

FYS 432
DISNEY DEMYSTIFIED:
RACE, GENDER & SEXUALITY IN THE ANIMATED BLOCKBUSTER
MONDAYS/WEDNESDAYS 1:10-2:30 & FRIDAYS 1:05-4:00
ROGER WILLIAMS HALL ROOM 315

PROFESSOR ELIZABETH EAMES

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Course Description:

In FYS432 we treat Disney Corporation's entertaining productions as 'cultural texts' subject to anthropological analysis. Students learn to discern America's contested beliefs and values by unearthing the cultural politics embedded in Disney's most popular mainstay—feature length animated motion pictures. Such demystification entails delving beyond apparent surface messages to reveal underlying tensions, recurring contradictions, and even counter-hegemonic themes. With respect to the particular intersections of race, class, gender, sexuality, ability, and nation, what distinguishes millennial popular culture from productions of the early 20th century? What American cultural continuities might we detect? Given the corporation's covert messages on love & sex, individualism & freedom, pleasure & entertainment, violence & conquest—to name just a few—what are the implications of Disney's increasingly global touch?

Course Goals and Objectives:

As in all liberal arts college courses, our central goal here is 1) engaging students in reflective inquiry. As with all First Year Seminars, our goals and objectives include: 2) developing academic research skills; 3) advancing students' writing 4) re-writing and 5) presentation skills; 6) helping students transition into the academic and co-curricular life of Bates; 7) familiarizing students with support services available; and last but by no means least, 8) imparting the importance of academic integrity. To the above list, FYS432 in particular adds these additional goals: 9) fostering media literacy in order to 10) enhance students' critical reflection on their everyday encounters within their media landscape.

I am going to stop the awkward numbering now, but you will also come to recognize that since films are constructed by humans they can be de-constructed by us, that movies are more than entertainment, that human beings are always built by their contexts and that questioning why mega-corporations dominate our current media world is complicated and necessary. You will learn how to do college level “close textual analysis.” This means analyzing and interpreting both words and images while also connecting them to larger course themes in seminar-style college-level discussion. We will all work together to craft a supportive learning community. This requires attention, but pays off in the end.

FYS432 within the Bates Curriculum:

Disney Demystified fulfills requirements for the Anthropology major and minor, the Rhetoric major, Gender & Sexuality Studies, and also counts towards the Racisms, Film & Media Studies, and Culture & Meaning General Education Concentrations (often called GECs). This course also has a Writing Level One [W1] designation in the General Education Curriculum and is the first of three writing-attentive courses you will take at Bates. This means you will learn to write and re-write clear, concise, original, prose for a specific reading or listening audience. You will find editing and revising skills essential for all successful college—and career—writing and presenting, hence its pivotal place in FYS432.

Peer Writing and Speaking Assistant:

With the help of senior Sarah Freyd ('19) you will be writing, then revising, short essays and also researching and organizing a group presentation. A veteran of this course, Sarah majors in Anthropology and minors in French and Francophone Studies. She is ready to help you adjust to Bates.

Accommodation:

I recognize the importance of learning style and am committed to ‘inclusive design’. Should any student encounter a barrier to successful learning, please let me know so that we can determine together if a course design adjustment would help. Students who wish to request accommodation for a learning difference or disability must do so through Abigail Nelson, Assistant Dean of Accessible Education and Student Support. Call x6222, email accessibility@bates.edu, or visit downstairs in the Library to schedule an initial appointment. Many of your peers fall into this broad category. Never hesitate to mobilize support your tuition enables. Their website is: <http://www.bates.edu/accessible-education/>.

Respecting our Multiplicity:

Bates is committed to creating and fostering a learning and working environment based on open communication, mutual respect, and a celebration of “the transformative power of our differences.” Should you encounter harassment, violence, or discrimination based on race, color, religion, age, national origin, ancestry, sex, sexual orientation, gender identity or expression, or disability, we encourage you to report it to equityanddiversity@bates.edu and/or to titleix@bates.edu. You could contact Gwen Lexow, Director of Title IX and Civil Rights Compliance, directly at glexow@bates.edu or 207-786-6445. Additional information, including a list of support resources, is available at www.bates.edu/sexual-respect/ and www.bates.edu/diversity-inclusion/.

Academic Honesty:

Part of our course content will concern becoming familiar with the rules of academic integrity. In general, it means that the work you submit must be your own and that you acknowledge and cite any ideas, information, or resources contributing to your understanding as presented in the paper or project. You must learn and abide by Bates' Academic Integrity Policy, easily found on the Office of Student Affairs website and appended here. If you have any questions about how to use sources, consult the Guide to Working with Sources that is also linked on our lyceum site. Failure to abide by any of these principles will result at minimum in having to do the assignment over again and could entail a failing grade for the assignment, or even for the course, depending upon the severity of the infraction. According to Bates policy, faculty-imposed sanctioning is completely independent of any ruling by the Dean of Students or the Student Conduct Committee. For your own good, do take the plagiarism and paraphrasing online quiz that comes along with your Norton Writer's Field Guide.

More on Your Responsibilities:

Attendance is always expected because we all learn from each other in our conversational exchange. With your third missed session (no matter the reason), you will begin to lose credit, and note that six missed sessions will be grounds for failing the course. Students are responsible for all assigned readings, screenings, essays, for keeping an up-to-date critical viewing journal, and for participating in our collective close textual analysis. In addition, small groups conduct independent research on a particular cartoon and teach the rest of the class about the context of its production and reception. Please note that in college, if something is unclear in a syllabus or in a class session, it is your responsibility to seek clarification. Email is the customary method of communication if you cannot find me in my office, but remember to use an informative subject line and respectful forms of address. Label any attachments clearly as yours because I tend to print what I receive to hard copy. Normally, I will respond to an email within 24 hours. Extra credit goes to the first student reporting an availability problem with any assigned reserve or lyceum text or video. You can also gain credit with an emailed account of your experience at a relevant extra-curricular event not already assigned for this course. Note, though, that you will not be able to pass if you miss any sessions with your peer writing and speaking assistant or neglect to hand in a minimum of two drafts, in a timely manner, for each of the landmark assignments.

Class Decorum and Professionalism:

As liberal arts college students you are being trained for future employment in the various professions, so at Bates you should learn to comport yourselves 'professionally.' Come to every class with assigned material in hand and be prepared to discuss it. Practice active and respectful listening. Realize that we are all learning how to talk civilly about ability, class, gender, race, and sexuality--some of the most profound and challenging issues of our time. Arrive on time, leave only during breaks, and turn off all cell phones. On rare occasions a computer may be open in class (but see me if yours is an accommodation). If you cannot attend class, contact me ahead of time and directly. Only under pre-approved unusual circumstances may you submit an assignment via email, as a rule I want hard copies. Assignments handed in late without prior negotiation will be graded down, in fairness to students who have met the deadline. You must successfully complete all course work to qualify for a passing grade.

Course Materials:

For the most part, your readings will be located on our course management system called Lyceum. You are required to purchase just one book—The Norton Field Guide to Writing, with Handbook. It is well worth the approximately \$60 investment, since it will serve you for your entire life. Some additional items are on reserve for you to consult for your presentations and essays. This syllabus may be subject to minor revision. Moreover, part of its construction is in student hands (see below).

SUMMARY OF FYS 432 COURSE REQUIREMENTS

Remember, you must successfully complete every assignment (*and every revision*) in order to pass FMI: Please see page 14 concerning our Learning Contract

1. Regular Attendance and Engaged Participation***	15%
2. Shorter In-Class and Take Home Exercises	15%
3. Thematic Viewing Journal	15%
4. Group Presentation	15%
5. Revised Short Essays (entails peer tutor consultation session) 15% x 2 =	30%
6. Presentation of a Final Argument (based upon your viewing journal)	10%

***High participation grades come with good attendance and active, thoughtful, consistent class participation (the kind of participation that reveals thorough preparation and obvious engagement)

- ✓ A-level participation means contributing your own ideas as well as providing constructive responses to others' oral and written comments.
- ✓ B-level work means that your participation is of high quality, but not consistent, or you share your own ideas frequently, but may not pay much attention to others' comments.
- ✓ You would receive C-level grades if your participation were thoughtful but infrequent, or regular but perfunctory, yet still revealed a satisfactory level of preparation and competence when offered.

Extra Credit accrues as you report on outside events, availability issues, or typos

Let us ensure that exploring the politics of Disney cartoons together remains *fun!*

Note that we can plan an **excursion** — the dean's office provides funding for such events

WEEKLY ASSIGNMENTS

FYS 432

DISNEY DEMYSTIFIED

FALL 2018

I list assignments on the day they are *due*. Most of our texts are the films themselves, but some readings are loaded on Lyceum, more at the outset, fewer later in the term when you will be putting your new skills to use on your own. Be sure to bring to every class your notes on the films and texts as well as [marked up] hard copies of readings.

On normal weeks, you will come to class on Monday ready to discuss a film you have already screened as homework. On most Wednesdays I envision skill-building in-class exercises, lessons in adjusting to Bates, and other meta-level First Year Seminar matters. On many Fridays we will screen a film together in class, often followed by seminar-style discussion. Note that given this structure, Friday attendance is never optional.

WEEK ONE

Tu	Aug 28	Introductions; advising sessions
Tu	Sept 4	7am Add/Drop opens for all students 9am Bring letter to 'common read' discussion (FMI see p. 11) 11am Convocation
W	Sept 5	Bring to class your notes on Krazneiwickz and outline of Petracca Read: Krazneiwickz Round up the Usual Suspects Petracca ...American Popular Culture Norton Guide Reading in Academic Contexts [Eames] [Avatar and Anthropology (<i>utterly</i> optional)]
F	Sept 7	Your Short Persuasive Essay due by class time SCREENING SNOW WHITE AND THE SEVEN DWARFS Read: Times White Magic... Artz Monarchs, Monsters and Multiculturalism View: The Nation National Entertainment State (chart) Skim: Stein Why We Love Disney (excerpts—I <i>mean</i> skim!)

WEEK TWO

**M Sept 10 Come to class having screened and taken notes on chosen film
Bring an attempt to write in your words '4 meanings' for the film**

Read: Suskind Animating Owen...
Brodie Multiculturalism and the Mouse (excerpts)
Bordwell Four Meanings (excerpt)
Spadoni Four Meanings (excerpt)

**W Sept 12 Bring to class your written summary of Lull's core argument
We will hold class at The Office of Intercultural Education today**

Read: Kolker ...How Films Tell Their Stories
Lull Hegemony
Norton Guide Summarizing and Responding

[An instructor permission requirement for adding a course kicks in Sept 12]

F Sept 14 SCREENING of students'-choice of Un-, Anti-, or early Disney)

WEEK THREE

**M Sept 17 Turn in your first round of themed viewing logs (thru Little Mer)
Come to class having taken notes on *LITTLE MERMAID***

Read: Griffin Tinker Belles and Evil Queens (excerpts)
Norton Guide Developing Academic Habits of Mind

[The last day to add a class is Sept 18]

W Sept 19 Dr. Bridget Fullerton visits class—how to 'read' assignments
Read: Kolker The Shot and The Cut (2 different chapters)
Norton Guide Writing in Academic Contexts

F Sept 21 SCREENING *BEAUTY AND THE BEAST*
Read: Hurley Seeing White
Norton Guide Rhetorical Situations
View: Ellis That Time They Remade Beauty & the Beast

WEEK FOUR

- M Sept 24 Turn in your second round of themed viewing logs (thru Aladdin)**
Come to class having taken notes on *ALADDIN*
 Read: Hall The Whites of Their Eyes
 Fruzinska Emerson Goes to the Movies (excerpt)
- W Sept 26 DRAFT 1 OF ACADEMIC ESSAY 1 DUE IN CLASS TODAY**
Bridget Fullerton returns to discuss in-class presentations
Meetings with Sarah Freyd scheduled for this week
Pocahontas group should be meeting with our librarian by now
- F Sept 28 SCREENING *LION KING***
 Read: Sweeny ...Dress in Drag and Do the Hula?
 [Eames] [Whoopi Afri/Canis (*utterly* optional)]

WEEK FIVE

- M Oct 1 CONVENE AT LIBRARY--RESEARCH SESSION W/ CHRIS SCHIFF**
Turn in your third round of themed viewing logs (incl. HofND)
Bring to class your notes on *HUNCHBACK OF NOTRE DAME*
 Read: Bean Stripping Beauty
 Norden ...Disability, Identity, and Otherness...
 View: Ellis The Case for Disney's Hunchback...
- W Oct 3 Bridget Fullerton returns for a session on revision**
 Read: Norton Guide Assessing Your Own Writing
- F Oct 5 PROFESSOR'S DRAFT OF FIRST ACADEMIC ESSAY DUE TODAY**
SCREENING *POCAHONTAS*

[Back to Bates weekend]

WEEK SIX

- M Oct 8 FIRST GROUP PRESENTATION TODAY—*POCAHONTAS***
Turn in your fourth round of themed viewing logs (incl Poc)
 Read: Dundes Disney's Modern Heroine...
 Aidman ...Conversations with Native American Girls
 Couzelis ...Whiteness of Mythohistory
- W Oct 10 Turn in an account of your meeting with another professor**
- F Oct 12 FINAL REVISED DRAFT OF FIRST ESSAY DUE TODAY**
SCREENING *MULAN*

WEEK SEVEN: one class session, MOSTLY FALL RECESS

- M Oct 15 SECOND GROUP PRESENTATION TODAY--*MULAN***
Turn in your fifth round of viewing logs (incl. Mulan)
 Read: Limbach "You the Man, Well, Sorta"...

WEEK EIGHT

- M Oct 22 Welcome back: In-Class screening of Dreamwork's *SHREK***
 Read: Roberts ...Magic Mirrors of Commodity Culture
 Pieterse Popular Types (excerpt)
 Caputi Green Consciousness (excerpt)

[Winter term course schedules will now be available for viewing]

- W Oct 24 Strategies discussion—Essays, tests, time management, etc.**
Remember to meet with Sarah Freyd this coming week
- F Oct 26 FIRST DRAFT OF ACADEMIC ESSAY NUMBER 2 DUE (for Sarah)**
SCREENING *PRINCESS AND THE FROG*
 Read: Lester ...Politics of Being a First

[The last course withdrawal date is Oct 26. Pre-Registration opens Sat. 27th and goes to Friday the 2nd. This is not add/drop, this is pre-registration--there is no rush]

WEEK NINE: PRE-REGISTRATION WEEK (extra office hours as well as some class time)

- M Oct 29 THIRD GROUP PRESENTATION—*PRINCESS AND THE FROG*
Turn in your sixth round of themed viewing logs (Incl. P&F)**
- W Oct 31 REGISTRATION SESSIONS (SCHEDULE TBA)**
- F Nov 3 PROFESSOR'S DRAFT OF SECOND ACADEMIC ESSAY DUE
SCREENING *WRECK IT RALPH*
Read: Robertson Triple Play
Carter Adapting 8-bit Motion Style (optional)**

[Registration closes at 4pm Nov 2. Randomization program is run then.]

WEEK TEN

- M Nov 5 FOURTH GROUP PRESENTATION—*WRECK IT RALPH*
Turn in your seventh round of themed viewing logs (Incl. WitR)**
- W Nov 7 Bring to class your time study and detailed end of term schedule**
- F Nov 9 FINAL REVISED DRAFT OF ACADEMIC ESSAY TWO DUE
SCREENING *FROZEN*
Read: Rothman Ice Ice Baby
England et al. Gender Role Portrayal**

[petitions due to faculty by Nov 9]

WEEK ELEVEN

- M Nov 13 Come to class having taken notes on our chosen recent film
Read: Lyceum material TBA
View: Ellis' Thanks I Hate It**
- W Nov 15 Strategy Session about planning for finals week**
- F Nov 17 SCREENING of our second chosen film
Read: Lyceum material TBA**

WEEK TWELVE: THANKSGIVING RECESS**WEEK THIRTEEN**

M Nov 26 refine oral presentations during class time

[Winter Registration re-opens Nov 27 at 7am, there may be a rush to find open spots]

W Nov 28 Sarah Freyd helps you refine oral presentations (Prof in Atlanta)

F Nov 30 Title IX Officer Gwen Lexow in class today (Prof still in Atlanta)

WEEK FOURTEEN: ORAL ARGUMENTS BASED UPON THEMED VIEWING LOGS

M Dec 4 PRESENTATIONS round one

W Dec 6 PRESENTATIONS round two

F Dec 8 EXCURSION: *WRECK-IT-RALPH 2: RALPH BREAKS THE INTERNET*

[Classes end Dec 7]

[Exams run between Dec 11 and 15]

NO FINAL EXAM IN FYS 432 (allows you to focus on your other courses)

[Online course evaluations run from approximately Dec 10 to approximately Dec 21]

[If evaluations done and bills paid, then fall grades available for viewing on Dec 29]

MAJOR ASSIGNMENTS IN GREATER DETAIL [even more detail later]

Initial Written Reflection

Please write me a letter in which you 1) reflect upon your relationship with one personally formative Disney animated feature and 2) let me know something useful about your learning preferences or style. For part one, you may wish to address the following issues, but do not feel constrained by this set of queries: Which film meant the most to you when you were young? Under what circumstances did you first encounter the picture? With whom did you identify and why? What pleasures—or terrors—did this flick contain for you? What lessons? Briefly articulate ways in which your attitude to that movie may have shifted over time. For part two, please take this chance to clue me in to your learning preferences, style, differences, strategies, or insights.

This relatively low-stakes exercise allows you to initiate your reflection process concerning Disney videos while it simultaneously allows me to understand how my new student thinks/writes. I will treat information contained in the letter as confidential, but would encourage your free exchange of ideas during our upcoming in-class discussion. I choose the genre of a letter in order to indicate that it should take the form of a personal communication rather than a research essay. Please bring a hard copy of this letter to our Real American discussion on Tuesday September 4th. That way, I can read them before our first real class session, which is on Wednesday Sept 5th at 1:10 in Roger Williams 315.

Persuasive Essay on Sharing a Film with the Class

By Friday September 7th turn in a well-reasoned and carefully written argument advocating for the inclusion of a certain film in our shared syllabus. Why is this particular film important for the class to study? Some possible terms on which to make your case: How does it relate to the Disney repertoire? What will it add to our growing understanding of American beliefs and values? Did this film, perhaps, have a particularly broad impact in the wider world? Or is it distinctive in some way the students will find instructive?

Short Academic Essay Number One

Consultation with Sarah Freyd is *required*

By Wednesday September 26th turn in your first draft of the following academic essay assignment: Choose *one* image (or one *very* short sequence of shots) from *one* of our films. Digging deeply into this slight snippet of film, make use of our cultural studies readings to help you reflect upon how it conveys or contests dominant American beliefs and values. Thinking of a fellow student in FYS432 as your audience, describe the shot in detail, utilizing such film studies conceptual vocabulary as P.O.V., mis-en-scene, shot, cut, or montage. What response does this clip evoke in you? How? Why? Mobilize a minimum of three quotes from a minimum of three readings, properly citing all your sources (including page numbers and time-codes). Plot summary is not our purpose, nor should you do any outside research. Leave a wide enough right margin for comments. **Your revised draft of three to four double-spaced pages is due October 5th and your final-final draft is due on October 12th.**

Short Academic Essay Number Two

Consultation with Sarah Freyd is again *required*

By October 26th, turn in your first draft of the second academic essay assignment: Do you fundamentally disagree with a major or non-trivial assertion in something you read for this class? In a paper of approximately five pages, mobilize a variety of assigned course material as you muster your counter-argument. You must address the following in your essay, but the order is up to you: Summarize in your own words the questionable claim. What sort of author/s made the contention? When? For whom? Why? What is the nature of your dispute? As you make your case for your presumed reader—imagine a professor of Anthropology or the editor of a Cultural Studies journal—use relevant evidence from our films, as well as at least two different course readings, and also use at least two ideas from class presentations or discussions. Cite each of these sources. Insights you can bring to this paper from your experiences outside class are fair game if properly cited, but this is not a research paper. **Your revised draft is due by November 2nd and the final-final draft is due November 9th.**

Group Presentation

Consultation with *BOTH* Christopher Schiff and Sara Freyd is *required*

Once a week during the 2nd half of the term, one set of four students will collaborate to lead our class through a discussion of a particular film. Six tasks are involved: 1) Researching material; 2) Conveying information; 3) Orchestrating discussion; 4) Supplying an example of afterlife; 5) Annotating your bibliography; and 6) Assessing your own process. Please note that you have the support of the research librarian assigned to this course, Chris Schiff. Moreover, our peer writing and speaking assistant will be serving as your advisor and mentor. In order for this to work, your group will have to pre-screen the film and read and research way ahead, meet early, and be sure to contact both Christopher Schiff and Sarah Freyd in plenty of time to schedule your consultations.

- 1) The group should be sure to contact our research librarian sufficiently early to be helpful.
- 2) The information to be conveyed about your film consists of at least its production history, popular reception, critical reception, and scholarly reception.
- 3) Leading discussion entails at least the production and deployment of thought-provoking questions about filmic intertextualities as well as linkages to written course material. These sessions should be enhanced with inventive learning tasks or class activities.
- 4) Supply at least one example of a film's 'afterlife' by sharing with the class a parody or imitation—examples of subversive or resistant re-readings abound in the world of Disney!
- 5) The group is responsible for turning in a research bibliography *with the six most important entries annotated* (note that our assigned readings may be included in the bibliography but they will **not** count towards the required six annotations). At least three of your annotations will be for scholarly references. You will also be collectively responsible for turning in a full copy of the presentation, activity plan, and "afterlife." If you aren't completely sure someone in your group has turned each/all of these items in, turn it/them in yourself (better safe than sorry).
- 6) A brief written retrospective assessment of your own role in your group's process is due from each of you individually *by the next class session*. It should include an honest appraisal of relative success and a discussion of what to change next time. This to be a meta-analysis of your learning opportunity.

Thematic Viewing Journal

Throughout the term, every student will be responsible for keeping a viewing log focused on three assigned themes. These are to be turned in weekly, and are **designed to feed into your thematically-focused final argument**. Everyone gets to concentrate on three themes all term and each theme needs multiple coverage.

EVERYONE GETS *ONE* OF 'THE BIG FOUR'

- I. CASTE ORDERING/CLASS RANKING
- II. HETERONORMATIVITY/GENDER CONFORMITY
- III. RACIALIZATION/WHITE SUPREMACY
- IV. PATRIARCHY/MALE SUPREMACY/MISOGYNY

AND ALSO *TWO* MORE TO STICK WITH ALL TERM:

- 1. Ability (concept implies Disability as well)
- 2. Androgyny/Transgender/Queerness
- 3. Autonomy/Freedom/Choice/Individualism
- 4. Color/Shading
- 5. Conformity (concept implies Nonconformity as well)
- 6. Family
- 7. Friendship/Teamwork
- 8. Greed/Jealousy
- 9. Justice (often linked to Violence or Conquest in Disney)
- 10. Labor/Work (often linked to Anti-Intellectualism in Disney)
- 11. Language/Accent/Voice
- 12. Magic/Science/Religion (also linked to Technology in Disney)
- 13. Monstrosity (concept implies Beauty as well)
- 14. Order/Chaos
- 15. Transformation

Oral Argument

Toward the end of term we will hear from each of you about one particular thing the regimen of keeping your viewing journals has taught you. Your presentation will take the form of an oral argument, addressed to your peers, based on the evidence you accumulated in your journals. Were you to write an essay on one of your chosen themes, what would be its thesis and what evidence would you use in support? What research would you have to do to make your case successfully? What would be the structure of your argument and/or the order of your presentation? You will be sure to address counter-arguments and tell us what you learned about the heuristics of academic contestation by working through this exercise. You will turn in the notes you used for the presentation (but *not* write the formal essay.) You may use visual aids as you see fit, but it is not required that you do so.

FYS 432 Disney Demystified Learning Contract

In an attempt to alleviate grade anxiety for incoming first year students, a group of Bates professors (inspired by some recent work by UMass-Amherst Professor Peter Elbow) has decided to use a “modified learning contract” approach. We believe this will draw your attention to your learning process and your progress (and away from your marks). Grades become the result of – rather than the incentive for – attentive work. At each course milestone, I pledge to indicate whether—or not—you have satisfied the ‘contract’ for a B. I also promise to tell you if your draft excels. I hope they all do!

Final grade of B:

I pledge that you will achieve a final grade of B if you meet the following clear conditions:

1. Attendance. You miss no PWSA sessions and miss no more than two classes or class outings.
2. Promptness. You are not late to PWSA sessions, classes, or outings.
3. Following directions. You read assignments carefully and implement them as directed.
4. Timely assignments. You do not have more than one late assignment (including drafts).
5. Keeping logs. You keep up with your journaling.
6. Sharing and responding. You work cooperatively in groups, moreover, during class discussions you make at least one helpful comment per class. As you will notice, I do keep track.

As you can see, a grade of B in this course depends on your behavior or your activities. You earn a B if you put in suitable college-level time and effort; when you are a responsible learner and a respectful colleague; when each of your major assignments is motivated by a genuine question, has a logical structure, and mobilizes specific evidence in support of your argument; when revisions are genuine ‘re-visionings’ and your final drafts have been proofread thoroughly and formatted properly.

Final grade higher than a B:

Grades higher than a B will depend upon the basic “B” behaviors, of course, but, in addition, will rest upon your professor’s evaluation of your progress towards genuine academic excellence, and—even more important — intellectual virtuosity. This means your work evinces complex cultural analysis, precise use of sources, structural clarity, creativity, originality, and stylistic flow.

Final grade lower than a B:

The quickest way to slide to a C or D (or F) is to miss class, to remain silent, to show up without assignments, or not to follow directions. Dominating the conversation is another path into trouble.

N.B.: This is not a competition. I would happily hand out all A’s – for excellent work across the board. This policy was devised to calm—not exacerbate— new students’ anxieties. Should you find it backfiring, please do not hesitate to ask me what you could do to improve your situation. If we deem the learning contract the source of a serious problem, we might revisit it (individually or even as a class).

SAMPLE RUBRIC
for so-called
“First Professor’s Draft” of First Formal Paper

- this should help you know ahead of time what I am looking for in your formal writing
- this was written for what I call the 1st professor’s draft, which comes in to me a week after you meet with your peer tutor about your 1st formal/public draft
- after this round, you will still get a third revision before it will be deemed in ‘final form’
- this rubric is from last year, hence is subject to minor revision for 2018, we’ll discuss...
- note that we will likely construct the rubric for the second paper together as a class

Name of Student Author _____

Burgeoning formal college writing techniques demonstrated through paper’s configuration:

- Well-defined thesis or focusing question is easily detected Lower ←----B---→ Higher
- Logical organization and structure help reader follow argument Lower ←----B---→ Higher
- Prose style is fluid with few errors in grammar or punctuation Lower ←----B---→ Higher
- At least three quotes are properly acknowledged/documented Lower ←----B---→ Higher

Effective cultural analysis demonstrated by compelling application of concepts, theories, and evidence:

- Film evidence is skillfully analyzed Lower ←----B---→ Higher
- Written texts are fully synthesized as evidence into that analysis Lower ←----B---→ Higher
- Any points taken from class sessions are lucidly communicated Lower ←----B---→ Higher

Overall: Lower ←----B----→ Higher

COMMENTS about student’s possible process for upcoming revisions:

Disney Feature Length Cartoons, in Chronological Order

- 1.) **Snow White and the Seven Dwarfs** (1937)
- 2.) **Pinocchio** (1940)
- 3.) **Fantasia** (1940)
- 4.) **Dumbo** (1941)
- 5.) **Bambi** (1942)
- 7.) **The Three Caballeros** (1944)
- 8.) **Make Mine Music** (1946)
- 9.) **Fun and Fancy Free** (1947)
- 10.) **Melody Time** (1948)
- 11.) **The Adventures of Ichabod and Mr. Toad** (1949)
- 12.) **Cinderella** (1950)
- 13.) **Alice in Wonderland** (1951)
- 14.) **Peter Pan** (1953)
- 15.) **Lady and the Tramp** (1955)
- 16.) **Sleeping Beauty** (1959)
- 17.) **One Hundred and One Dalmatians** (1961)
- 18.) **The Sword in the Stone** (1963)
- 19.) **The Jungle Book** (1967)
- 20.) **The Aristocats** (1970)
- 21.) **Robin Hood** (1973)
- 22.) **The Many Adventures of Winnie the Pooh** (1977)
- 23.) **The Rescuers** (1977)
- 24.) **The Fox and the Hound** (1981)
- 25.) **The Black Cauldron** (1985)
- 26.) **The Great Mouse Detective** (1986)
- 27.) **Oliver & Company** (1988)
- 28.) **The Little Mermaid** (1989)
- 29.) **The Rescuers Down Under** (1990)
- 30.) **Beauty and the Beast** (1991)
- 31.) **Aladdin** (1992)
- 32.) **The Lion King** (1994)
- 33.) **Pocahontas** (1995)
- 34.) **The Hunchback of Notre Dame** (1996)
- 35.) **Hercules** (1997)
- 36.) **Mulan** (1998)
- 37.) **Tarzan** (1999)
- 38.) **Fantasia 2000** (1999)
- 39.) **Dinosaur** (2000)
- 40.) **The Emperor's New Groove** (2000)
- 41.) **Atlantis: The Lost Empire** (2001)
- 42.) **Lilo & Stitch** (2002)
- 43.) **Treasure Planet** (2002)
- 44.) **Brother Bear** (2003)
- 45.) **Home on the Range** (2004)
- 46.) **Chicken Little** (2005)
- 47.) **Meet the Robinsons** (2007)
- 48.) **Bolt** (2008)
- 49.) **The Princess and the Frog** (2009)
- 50.) **Tangled** (2010)
- 51.) **Wreck It Ralph** (2012)
- 52.) **Frozen** (2013)
- 53.) **Big Hero 6** (2014)
- 54.) **The Good Dinosaur** (2015)
- 55.) **Zootopia** (2016) -----> 56.) **ADD Moana** 57.) **ADD Coco** 58.) **ADD Wreck It Ralph 2**

Student Choice Films

- | | | |
|------------|----------------|---|
| M | Sept 10 | Early Disney |
| | | Dumbo, Bambi, Cinderella, Peter Pan |
|
 | | |
| F | Sept 14 | Un- or Anti-Disney (we will be watching Shrek) |
| | | EARLY PIXAR?
Toy Story 2, Monsters Inc, Incredibles, Finding Nemo, WALL-E, Up
or |
| | | A DREAMWORKS PRODUCTION?
Kung Fu Panda, How to Train Your Dragon, Prince of Egypt, Trolls
or |
| | | SOMETHING FROM MIYAZAKI'S STUDIO GHIBLI?
My Neighbor Totoro, Spirited Away, Howl's Moving Castle |
|
 | | |
| M/F | mid-Nov | Choose two recent Disney* |
| | | Zootopia, Moana, Coco |
|
 | | |
| F | Dec 7 | Likely fieldtrip |
| | | Wreck It Ralph 2: Ralph Breaks The Internet |
| | | *we could substitute one middle-era Disney film if class agrees
Hercules, Tarzan, Lilo & Stitch |

Registrar & Academic Systems

2018 Calendar

- August 1 — Fall charge due
- August 27 — New Student Orientation begins
- September 5, 8 A.M. — Classes begin, fall semester
- September 18 — Last day for fall semester registration adjustments
- October 5-7 — Back to Bates Weekend
- October 17-21 — Fall recess
- October 26 — Last day for withdrawal from fall semester courses
- October 27-November 2 — Registration for winter semester
- November 17-25 — Thanksgiving recess
- December 1 — Winter charge due
- December 7, 4 P.M. — Classes end, fall semester
- December 11, 8 A.M. — Final examinations begin
- December 15, 12:30 P.M. — Final examinations end

BATES Academic Integrity Policy

Violations of academic integrity are among the most serious offenses that students can commit; any violation may result in consequences at both the course and institutional levels. Procedures, findings, and consequences for violations of academic integrity may depend on specific circumstances, such as the student's grade level, educational background, and prior violation of academic integrity, attempts made to cite or acknowledge sources, and the amount and type of work at issue. Procedures and potential consequences for students are described in [Bates College Academic Misconduct Procedures](#).

Bates College Statement on Academic Integrity

Bates College is an academic community deeply engaged in inquiry and intellectual exchange and committed to core principles of academic freedom, academic integrity, and rigorous, creative thought. We recognize that intellectual and artistic exchange depend on a mutual respect for independent inquiry, reflection, and expression. Faculty, staff, and students alike are therefore dedicated to fostering an environment that upholds the highest standards of fairness, integrity, and respect in all their academic endeavors.

As contributors to an ongoing scholarly and creative conversation that depends upon thoughtful and fair acknowledgment and treatment of the inquiries, reflections, and expressions of others, each member of the Bates community is expected to use and represent the work of others fairly and honestly; to acknowledge the work of others fully and accurately through proper attribution and citation; and to produce their own work unless collaboration is allowed. Faculty and staff members are expected to meet these standards in all their work as described in the employee and faculty handbooks; students are subject to the policies and procedures described below.

In educating students in the values, dispositions, and responsibilities of independent thinkers and scholars, the Bates faculty recognizes that certain scholarly practices reflect complex tasks that require instruction and practice. Faculty are committed to teaching these critical practices. Students in turn are responsible for learning these scholarly practices and demonstrating them in all their work; they are not only a means of showing learning but of developing genuine understanding, not only the mark of an independent scholar but the way to become one.

This policy statement outlines these principles and practices, roles and responsibilities. Potential consequences for students are described in Bates College Academic Integrity Procedures on the Bates website.

Violations of Academic Integrity

Violations of principles and practices of academic integrity fall into two subcategories: (1) plagiarism and misuse of sources and (2) cheating.

1. Plagiarism and Misuse of Sources

Plagiarism is the use without proper attribution of someone else's words, ideas, or other work as if it were one's own. Failure to properly indicate and acknowledge the work of others can lead a reader, listener, or viewer to think that information, research, ideas, words, images, data, artistic and creative elements, or other work are the student's own efforts, when they are not. Plagiarism significantly departs from accepted standards in the academic community and misleads others into thinking the work is the student's own.

Misuse of sources, like plagiarism, reflects failure to properly credit the work of others but involves errors, mistakes, incomplete or inadequate attempts and other errors in citation, quotation, and attribution that would not seriously mislead others into thinking the work is the student's own.

Plagiarism and misuse of sources carry different consequences as described in Bates College Academic Integrity Procedures.

The responsibility to give credit for material that would not qualify as common knowledge applies to almost all types of assignments and situations, not just papers, and not only to finished work but also submitted drafts. Work in which students must acknowledge sources and the contributions of others includes but is not limited to draft and final versions of the following:

- talks and other oral presentations
- visual aids, presentation slides, or other media tools
- websites, web pages, webcasts, and other multimedia work
- artistic, musical, and other creative work
- lab reports
- problem sets
- thesis chapters, papers, proposals, literature reviews, abstracts, annotated bibliographies, and other writing
- exams, including in-class and take-home exams.

2. Cheating

Cheating involves violating recognized norms for academic inquiry or specific norms established by faculty for particular assignments or using other methods, including technology, to gain unearned academic advantage. Examples of cheating include but are not limited to the following:

- unauthorized collaboration
- using materials not permitted during an exam, when writing a paper, or in completing other assignments
- receiving assistance beyond what is permitted
- manufacturing or falsifying data
- submitting the same work to satisfy the requirements of two different courses without getting permission from the instructor of the second course or permission from both instructors if the same work is submitted in two courses during a single semester
- knowingly providing assistance of any kind to another person who is attempting to cheat or plagiarize.

Title IX Explained

Title IX of the Education Amendments of 1972 (“Title IX”) defines and ensures sex and gender equity in education.

Title IX prohibits all forms of sex discrimination, including sexual assault and harassment, in federally funded education programs. Title IX reads: **“no person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance.”**

Title IX applies to academic programs and extends to Bates sponsored off-campus programs (including Fall Semester Abroad) as well. Though a private institution, Bates receives federal monies to support financial aid packages.

June 23, 2012 marked the 40th anniversary of Title IX. But the need to promote gender equity across programs continues. In April 2011, the U.S. Department of Education’s Office of Civil Rights issued a “Dear Colleague” letter, which highlighted Title IX obligations and further stipulated what educational institutions must do to ensure all students are free from the harmful consequences of sex discrimination, including sexual violence.

In brief, Title IX:

- Prohibits sexual harassment;
- Prevents discrimination based on pregnancy (e.g., ensures pregnant students have access to education);
- Provides equal opportunity in athletics;
- Provides equal opportunity in employment in education fields;
- Promotes equal attention and a supportive learning environment (e.g., strives to eliminate gender stereotypes in educational materials);
- Ensures equitable and fair standardized testing; and
- Promotes equal access to higher education, math and science fields, technology, and vocational education.

Title IX resonates with the principles and mission of Bates College, which strives to ensure equity, access and inclusion. Title IX applies to all employees (administrators, faculty, staff), not just students, at the college. For more information, contact the college’s Title IX Officer, Gwen Lexow, at glxow@bates.edu or 207-786-6445.

BatesReach

“It’s not what you know, it’s who you know” — you’ve heard the old cliché.

While it’s certainly true that Bates is invested in what students know and will learn, it is also true that nothing is more important to student success and fulfillment at Bates than the human connections they make here.

Technology can’t substitute for those connections, but it can make them easier, which is especially valuable if something’s weighing on your mind. That’s why Student Affairs has launched BatesReach: an online tool that will make it easier for students to reach out to their advisors and professors, and vice versa.

For Students

Within BatesReach, you’ll find My Success Network. Here you’ll see all the staff and faculty that you’re working with during a particular semester — not just the people teaching your courses, but your advisors, department chairs, and others involved in your progress.

You can book appointments directly through BatesReach and your Success Network. As your connections change from semester to semester, My Success Network is updated right along with them.

BatesReach is your resource for contacting your faculty and staff connections. You can use it to make appointments with them. BatesReach can help you find the right people to guide you along, regardless of the topic.

And If you’re worried about a course — or about a health issue or anything else affecting your success at Bates — just click on the “Ask for Help” icon to reach out to your connections, including your Student Support Advisor in Student Affairs.

Of course, BatesReach is a two-way street. Your connections will use it when they want to see you and to set you up with academic support resources. If your professor has noticed that you’ve hit a bump in the academic road, which happens to everyone at one time or another, they can “raise a flag,” notifying you and your advisor via email that additional support is called for.

BatesReach is easy to learn and easy to find. In Lyceum and the Garnet Gateway, simply click on the BatesReach link. Or you can sign in through the dedicated URL reach.bates.edu using your standard Bates College username and password.