyze in your essay, as a means of applying these authors' ideas and providing examples for your claims.
- Adamson argues, as do Mark R. Tercek and Jonathan S. Adams in the excerpt from *Nature's Fortune* (Chapter 17), that environmental awareness need not be opposed to mainstream culture and values. Using the ideas from these authors, compose an essay that draws out some principles about effective ways for popular culture to engage fruitfully with environmental issues.

KEN GILLAM AND SHANNON R. WOODEN

Post-Princess Models of Gender: The New Man in Disney/Pixar

Ken Gillam directs the composition program at Missouri State University, where he teaches courses on composition theory and pedagogy. Shannon R. Wooden is a professor of English at the same university, where her specialty is British literature, creative writing, literature and science, and adaptations of novels for the screen. This piece is part of the research for their 2014 book, *Pixar's Boy Stories: Masculinity in a Postmodern Age*. You may be familiar with the many critiques of Disney princesses, but less has been written about the leading male characters. Gillam and Wooden's work begins to fill this gap in the research.

While every scholarly article is in some way driven by inquiry, Gillam and Wooden make their question explicit in their second paragraph: "Does this nominal feminizing of male also-rans [in *Cars*] (and the simultaneous gendering of success) constitute a meaningful pattern?" The rest of their