

References

- Alfiyanti, R. (2017). *A Study on Teaching Reading Strategies at Ninth Grade of SMP Muhammadiyah Al-Kautsar Program khusus Kartasura in the Academic Year 2017/2018*. Retrieved from <http://eprints.iainsurakarta.ac.id/2330/1/Rosyida%20Alfiyanti.pdf> at August 08th, 2019
- Antoni, N. (n.d). *Exploring EFL Teacher's Strategies in Teaching Reading Comprehension*. Indonesia University of Education. Retrieved from http://jurnal.upi.edu/file/5-Nurman_Antoni.pdf at August 08th, 2019
- Baker, L. & Brown, A. L. (1984a). Cognitive monitoring in reading. In J. Flood (Ed.), *Understanding Reading Comprehension: Cognition, Language and the structure of Prose* (pp. 21-44). Newark, DE: International Reading Association.
- Baker, L. & Brown, A. L. (1984b). Metacognitive skills and reading. In P. D. Pearson, R. Barr, M. L. Kamil, & P. Mosenthal (Eds.), *Handbook of Reading Research* (pp.353-394). New York: Longman
- Beauvoir, S. (1949). *The Second Sex*. Trans. Borde, Constance and Sheila Malovany-Chevallier. New York: Random House.
- Bowen, G. (2009). "Document Analysis as a Qualitative Research Method", *Qualitative Research Journal*, Vol. 9 No. 2, pp. 27-40. <https://doi.org/10.3316/QRJ0902027> at August 08th, 2019
- Brave. (n.d) .in Transcript WIKI Online. Retrieved from <https://transcripts.fandom.com/wiki/Brave> at June 26th, 2019
- Brown, H. D. (2002). *Principle of Language Teaching and Learning*. San Francisco State University: Person Education
- Budiharso, T. (2014). Reading Strategies in EFL Classroom : A *Theoretical Review*. *Cendekia*, 8(2): 189-2014

- Chastain, K.(1988). *Developing Second Language Skills, Theory and Practice*, 3rd ed. San Diego: Harcourt Brace Jovanovich.
- Creswell, J. W. (2004) *Designing A Mixed Methods Study In Primary Case*. Retrieved from https://www.researchgate.net/publication/8648475_Designing_A_Mixed_Methods_Study_In_Primary_Care at July 17th, 2019
- Downing, N. E., & Roush, K. L. (1985). From Passive Acceptance to Active Commitment: A Model of Feminist Identity Development for Women. *Counseling Psychologist*, 695-709.
- Flavel, J. (1980). *Metacognition and Cognitive Monitoring: A New Area of Cognitive Development Inquiry*. Stanford University.
- Hatami, M. (2017). Reading strategies used by EFL Students: A case of Iranian Advanced English Language Learners. *Journal of Language Teaching and Research*, Vol 8, No. 6, pp. 1223-1228. <https://dx.doi.org/10.17507/jltr.0808.26>
- Kopala, M & Keitel, M A. (2003). *Handbook of Counseling woman*. Thousand oaks, California. Sage Publications, inc.
- Krashen, S. (1985). *Insights and inquirie*. Hayward, CA: Alemany Press.
- Mills, S. (1998). *Feminist Stylistics*. New York: Routledge.
- Moleong, J. L. (2013). *Metode Penelitian Kualitatif*. Bandung: Remaja Rosdakarya Offset
- Morrison, D. (n. d). *Brave : A Feminist Perspective on the Disney Princess Movie*. Retrieved from <https://pdfs.semanticscholar.org/32f1/685ecfc49ccef9899b5d87b454d1ce930131.pdf> at June 25th, 2019

- Nazir. (2012). Metode Penelitian Kualitatif dalam Perspektif Rancangan Penelitian. Dalam Prastowo, Metode Penelitian Kualitatif dalam Perspektif Rancangan Penelitian (hal. 157). Yogyakarta: Ar-Ruzz Media.
- Ningsih, S. (2017). *Improving the Students' Ability in Reading Comprehension of Narrative Text Through Question Answer Relationship at the Tenth Grade of Man Binjai*. Retrieved from <http://repository.uinsu.ac.id/2611/1/pdf.pdf> at June 26th, 2019
- Nunan, D. (1999). *Research Method In Language Teaching*. United States of America: Cambridge University Press
- Paris, S. G., Wasik, B., & Turner, J. C. (1991). The development of strategic readers. In R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (Eds.), *Handbook of reading research*, (p. 609–640). New York: Longmanwell
- Pearson, P.D. & Gallagher, M.C. (1983). The instruction of reading comprehension. *Contemporary Educational Psychology*, 8, 317-344.
- Pearson, P. D., & Johnson. (n.d). *Teaching Reading Comprehension*. New York
- Pradani, N. N. (2016). The ideology in Brave Film through Representation Princess Merida. Retrieved from <http://repository.uinjkt.ac.id/dspace/bitstream/123456789/32849/1/NEVISIA%20NINDYA%20PRADANI%20-FAH.pdf> at August 14th, 2019
- Rachman, A. et al. 1985. Minat Baca Murid SD Di Jawa Timur. Jakarta : Pusat Pembinaan dan Pengembangan Bahasa Depdikbud
- Sarig, G. (1987). High-level reading in the first and in the foreign language: Some comparative process data. In: J. Devine, P. Carrel, & D. E. Eskey (Eds.), *Research in reading in English*

as a second language (pp. 105-120). Washington D.C.: TESOL.

Sarjan, N. (2017). *An Analysis on the English teachers strategies in teaching reading coprehension at the second grade students of junior high school 1 of Wonomulyo*. Retrieved from <http://repositori.uin-alauddin.ac.id/5043/1/NURMADIA%20SARJAN.pdf> at August 14th, 2019

Sawyer, N. (n.d). *Feminist Outlooks at Disney Princess's*. Retrieved from https://www.academia.edu/6689090/Feminist_Outlooks_at_Disney_Princesss at July 15th, 2019

Sugiono. (2008). *Metode penelitian keantitatif, kualitatif dan R&d*. Bandung: Alfabeta

Suresh, A. (2018). *How Revolutionary Women Changed Feminism in Animation in Disney Over 3 Decades: A Comparative Study Between Jasmine (ALADDIN, 1992), Nani (LILO AND STITCH, 2002) & Merida (BRAVE, 2012)*. Retrieved from https://www.researchgate.net/publication/330440886_HOW_REVOLUTIONARY_WOMEN_CHANGED_FEMINISM_I_N_ANIMATION_IN_DISNEY_OVER_3_DECADES_A_C OMPARATIVE_STUDY_BETWEEN_JASMINE_ALADD IN_1992_NANI_LILO_AND_STITCH_2002_MERIDA_B RAVE_2012 at August 08th, 2019

The Reading Process : Professional Development Service for Teacher. (n.d). Retrieved from <https://pdst.ie/sites/default/files/Reading%20Booklet%20-%20to%20circulate.pdf> at August 22nd, 2019

Towbin, A., Haddock, S., Zimmerman, T., Lund, L., & Tanner, L. (2004). Images of Gender, Race, Age, and Sexual Orientation in Disney Feature-Length Animated Films. *Journal of Feminist Family Therapy*. 15:4. 19-44. DOI: 10.1300/J086v15n04_02

Uribe-Enciso, O. (2015). Improving EFL Students performance in reading comprehension through explicit instruction in strategies. Retrieved from <http://dx.doi.org/10.16925/ra/vf17i31.1271> at August 20th, 2019

Wallace, C. (1992). *Reading*. Oxford: Oxford University Press.

World's Most Literate Nations. (n.d). in World's Most Literate Nations. Retrieved from <https://www.ccsu.edu/wmln/rank.html> at August 20th, 2019

WikiBrave. (n.d). Brave. Retrieved from <https://disney.fandom.com/wiki/Brave> at August 14th, 2019

Appendix 7
Records of Thesis Supervision Sessions



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS PGRI ADI BUANA SURABAYA

Kampus I: Jl. Semarang I No. 22-27 Telp: (031) 2673227, 5443897 Fax: (031) 5623881 Surabaya 60234

Kampus II: Jl. Dalem Mestika No. 22 Telp: (031) 8281181, 8281182, 8281183 Surabaya 60234

<http://fkip.unipasbv.ac.id/>

RECORDS OF THESIS SUPERVISION SESSIONS

Student's name : Eka Nur Setiani Putri
Student's Reg. Number (NIM) : 165300099
Department : English Language Education Department
Thesis Title : EFL Students Reading Strategies in Understanding Princess Merida's Representation of Woman in Brave Movie

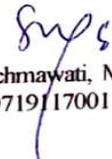
No	Dates	Materials	Advisor
1	03-09-2019	Chapter III: Revised	Sya
2	10-09-2019	Chapter III: (Complete this)	Sya
3	04-10-2019	Chapter III: Prinsip ACC	Sya
4	03-12-2019	Chapter III: ACC Chapter IV: Revised	Sya
5	20-12-2020	Chapter IV: Revised	Sya
6	23-12-2020	Chapter I-IV: Correction	Sya
7	03-01-2020	Chapter IV: Revised	Sya
8	10-01-2020	Chapter IV: ACC start Chapter V	Sya
9	15-01-2020	Correction Chapter I-V	Sya
10	21-01-2020	Abstract Revised	Sya

The thesis supervision have been completed on 20th January

Acknowledged by
Dean of FKIP,

Dr. Suhari, S. H., M. Si
NIP. 196801031992031003

Advisor,

a/n

Dr. Dyah Rochmawati, M. Pd
NIDN0719117001

Appendix 8
Thesis Revision Form



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS PGRI ADI BUANA SURABAYA

Kampus 1: Jl. Ngajid East 20-B-37 Telp: (031) 823127, 8241097 Fax: (031) 3462204 Surabaya 60234

Kampus 2: Jl. Dalem Meranti 321 Telp: (031) 8231151, 8231192, 8231187 Surabaya 60234

<http://fkip.unipasby.ac.id/>

THESIS REVISION FORM

Student's name : Eka Nur Setiani Putri
 Student's Reg. : 165300099
 Number (NIM)
 Department : English Education Department
 Thesis Examination : 29 January 2020
 Date
 Thesis Title : EFL Students Reading Strategies in Understanding Princess Merida's Representation of Woman in Brave Movie
 Examiner 1 : Dr. Nunung Nurjati, S. E, M. Pd
 Examiner 2 : Dr. Dyah Rochmawati, M. Pd

No	Materials	Examiner 1	Examiner 2
1	See the details on acknowledgement		ms
2	No references for several quotations p: 1, 2, 6, 11, 14	ms	ms
3	Grammatical p: 3, 20	ms	ms
4	Put percentage on the table 4.2	ms	ms
5	Reference should use APA or MLA	ms	ms
Etc.			

The deadline for the corrected or revised thesis: two weeks after the thesis examination.

Examiner 1,

Dr. Nunung Nurjati, S. E, M. Pd
NIDN 07260766301

Examiner 2,

Dr. Dyah Rochmawati, M. Pd
NIDN0719117001

Research Permitt



Unipa Surabaya

FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN UNIVERSITAS PGRI ADI BUANA SURABAYA

Kampus 1 : Jl. Ngsel Dadi III-B/37 Telp. (031) 5041097 Fax. (031) 5042804 Surabaya 60245
Kampus II.Jl. Dukuh Menanggal XII Telp. (031) 8281182, 8281183 Surabaya 60234.
Website : <http://www.unipasby.ac.id>

Nomor : 090/Ak.2/FKIP/IX/2019
Lampiran : -
Perihal : Permohonan Izin Penelitian

30 September 2019

Yang Terhormat,
Kepala SMP Negeri 2 Sukodono
di Sidoarjo

Sesuai dengan kurikulum Universitas PGRI Adi Buana Surabaya, untuk penyelesaian akhir masa studi, mahasiswa diwajibkan menulis skripsi. Berkaitan dengan ini, mohon dengan hormat Bapak/Ibu Kepala SMP Negeri 2 Sukodono Sidoarjo berkenan memberikan izin penelitian kepada mahasiswa:

Nama : Eka Nur Setiani Putri
NIM : 165300099
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : EFL Students Reading Strategies in Understanding Princess Merida's Representation of Woman in Brave Movie
Waktu penelitian : 16 September 2019 s/d 16 November 2019

Demikian atas bantuan dan kerjasamanya disampaikan terima kasih.



Tembusan :

1. Wakil Dekan I
2. Kaprodi



**PEMERINTAH KABUPATEN SIDOARJO
DINAS PENDIDIKAN DAN KEBUDAYAAN
SMP NEGERI 2 SUKODONO**

DS. PLUMBUNGAN NO 05 TELP. 8831090
SUKODONO-61258

SURAT KETERANGAN PENELITIAN

Nomor :670/696/438.5.1.1.42/2019

Yang bertanda tangan di bawah ini Kepala SMP Negeri 2 Sukodono-Sidoarjo, dengan ini menerangkan bahwa :

Nama : EKA NUR SETIANI PUTRI
NIM : 165300099
Jurusan/Program Studi : Pendidikan Bahasa Inggris/S-1
Fakultas : Ilmu Keguruan dan Ilmu Pendidikan.
Mahasiswa : Universitas PGRI Adi Buana Surabaya

Nama tersebut diatas telah melaksanakan Penelitian di SMP Negeri 2 Sukodono – Sidoarjo Mulai tanggal 16 September 2019 s/d 16 November 2019 dengan judul Penelitian “ **EFL Students Reading Strategies in Understanding Princess Merida’s Representation of Woman in Brave Movie** “ di SMPN 2 Sukodono Sidoarjo.

Demikian surat keterangan ini dibuat untuk dapat dipergunakan sebagaimana mestinya..

Sukodono, 16 Nopember 2019
Kepala Sekolah,

Dra. MASROH HIDAJATI, M.Pd.
NIP. 196706011990032013

Appendix 5

Kuesioner untuk siswa

No	Pertanyaan	SS	S	RG	TS	STS
1.	Apakah anda setuju jika harus memprediksikan (menebak) terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	6	13	10	2	3
2.	Apakah anda setuju jika harus menghubungkan terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	9	15	7	2	1
3.	Apakah anda setuju jika harus membandingkan terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	5	13	13	3	-
4.	Apakah anda setuju jika harus mengambil beberapa informasi terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	7	15	4	7	1
5.	Apakah anda setuju jika harus mensintesis terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	10	5	15	4	-
6.	Apakah anda setuju jika harus menggambar terlebih dahulu	7	6	5	15	1

	alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?					
7.	Apakah anda setuju jika harus membuat pertanyaan terlebih dahulu pada alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	3	5	8	15	3
8.	Apakah anda setuju jika harus membaca skimming terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	5	17	5	3	4
9.	Apakah anda setuju jika harus membaca scanning terlebih dahulu alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	8	12	7	7	-
10.	Apakah anda setuju jika harus mengartikan kata sulit terlebih dahulu pada alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	7	12	10	3	2
11.	Apakah anda setuju jika harus membuat ringkasan terlebih dahulu pada alur cerita agar dapat memahami representasi perempuan dalam karakter Princess Merida ?	4	5	9	15	1
12.	Apakah lebih mudah menemukan representasi	14	10	9	-	1

	perempuan dalam karakter princess merida dalam film?					
13.	Apakah lebih mudah menemukan representasi perempuan dalam karakter princess merida sinopsis yang berupa teks?	6	13	11	3	1
14	Apakah Princess Merida dapat dikatakan representasi wanita yang keluar dari norma yang sudah ada di kerajaannya dengan menjadi dirinya sendiri ?	10	7	14	3	-
15	Apakah anda setuju dengan apa yang telah dilakukan Princess Merida?	8	7	8	6	5

Appendix 6

Questionnaire for students

No	Pertanyaan	SS	S	RG	TS	STS
1.	Do you agree if you have to predict (guess) the storyline first in order to understand the representation of women in the character of Princess Merida?	6	13	10	2	3
2.	Do you agree if you have to connect the story line first in order to understand the representation of women in the character of Princess Merida?	9	15	7	2	1
3.	Do you agree if you have to compare the story line first in order to understand the representation of women in the character of Princess Merida?	5	13	13	3	-
4.	Do you agree if you have to take some information the story line first in order to understand the representation of women in the character of Princess Merida?	7	15	4	7	1
5. 55	Do you agree if you must synthesize the story line first in order to understand the representation of women in the character of Princess Merida?	10	5	15	4	-
6.	Do you agree if you have to draw a plot first in order to	7	6	5	15	1

	understand the representation of women in the character of Princess Merida?					
7.	Do you agree if you have to make questions in the story line first in order to understand the representation of women in the character of Princess Merida?	3	5	8	15	3
8.	Do you agree if you have to read skimming first in order to understand the representation of women in the character of Princess Merida?	5	17	5	3	4
9.	Do you agree if you have to read scanning the story line first in order to understand the representation of women in the character of Princess Merida?	8	12	7	7	-
10.	Do you agree if you have to interpret the difficult word in the story line first in order to understand the representation of women in the character Princess Merida?	7	12	10	3	2
11.	Do you agree if you have to make a summary in the story line first in order to understand the representation of women in the character Princess Merida?	4	5	9	15	1
12.	Is it easier to find the representation of women in	14	10	9	-	1

	the Princess Merida's character in Brave movie?					
13.	Is it easier to find the representation of women in Princess Merida's characters in synopsis using text?	6	13	11	3	1
14	Can Princess Merida be said to be a representation of a woman who is out of the norms that already exist in her kingdom by being herself?	10	7	14	3	-
15	Do you agree with what Princess Merida has done?	8	7	8	6	5

Appendix 7

Synopsis of *Brave* movie (2012)

The movie took place in 10th century Scotland. Princess Merida was an incredibly skilled archer living in the Scottish kingdom of DunBroch with her mother Queen Elinor, and her father King Fergus. On Merida's sixth birthday, her father gave her a bow and arrow. Merida is a girl who from childhood has inherited the talent of her father, King Fergus, who likes adventure, and fight. While practicing, Merida meets Will o' the Wisp, a mystical creature who can guide human to his destiny. After that, a giant demon bear, Mor'du, attacked his family. Merida escapes with her mother, Queen Elinor, while her father, Fergus loses his left leg due to a battle with a bear.

Few years later, Merida had three twin brothers, so Elinor was busy taking care of Merida's three brothers. Merida became a proper, royal, ladylike princess, Merida was determined to seek freedom and live her own life. In accordance with Kingdom tradition, when a princess had grown up, King Fergus and Queen Elinor wanted Merida to marry with one of the three main clan chiefs of the Dunbroch kingdom. Each of them is the son of Lord MacGuffin, Lord Macintosh, and Lord Dingwall.

But Merida refused the wishes of her parents. Then her mother told Merida a legend about a prince who destroyed his own kingdom, and Elinor warned that if this marriage fails, it can endanger the kingdom. But despite being warned, Merida still did not want the marriage.

The three clans arrived bringing their eldest son to compete in a "match" for the princess. To determine who had the most right to marry his daughter, was determined by how each of the three clans' sons showed their strength and greatness.

Since the beginning, Merida had rejected the tradition of the Kingdom family, so she did not want to choose a son from the three clans. Luckily this kind of match was chosen by herself. With the intention that the sons of the three clans failed to marry her, Merida challenged them to take part in an archery competition. Who is the best to shoot at the target point, he won. Unfortunately, Wee Dingwall accidentally managed to shoot his arrow right at the target point.

Seeing that, Merida was annoyed and suddenly entered the match arena while carrying her bow. Merida stated that she also qualified to compete with her own hands because she was also the eldest son of the DunBroch clan. Merida also released three arrows in a row at two target points that failed by Young MacGuffin and Young Macintosh, and another arrow shot from her bow hit and divided into two parts, from end to end, Wee Dingwall's arrow, and pierce the board

Break a great fight between Queen Elinor and Merida. Elinor considered Merida to have crossed the line in attitude, while Merida accused her mother of forcing too much of her will. Inside the palace, Merida tore her family's fabric paintings. Separate the picture of her mother with the picture with her father and three twin brothers. Knowing that, Queen Elinor was angry and threw Merida's favorite bow into the fireplace. Merida never thought her mother would be like that. Merida went on horseback, Angus, Merida ran away to the forest. Inadvertently Merida and Angus lost in a holy place consisting of several tall stones that stood in a row in a circle. In there she met Will O 'the Wisps, who took her to a wooden carver's hut that appeared to be inhabited by a wizard.

After making a bargain, Merida gave her necklace and then asked the witch to give a spell so she can change her mother's stance, which still insisted on marrying her in the way of her ancestral traditions. The magician agree to give Merida a spell. The witch told Merida that the last time she did it for the prince and the prince gave her rewards like Merida's necklace

Spells were also made like a cake so she can change her mother. Merida returned to the palace and gave Elinor the enchanted cake as a sign of peace. Elinor bit it a piece, but it felt bad and left the cake in the kitchen. The cake shaped spell then succeeded in changing his mother. Not his position, but his physique. Queen Elinor turned into a very large black bear. Realizing that the queen's life was now in danger, Merida tried to hide her mother. After persuading her brothers to be willing to help them in their escape, Merida and Elinor managed to return to the witch's hut but there was no one there.

The witch left the puzzle to Merida, and said that "fate can be changed if the princess can fix the bond torn by arrogance". Merida and her mother slowly began to repair the bonds torn by arrogance "

Merida and her mother slowly began to improve their relationship during the journey to find an antidote, and Merida also observed that the spell slowly began to become permanent, Elinor often lost control and acts like a bear

After once again meeting Will O 'Wisps, Merida and Elinor followed him to the ancient ruins then discovered the fact that Mor'du was actually a prince in the legend which told Elinor to Merida, who received the same spell from a witch. Merida theorizes that she can reverse the spell by repairing her family's rug.

In the palace, clans who were now hostile were on the verge of war, but Merida had managed to prevent bloodshed by reminding them of the history of their honorable and heroic clans. She asked them to let their children choose for themselves who they should love and marry in their own choice. In happiness situation, Merida then sneaked into the tapestry room, but Elinor lost her human self-control

Fergus found his bedroom broken and thought that his wife had been attacked. He found Merida with Elinor in the tapestry room and thought that Elinor was Mor'du, Fergus then chased large black bear. Damn, and the danger was that everyone, including King Fergus, had absolutely did not know and did not believe that the large black bear is Queen Elinor. Whereas everyone, especially King Fergus, hates bears. Every bear had to die in his hand.

Merida had to raced against time to be able to restore the spell on the witch so that her mother could re-incarnate into a human, while also her mother who was still in the form of a bear continued to be hunted by his father and everyone to kill. If until the sun rises, Merida failed to return the spell, then her mother would turned into a bear forever. Not only his physic, but also her humanity would disappear. Elinor became a bear with all its ferocity. She would no longer know Merida, or anyone else.

With the help of her brothers, who had turned into three baby bears from eating leftover cakes, Merida pursued her father's hunting herd while sewing the rug. Three clans and Fergus members capture Elinor and intend to kill her, but are prevented by Merida. Elinor then got into a fight with Mor'du who suddenly appeared, trying to protect Merida. Elinor managed to lure it under the ancient stone which then collapsed on Mor'du, which finally released the spirit of the ancient prince from

the curse. When dawn appeared, Merida covered Elinor with the rug she had sewn, but nothing happened. After expressing her love for her mother, which is the true meaning of the witch's puzzle, her mother and three brothers turns back into a human and the family finally reunited.

Appendix 8

Table of Woman Representation in *Brave* Movie (2012)

No	Stages	Answer	Time
1	Passive Acceptant	<p data-bbox="415 296 866 323">Young Merida : “Can I shoot an arrow?”</p>  <p data-bbox="415 635 818 691">Fergus : “Why not use your very own (arrow)?”</p> <p data-bbox="415 699 897 786">Fergus : “Draw all the way back now to your cheek. That’s right, keep both eyes open, and...boost (to use arrow)”</p> 	<p data-bbox="955 296 1053 323">00:01:58</p> <p data-bbox="955 727 1053 754">00:02:05</p> <p data-bbox="955 818 1053 845">00:02:14</p> <p data-bbox="955 1126 1053 1153">00:07:46</p>

		 <p>Merida : “I climbed the Crone’s Tooth and drank from the Fire Falls”.</p>  	<p>00:08:11</p> <p>00:08:42</p>
2	Revelationn	<p>Merida : “No! It’s what you’ve been preparing me for my whole life!”</p>	00:12:37

		 <p>[Merida gets up in anger and starts to walk off] “I won’t go through with it! You can’t make me!”</p>  <p>Merida: “I don’t want my life to be over. I want my freedom!”</p> 	<p>00:12:41</p> <p>00:15:37</p>
3	Embeddednes-Emanation	[as they sleep, Merida has flashback to when she was little and was afraid of thunder her mother would hold and comfort her]	00:51:18



Merida: “it was a **line forged and bravery and friendship** and till this day



Merida: “i decided to do was right..... **break tradition, my mother, the queen feels in her heart that we free to write our own story, follow our heart**”

Merida: *[voice over]* “**Some say fate is beyond our command, but I know better. Our fate lives within us. You just have to be brave enough to see it.**” *[we see Merida rides off through the forest with her Elinor, making their bond stronger]*

01:06:40
–
01:06:45

01:07:25
–
01:08:25

			
5	Active Commitment	<p data-bbox="412 512 928 571">Young Dingwall: I didn't pick her out. It was your idea</p>  <p data-bbox="412 914 928 1002">Elinor did not force Merida to marry the three royal princes. Elinor let Merida freely choose her destiny</p> 	01:08:37 01.23.58