

Disneyfication (Issues in American Literature and Culture)

AML 2410, Section 1629

MWF Period 3 (9:35-10:25 AM), Matherly Hall 0009

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Office Hours: TUR4342, MW4 (10:40-11:30 AM)

Introduction

The word "Disney" has become less of a name of one man and more of an idea of a nation. This course will study the phenomenon known as *Disneyfication* as it pertains to American literature and culture. While the company name may now be synonymous with anthropomorphic mice, princesses, and superheroes, during Walt Disney's lifetime, the studio made several adaptations (animated and otherwise) of historical and contemporary literature and events. We will explore how these works and events as well as they're Disneyfied adaptations shaped a nation at crucial moments in history. We will then explore how Disney radically influenced major industries like animated films, television, and theme parks and changed the notions of copyright forever.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx> (Links to an external site.)

Goals

This course is meant to be an introduction to the issues of Disney's widespread influence on American literature and culture. By the end of the semester, successful students will be able to:

- intelligently discuss media adaptation theory
- accurately contextualize Disney's position in the histories of entertainment industries
- critically engage contemporary and historical sociocultural issues
- actively read both familiar and unfamiliar texts
- strongly demonstrate improvement in critical writing from micro-writing to long projects
- expertly correct errors of grammar, mechanics, usage, etc.

List of Required Readings

Many of the readings are available on course reserves. Some are ebooks that you can link from anywhere, others are available on 2-hr loan from the library, and all are available at one of the libraries on campus. If you prefer a physical copy, you may purchase any edition at a bookstore or online retailer.

BOOKS/SHORT STORIES

Alexander, Lloyd	THE BLACK CAULDRON (1965) 224P
Baum, Lyman Frank	THE MARVELOUS LAND OF OZ (1904) 192P
Burroughs, Edgar Rice	TARZAN OF THE APES (1912) 224P
Gag, Wanda	SNOW WHITE AND THE SEVEN DWARFS (1938) 40P
Grimm, Jacob & Wilhelm	SNOWDROP (1812) 5P
Harris, Joel Chandler	UNCLE REMUS, HIS SONGS AND SAYINGS (1880) 236P
Irving, Washington	THE LEGEND OF SLEEPY HOLLOW (1820) 54P
Joyce, William	A DAY WITH WILBUR ROBINSON (1990) 32P
Longfellow, Henry W.	PAUL REVERE'S RIDE (1860) 2P
Pyle, Howard	THE MERRY ADVENTURES OF ROBIN HOOD (1883) 17+P
Sachar, Louis	HOLES (1998) 233P
Travers, P.L.	MARY POPPINS (1934) 208P

COMICS

Seuss, Dr.	WALT DISNEY'S THE LIFE OF DONALD DUCK (1941)
Marvel Comics	BIG HERO 6 (2008)

CHAPTER/ARTICLES/EXCERPTS/ETC

Boenig, Robert	LLOYD ALEXANDER'S CHRONICLES OF PRYDAIN: IMAGING THE AMERICAN CHILD THROUGH A BRITISH LENS (2016)
Galloway, Stanley	THE INTEGRITY OF AN APE-MAN: COMPARING DISNEY'S <i>TARZAN</i> WITH BURROUGHS'S <i>TARZAN OF THE APES</i> (2016)
Harty, Kevin J.	WALT IN SHERWOOD, OR THE SHERIFF OF DISNEYLAND: DISNEY AND THE FILM LEGEND OF ROBIN HOOD (2012)
Hill, Jim	DISNEY'S LONG, LONG JOURNEY TO OZ* (2006)
Inge, M. Thomas	<i>SONG OF THE SOUTH</i> AND THE POLITICS OF ANIMATION (2014)
Mollet, Tracey	"WITH A SMILE AND A SONG . . ." WALT DISNEY AND THE BIRTH OF THE AMERICAN FAIRY TALE (2013)
Nicosia, Laura	LOUIS SACHAR'S <i>HOLES</i>: PALIMPSESTIC USE OF THE FAIRY TALE TO PRIVILEGE THE READER (2008)
Pearce, Sharyn	THE BUSINESS OF MYTH-MAKING: <i>MARY POPPINS</i>, P.L. TRAVERS AND THE DISNEY EFFECT (2015)
Ross, Andrew	THE CELEBRATION CHRONICLES (1999)
Squire, Walter	THE PLEASURES AND PAINS OF TEXTS: KENNETH GRAHAME, WASHINGTON IRVING AND <i>THE ADVENTURES OF ICHABOD AND MR. TOAD</i> (2014) *i
Wood, Karenne	PRISONERS OF HISTORY: POCAHONTAS, MARY JEMISON, AND THE POETICS OF AN AMERICAN MYTH (2016)
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MOVIES

SNOW WHITE AND THE SEVEN DWARFS (1937)
SONG OF THE SOUTH (1946)
THE ADVENTURES OF ICHABOD AND MR. TOAD (1949)
MARY POPPINS (1964)
ROBIN HOOD (1973)
RETURN TO OZ (1985)
THE BLACK CAULDRON (1985)
POCAHONTAS (1995)
TARZAN (1999)
PRINCESS OF THIEVES (2001)
HOLES (2003)
MEET THE ROBINSONS (2007)
SAVING MR. BANKS (2013)
BIG HERO 6 (2014)
TOMORROWLAND (2015)

YOUTUBE VIDEOS

Winsor McCay Little Nemo <https://www.youtube.com/watch?v=uW71mSedJuU>
Oswald the Lucky Rabbit: Trolley Troubles
<https://www.youtube.com/watch?v=3LCFvz6-LCU>
Steamboat Willie <https://www.youtube.com/watch?v=BBgghnQF6E4>
Plane Crazy <https://www.youtube.com/watch?v=kCZPzHg0h80>
The Skeleton Dance <https://www.youtube.com/watch?v=yrtcAHhOVXQ>
Alice's Wonderland <https://www.youtube.com/watch?v=tIFEIVkYSnw>
Day in the Life of Donald Duck- <https://www.youtube.com/watch?v=VLhW51HMNUY>
Drunk History- The Birth of Mickey Mouse
<https://youtu.be/7XAoAn7GDLE?list=RD7XAoAn7GDLE>
Flipbook Animations <http://www.creativebloq.com/illustration/flip-book-animations-12121459>

Assignments

Discussion Posts (150+ words every post) Respond to discussion questions. Write one discussion question for each reading and make it **bold** on Canvas.

Discussion Posts + Participation/Attendance = 25% of course grade

Summary and Analysis of Scholarly Article + Discussion Questions (1500+ words): Critically annotate a critical text to be sent to classmates, then write a short summary and a thorough analysis, and then come up with 10 discussion questions. A list of critical texts will be provided and a sign-up sheet will be passed around the second week of class = 20% of course grade

Adaptation/Transmedia Essay (1500+ words):

Pick one text and its Disney adaptation and write a comparative analysis. It does not necessarily need to be any texts discussed in class but should be analyzed in terms of an American audience. = 25% of course grade

Final Project (1500+ words)

This will be a multimodal project reflecting the knowledge gained about the many forms of storytelling and entertainment that the Disney Corporation has innovated: forms could be plans for a theme park ride, an abstract for a new TV series, a script for an episode of a current series, a write-up for a film adaptation of American literature, a fully developed Little Golden Book, an innovative use of comics or animation, or maybe even a think piece on copyright law revision!

Final Project = 30% of course grade

*****You may choose to rewrite one of the first two assignments, and your grade will be completely replaced. If you do, it is due two weeks from getting your essay back. You will also need to submit one paragraph on what changes you made and why.*****

Students are responsible for submitting assignments by their due dates. **Papers are due at the beginning of class on the assigned date.** Late papers will NOT be accepted. Failure of technology is not an excuse. If illness or injury prevents a student from turning in a paper on time, the student should consult with the instructor to turn in the work as soon as is feasible given the situation. If you are handing in a physical copy, it must be properly stapled.

During the course of the semester, you may rewrite any one individual assignment of your choosing (your new grade will replace the previous one). In addition to the revised project, you must also write a one-page memo addressed to the instructor in which you detail what, how, and why you've revised. Revised work is due two weeks from the day the assignment is first returned to the class. **You are responsible for knowing the deadlines for all assignments.**

Students are encouraged to use the instructor's office hours when there are questions about progress in the course, work underway, or any other course-related concerns. If there is a conflict with the posted office hours, please contact the instructor to schedule a better time. Having conferences on assignments is frequently the best way to improve the quality of final drafts. There is a direct correlation between your effort and your grade, so you will get out what you put in.

The UF [Writing Studio](#) also offers one-on-one assistance on writing projects and is available to students of all levels.

Grading scale, rubric, and policy

A 4.0	93-100	930-1000	C 2.0	73-76	730-769
A- 3.67	90-92	900-929	C- 1.67	70-72	700-729
B+ 3.33	87-89	870-899	D+ 1.33	67-69	670-699
B 3.0	83-86	830-869	D 1.0	63-66	630-669
B- 2.67	80-82	800-829	D- 0.67	60-62	600-629

C+ 2.33 77-79

770-799

E 0.00 0-59

0-599

You must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling a minimum of 6,000 words to receive credit for writing 6,000 words.

NOTE: a grade of “C-” will not confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

A 93-100 This paper goes above and beyond. The thesis is strong, significant, and original. There is ample, detailed support for the claim. The organization is superior. The prose is elegant. It is free of grammar, style, or mechanics errors.

A- 90-92 This paper is strong. The thesis is strong, significant, and original. There is ample, detailed support for the claim. Organization is superior. Prose is elegant. Nearly free of grammar, style, or mechanics errors.

B+ 87-89 Meets all of the requirements of an A paper, but some noticeable mechanical errors

B 83-86 This paper is noticeably lacking strength in one criterion of an A paper, yet still shows an understanding of the assignment and is generally error free.

B- 80-82 This paper is noticeably lacking strength in one criterion of an A paper and has some noticeable errors, yet still shows an understanding of the assignment.

C+ 77-79 This paper is noticeably lacking strength in two criteria of an A paper, yet still shows an understanding of the assignment and is generally error free.

C 73-76 This paper is noticeably lacking strength in two criteria of an A paper, and seems to lack a full grasp of the assignment. It is generally error free.

C- 70-72 This paper is noticeably lacking strength in two criteria of an A paper, and seems to not quite respond to the assignment. There are some noticeable errors.

D+ 67-69 This paper is noticeably lacking strength in two or more criteria of an A paper, and seems to not quite respond to the assignment. There are many noticeable errors.

D 63-66 Does not demonstrate understanding of most of the requirements but is error free.

D- 60-62 Does not demonstrate understanding of most of the requirements and has some noticeable errors.

E 0-59 Does not demonstrate understanding of the requirements and has many errors

For UF’s grading policies and grade points information, see

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Absence and tardiness policies

The official UF Attendance Policy can be located at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.

Please carefully read and take note of the specifics of this policy.

Unlike some of your classes, this course is skills-based. In other words, practice makes all the difference to writing; the more you write, the better you become. Consequently, the effects of this course are cumulative, and frequent absences will affect your progress and success dramatically. Instruction during class is often spontaneous, so it is impossible to offer a recap of what transpired. Writing is process and experience based. This is not a course where you can “catch up” on what happens during class. If you fall behind, you will stay behind.

Attendance is required. The only exemptions to this policy are those absences involving university-sponsored events, such as athletics and band, military duty, court-mandated responsibilities, and religious holidays. It is required and the responsibility of the student to notify the instructor of excused absences a reasonable time in advance of the expected absence. Make-up work will only be accepted due to university-approved excused absences. A valid, signed doctor's note, with the reason illness or injury prevented you from attending class, may also be submitted, and will be accepted at the discretion of the instructor.

Students are permitted to miss six 50-minute blocks. Students will be credited an "E" for the course at the seventh absence. If you have a medical reason for missing multiple classes, please review this web page on the medical withdrawal process: <https://www.dso.ufl.edu/care/medical-withdrawal-process/>. Portfolios will not be accepted for any student who has 6 or more absences. Since this is a participatory workshop class centered on active learning, any lesser number of absences, excused or unexcused will affect your grade. Repeated tardiness will also hurt your participation grade. Attendance is taken at the beginning of class. **If you arrive more than 5 minutes after class starts, you will be counted as absent.** Being present is not just a physical state, but a mental one as well. If you are unprepared for the day's activities or are using technologies not for class purposes (e.g., texting, on Facebook, checking emails), you will be marked absent and may be asked to leave the classroom.

Participation is a crucial part of the class and your grade.

Much of this class is discussion-based, so it is vital that we always respect each other's views. Students are required to silence ALL electronic devices before the

beginning of each class period. Ringing phones, social media notifications and text messaging is a disruption of the class, which may result in your being asked to leave the classroom and being counted absent. If you have a personal emergency and must keep your phone on one day, please discuss it with the instructor before class. A zero will automatically be given for participation for having your phone out during discussion.

Additional policies

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade.

This course can satisfy the General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx> Note: Only certain kinds of writing can count towards the 6000. For more information, please consult the writing requirement guidelines.

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu>.

The University of Florida has excellent resources for students experiencing difficulties. Please consult <http://www.umatter.ufl.edu/> and the Counseling and Wellness Center <http://counseling.ufl.edu/cwc/>

Schedule

Main Street U.S.A.

Week 1 Introductions and How-tos

A22- M: Syllabus, Icebreakers

A24- W: UF resources: Canvas, Course Reserves, UBorrow

A26- F: Critical Analysis of "How Disney Princess Culture Helped Me Be a Strong, Smart Girl" HW: Read and blog Washington Irving's "The Legend of Sleepy Hollow"

Liberty Square

Week 2 American Romanticism and Poetry

A29- M: Discuss "The Legend of Sleepy Hollow" in context of American fantasy literature

A31- W: Watch and tweet half of *The Adventures of Ichabod and Mister Toad*, then discuss Fantasyland's Mr. Toad's Wild Ride HW: Read "The Pleasures and Pains of Text: Kenneth Grahame, Washington Irving and The Adventures of Ichabod and Mr. Toad"

S2- F: Discuss critical text, Read Aloud Together "Paul Revere's Ride" vs. Disney's Little Golden Book of Paul Revere, Watch Mashup youtu.be/-TOnRlzMzg8, Disney influences copyright, Introduce 1st Assignment HW: Watch and blog old animations on YouTube

Toontown

Week 3 American Animation

S5- M: *Holiday Labor Day*

S7- W: Discuss Winsor McCay's influence on Disney, Disney working with Ub Iwerks, Mickey Mouse, Dr. Seuss and Donald Duck, Flipbook Animation Activity HW: Finish Flipbook

S9- F: Special Collections Visit HW: Read *Uncle Remus, His Songs and Sayings*

Frontierland

Week 4 American Realism

S12- M: Discuss *Uncle Remus* Cultural Appropriation and Splash Mountain and start watching *Song of the South* HW: Read "*Song of the South* and the Politics of Animation" by M. Thomas Inge

S14- W: Continue watching *Song of the South* HW: blog on *Song of the South*

S16- F: Discuss critical text, blog posts, why this movie is banned HW: Watch and blog *Pocahontas*

Week 5 American Frontier

S19- M: Discuss history vs. fantasy, whitewashing HW: Read "Prisoners of History: Pocahontas, Mary Jemison, and the Poetics of an American Myth"

S21- W: Discuss critical text HW: Read *Holes* Chapters 1-27 and “Louis Sachar's *Holes*: Palimpsestic Use of the Fairy Tale to Privilege the Reader”
S23- F: Discuss first half of *Holes* as postmodern text HW: Finish reading and watch movie and blog

Adventureland

Week 6 American Postmodern/ American Serial Fiction

S26- M: Discuss film as postmodern HW: Read 1st half of *Tarzan of the Apes* and critical text
S28- W: Discuss *Tarzan of the Apes* and text HW: Read 2nd half of *Tarzan of the Apes*
S30- F: Finish discussing *Tarzan of the Apes* HW: Read “The Integrity of an Ape-Man: Comparing Disney’s *Tarzan* with Burroughs’s *Tarzan of the Apes*” and watch and blog *Tarzan*

Week 7 Depression Era Literature

O3- M: Discuss Edgar Rice Burroughs as first Disney, merchandising, successful serial fiction HW: Read Brothers Grimm’s “Snowdrop,” Wanda Gag’s *Snow White and the Seven Dwarfs*, and “‘With a smile and a song . . .’ Walt Disney and the Birth of the American Fairy Tale”
O5- W: Discuss differences in German text and American rewrite post-Disney film *Snow White* and Disney Princess series HW: Watch and blog *Snow White*
O7- F: Discuss *Snow White* as first full-length cel animated feature film HW: Read 1st half of L. Frank Baum's *The Marvelous Land of Oz*

Fantasyland

Week 8 American Fantasy

O10- M: Discuss *Marvelous Land of Oz* HW: Finish reading *Marvelous Land of Oz* and “Disney’s long, long journey to Oz”
O12- W: Discuss article and novel HW: Watch *Return of Oz* and Finish Paper
O14- F: Homecoming

Week 9 American vs. English Fantasy

O17- M: **1st Paper Due** Discuss *Return to Oz* HW: Read 1st half of P.L. Travers *Mary Poppins*
O19- W: Discuss *Mary Poppins* as Depression era literature HW: Read 2nd half of *Mary Poppins* and “The business of myth-making: *Mary Poppins*, P.L. Travers and the Disney effect”
O21- F: Discuss critical text and *Mary Poppins* HW: Watch *Mary Poppins*

Week 10 American Hybrid Animation

O24- M: Discuss live-action/animated innovation in *Mary Poppins* HW: Blog *Mary Poppins*
O26- W: Watch clips from *Saving Mr. Banks*, *Walt Before Mickey*, PBS' *Walt Disney*
O28- F: Introduce 2nd Assignment Discuss Disney HW: Read Robin Hood and the Guy of Gisbourne and pick another illustration to blog about

Week 11 Americans Retelling Classics

O31- M: Discuss Howard Pyle as illustrator and author of American version of Robin Hood HW: Celebrate Halloween!

N2- W: Watch clips from Disney's *Robin Hood* and *Princess of Thieves* HW: Read "Walt in Sherwood, or the Sheriff of Disneyland: Disney and the Film Legend of Robin Hood" and Blog *Robin Hood*

N4- F: Discuss anthropomorphism, gender-bending, TV movies HW: Read 1st half of *Black Cauldron*

Week 12 America Postwar High Fantasy

N7- M: Discuss *Black Cauldron* and post war Americans need for fantasy HW: Finish reading *Black Cauldron* and "Lloyd Alexander's Chronicles of Prydain: Imaging the American Child through a British Lens"

N9- W: Discuss critical text HW: Watch *Black Cauldron* and blog

N11- F: *Holiday Veteran's Day*

Tomorrowland

Week 13 American Children's Picturebooks/ Futurism

N14- M: Read aloud together William Joyce's *A Day with Wilbur Robinson* HW: Work on project

N16- W: Disney's 1955 *Man in Space* vs. *Iron Man 2* Howard Stark HW: Work on project

N18- F: Disney and Stark (continued) HW: Watch and blog *Meet the Robinsons*

Week 14 American Family Dynamics

N21- M: Discuss *Meet the Robinsons* and final project review HW: Watch *Tomorrowland* and read excerpt from *The Celebration Chronicles*

N23- W: *Thanksgiving*

N25- F: *Thanksgiving*

Week 15 American Comics

N28- M: Discuss *Tomorrowland*, discuss Walt Disney's influence on themeparks and international perception of Florida as just Disney World HW: Blog about Disney and Celebration, FL

N30- W: Read together *Big Hero 6* comics and discuss as source for first comics-based animated Disney film HW: Watch *Big Hero 6*

D2- F: Discuss film HW: Finish Final Project

Week 16 What's Next?

D5- M: **Final Project Due** Discuss Disney Princess resurgence in popular culture, fashion (Alfred Angelo and D-Signed): *Once Upon a Time, Descendants*

D7- W: Discuss Disney as corporation that purchased Marvel and Star Wars, Disney TV, watch clips from Phineas and Ferb

*not option for paper 2