As a woman, your political worth is reduced to your marriageability.

Pretty girls don’t even need to be alive to get some hot princely action.

At first it may seem terrible, being so beautiful that other women get jealous enough to try and kill you. But don’t worry, once your beauty attracts a man, he’ll protect you.

Appearances don’t matter; what counts is what’s in your heart. Unless you’re the girl.

If you’re beautiful enough, you may be able to escape your terrible living conditions by getting a wealthy man to fall for you.

It’s okay to abandon your family, drastically change your body, and give up your strongest talent in order to get your man. Once he sees your pretty face, only a witch’s spell could draw his eyes away from you.
AN202
DECODING DISNEY:
RACE, GENDER & SEXUALITY IN THE ANIMATED BLOCKBUSTER

Section A
Mon thru Fri 12:30-2:15pm
Commons 221-222

Section B
Tues thru Thurs 7-10pm
Pettengill G52 (a.k.a. The Keck Classroom)

PROFESSOR ELIZABETH EAMES
ANTHROPOLOGY DEPARTMENT
159 PETTENGILL HALL
eeames@bates.edu
207-841-5738 CELL (TEXT or VOICE)
ZOOM OFFICE HOURS: MON/FRI 1:30-3; WED 7-8; or BY APPOINTMENT
Use Bates email & this link: https://bates.zoom.us/j/91695584758

To communicate with prof & all students & the TAs of AN202 use this google group email:
anth-202-a-b-202009@groups.bates.edu

This syllabus may be subject to minor revisions given our special circumstances this year

Invitation to Decoding Disney

Do you enjoy consuming Disney’s cinematic tales of fantastic adventure? Do you suspect there is more to these films than meets the eye? Are you interested in unearthing the cultural politics embedded in Disney’s most popular mainstay—feature length animated motion pictures? Then AN202 is the right place for you! In this course, we will treat Disney Corporation’s entertaining productions as ‘cultural texts’ that are subject to both aesthetic appreciation and anthropological analysis. We do this by together delving beyond apparent surface messages to reveal this country’s underlying tensions, recurring contradictions, and ever-shifting modes of resistance. 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 cultural continuities might we detect over the 83 years that have passed since Walt Disney released the first-ever feature-length cartoon? Given the now mega-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 with many liberal arts college courses, my central goals and objectives for AN202 include 1) engaging you in reflective inquiry, 2) developing your familiarity with academic research practices while 3) advancing your writing 4) re-writing and 5) presentation skills. To the above general list, we add these particular goals: 6) fostering media literacy in order to 7) enhance your critical reflection on your everyday encounters within our media landscape. My purpose is to help you to 8) better comprehend the past century of U.S. cultural history by focusing upon 9) the continuities and 10) transformations in shared value systems as encoded in popular Disney cartoons, with special attention to 11) domination and, even more importantly for us, 12) resistance.

I am going to stop the awkward numbering now, but please be assured that 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 to do what is often called “close textual analysis.” This means analyzing and interpreting both words and images while also connecting them to larger course themes in seminar-style discussion. We will all work together to craft a supportive learning community. This requires attention, but pays off in the end. We will together learn how to do all of this in the time of COVID, with ‘remote learning’ in the mix.

AN202 within the Bates Curriculum:
This course fulfills [HS] and [AC] MOI’s and requirements for Anthropology, Rhetoric, and Gender & Sexuality Studies majors, and also counts towards the Racisms, Film & Media Studies, and Culture & Meaning GECs. Not open to students who have taken FYS432 Disney Demystified.

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 must do so through Abigail Nelson, Assistant Dean of Accessible Education and Student Support.

Academic Honesty:
In general, academic integrity 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. Failure to abide by any of those 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. In this course, collaboration is encouraged, but acknowledgement is required.
Your Responsibilities:
Come to every class with assigned material at the ready 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. Normally, attendance would be expected, but COVID may dampen our ability to be in the same space. Nonetheless, engaged participation is necessary and I expect that we will find a way to learn from each other in our conversational exchanges no matter the mode of delivery. For instance, contributing to a class google.doc or online chat would count at least as much as raising one’s literal hand in a [masked] face-to-face discussion.

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 will conduct independent research on a particular cartoon and teach the rest of the class about the context of its production and reception. Short essays are also included in AN202 requirements. For both the essays and the presentations, consultation with Teaching Assistants (TAs) is required.

You must successfully complete all course work to qualify for a passing grade.

Course Materials:
No books are required for this course. Your readings will be located on our course management system called Lyceum and all of the films will be either located there or streamable on library reserve.

Preferred Communication Method with Professor Eames:
Email is the customary method of communication with your AN202 professor. Normally I will respond within 24 hours. When sending attachments, please remember to label them -- on the attachments themselves -- as yours. A printout without attribution is frustrating for the instructor and perhaps even perilous to the student.
Teaching Assistants

We are all very lucky to have the support of four official TAs for AN202. Each is a successful alum of the First Year Seminar version of this course. Consultation with your designated TA is required.

- **Ali Manning**
  Phone: 802-777-4921 Email: amanning@bates.edu
  Hi! I am one of the TAs for the night section of AN202. I am a sophomore from Sydney, Australia. I am hopefully double majoring in Rhetoric and Politics. I will be here to help you with any questions or queries for AN202. I will specifically be helping you with your presentations. Don’t be afraid to send me a text or even call if you need an immediate answer. Email me and I will respond ASAP. I totally here for any question no matter how big or small! :)

- **Kemunto Orgera**
  Phone: 207-312-7500 Email: kongera@bates.edu
  Hey everyone! I’ll be one of your TAs for the AN202 day class. I’m a sophomore from Nairobi, Kenya and a prospective Economics and Math double major. My main focus will be assisting with the presentation section of the day class and any guidance you may need throughout the semester. Feel free to reach out to me through text or email and I shall respond within 24 hours. Can’t wait to meet y’all soon!

- **Dennis Rosner**
  Phone: 781-502-2829 Email: drosner@bates.edu
  Hi guys, my name is Dennis Rosner and I am one of the teaching assistants for the AN202 day class. I am from the Boston area and am a prospective politics major at Bates. I will be helping you all out with essays and any other writing questions that you have, but I can also answer any other questions about the course. The best way to reach me is by text or email and I’ll respond within 24 hours. Look forward to meeting you guys in class this fall!

- **Lena Soares**
  Phone: +1(901)619-6440 Email: lsoares@bates.edu
  Hey y’all! I’m Lena, a sophomore, potential neuroscience major, and one of the TAs for the AN202 night class! I’m from Memphis, TN, love Disney movies (obviously), and can’t wait to meet everyone! I will mainly be assisting with the essay portion of the night class, but if y’all have any other questions about the course, please feel free to reach out to me! Text is probably the best way to reach me, but email works too, and I will make sure to answer within 24 hours. See y’all soon!
SUMMARY OF AN202 COURSE REQUIREMENTS

Remember, you must successfully complete every assignment in order to pass

1. Regular Engaged Participation*** 20%
2. Shorter In-Class/Take-Home Exercises 10%
3. Thematic Viewing Notes 10%
4. Group Presentations (25x2) 50%
   Helping create two group presentations remains the default expectation. However, a student may substitute an individual essay for one group presentation with prior arrangements
5. Final Essay (based upon your thematic data collection) 10%

***High participation grades come with regular attendance (perhaps this will be a 'virtual presence' this year) and active, thoughtful, consistent class participation (the kind of participation that reveals thorough preparation and obvious engagement). Both virtual and face-to-face meetings count.

✔ A-level participation means consistently 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 is 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.
WEEKLY ASSIGNMENTS
AN202
DECODING DISNEY
FALL 2020 MODULE A

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.

N.B.: During week one, and only week one, our night section will be organized distinctly from the day: Come to Thursday night’s class session having already screened SNOW WHITE on lyceum and having done the reading for the entire week. I will have sent an email about this.

WEEK ONE (Sept 2-4)

W Sept 2 Screen SNOW WHITE

Th Sept 3 Bring to class your notes on SNOW WHITE
screen DUMBO [in class]
Read: Krazneiwicz Round up the Usual Suspects
London Times White Magic...
View: Youtube 12 Principles of Animation

F Sept 4 Bring to class your notes on DUMBO
Read: Artz Monarchs, Monsters and...
Brode Dare to Be Different (Dumbo 1941)
The Pudding Film Dialogue from 2,000...

WEEK TWO (Sept 7-11) N.B. from now on weekly rhythm will be predictable [Tu/Th]

M Sept 7 screen PETER PAN

Tu Sept 8 Bring to class your notes on PETER PAN
Bring an attempt to write up “4 Meanings” for PETER PAN
Read: Suskind Animating Owen...
Brode Multiculturalism and the Mouse
Bordwell Four Meanings (original)
Spadoni Four Meanings (simpler version)
**W**  Sept 9  
screen *LITTLE MERMAID*

**Th**  Sept 10  
**Bring to class your notes on** *LITTLE MERMAID*
Read:  Kolker  ...How Films Tell Their Stories
      Hegemony
      Griffin  Tinker Belles and Evil Queens (excerpts)
      View:  Youtube  The Met Gala 2019

**WEEK THREE (Sept 14-18)**

**M**  Sept 14  
screen *BEAUTY AND THE BEAST*

**Tu**  Sept 15  
**Bring to class your notes on** *BEAUTY AND THE BEAST*
Read:  Hurley  Seeing White
      Kolker  The Shot and The Cut

**W**  Sept 16  
screen *ALADDIN*

**Th**  Sept 17  
**Bring to class your notes on** *ALADDIN*
Read:  Hall  The Whites of Their Eyes
      Fruzinska  Emerson Goes to the Movies (excerpt)

**WEEK FOUR (Sept 21-25)**  
*N.B. Summary of trends in your data due this week*

**M**  Sept 21  
screen *LION KING*

**Tu**  Sept 22  
**Bring to class your notes on** *LION KING*
Read:  Sweeny  ...Dress in Drag and Do the Hula?
      [Eames]  [Whoopi Afri/Caniis (optional)]

**W**  Sept 23  
screen *POCAHONTAS*

**Th**  Sept 24  
**Bring to class your notes on** *POCAHONTAS*
Read:  Dundes  Disney's Modern Heroine...
      Aidman  ...Conversations with...
WEEK FIVE (Sept 28-Oct 2)  N.B. First draft summary of final argument due this week

M    Sept 28    screen HUNCHBACK OF NOTRE DAME

Tu   Sept 29   Bring to class your notes on H. OF NOTRE DAME
              Read:  Bean          Stripping Beauty
              Norden          ...Disability, Identity, and...

W    Sept 30   screen MULAN

Th   Oct 1     Bring to class your notes on MULAN
              Read:  Limbach       “You the Man, Well, Sorta”...

WEEK SIX (Oct 5-9)  N.B. Revised summary of argument plus three useful quotes due

M    Oct 5     screen PRINCESS AND THE FROG

Tu   Oct 6     Bring to class your notes on PRINCESS AND THE FROG
              Read:  Lester        ...Politics of Being a First

W    Oct 7     screen FROZEN

Th   Oct 8     Bring to class your notes on FROZEN
              Read:  Rothman       Ice Ice Baby
              Matos            Conceal, Don’t Feel...
              Abate           ...Olaf...and Blackface Minstrelsy

WEEK SEVEN (Oct 12 and 13)

M    Oct 12    screen MOANA

Tu   Oct 13    Bring to class your notes on MOANA
              Read:  two blogposts on lyceum

FINAL ESSAYS BASED UPON YOUR DATA GATHERING DUE BY END OF TERM (Oct16TH)
Group Presentation
Consultation with Librarian Christopher Schiff is required

Twice*** over the course of the term you will collaborate with a small group of other students 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. Meeting with your TA is required. Please note that you have the support of the research librarian assigned to this course, Christopher Schiff. 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 your TA and your librarian in plenty of time to schedule your consultations.

1) The group should be sure to contact their research librarian (Chris Schiff) sufficiently early to be helpful. Same goes for your initial contact with your TA—start early on both counts!
2) A full dress rehearsal of your presentation with your TA as consultant/audience is required.
3) The information to be conveyed about your film consists of at least its production history, popular reception, critical reception, and scholarly reception.
4) 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.
5) 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!
6) 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).
7) A brief but sincere 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 authentic appraisal of relative success and a frank discussion of what to change next time. This is meant to be a candid meta-analysis of your learning opportunity.

*** An individual essay (topic to be negotiated with Prof and TA) may substitute for one presentation.
Thematic Viewing Journal or Log or Data Bank

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

EVERYONE GETS ONE OF ‘THE BIG FOUR’

1. CASTE ORDERING/CLASS RANKING
2. HETERNORMATIVITY/GENDER CONFORMITY
3. RACIALIZATION/WHITE SUPREMACY
4. 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/Companionship
8. Teamwork
9. Greed/Jealousy
10. Justice (often linked to Violence or Conquest in Disney)
11. Labor/Work (often linked to Anti-Intellectualism in Disney)
12. Language/Accent/Voice
13. Magic/Religion
14. Science/Technology
15. Monstrosity (concept implies Beauty as well)
16. Order/Chaos
17. Transformation

Final Essay

Toward the end of term you will write about one particular thing the regimen of keeping your viewing journals/logs/data banks has taught you. Your paper will take the form of an argument, ostensibly addressed to your peers, based on the evidence you accumulated in your journals. You may incorporate visual aids as you see fit. No outside research is expected. Please notice that this assignment is scaffolded over the second half of the term.
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)
6.) The Three Caballeros (1944)
7.) Make Mine Music (1946)
8.) Fun and Fancy Free (1947)
9.) Melody Time (1948)
10.) The Adventures of Ichabod and Mr. Toad (1949)
11.) Cinderella (1950)
12.) Alice in Wonderland (1951)
13.) Peter Pan (1953)
14.) Lady and the Tramp (1955)
15.) Sleeping Beauty (1959)
16.) One Hundred and One Dalmatians (1961)
17.) The Sword in the Stone (1963)
18.) The Jungle Book (1967)
19.) The Aristocats (1970)
20.) Robin Hood (1973)
21.) The Many Adventures of Winnie the Pooh (1977)
22.) The Rescuers (1977)
23.) The Fox and the Hound (1981)
24.) The Black Cauldron (1985)
25.) The Great Mouse Detective (1986)
26.) Oliver & Company (1988)
27.) The Little Mermaid (1989)
28.) The Rescuers Down Under (1990)
29.) Beauty and the Beast (1991)
30.) Aladdin (1992)
31.) The Lion King (1994)
32.) Pocahontas (1995)
33.) The Hunchback of Notre Dame (1996)
34.) Hercules (1997)
35.) Mulan (1998)
36.) Tarzan (1999)
37.) Fantasia 2000 (1999)
38.) Dinosaur (2000)
40.) Atlantis: The Lost Empire (2001)
41.) Lilo & Stitch (2002)
42.) Treasure Planet (2002)
43.) Brother Bear (2003)
44.) Home on the Range (2004)
45.) Chicken Little (2005)
46.) Meet the Robinsons (2007)
47.) Bolt (2008)
48.) The Princess and the Frog (2009)
49.) Tangled (2010)
50.) Wreck It Ralph (2012)
51.) Frozen (2013)
52.) Big Hero 6 (2014)
53.) The Good Dinosaur (2015)
54.) Zootopia (2016)  55.) Moana 57.) Coco 58.) Wreck It Ralph 2 59.) Frozen2
WHAT IS AN ANNOTATED BIBLIOGRAPHY?
(one part of your group presentation requirement, see details here)

An annotated bibliography gives an account of the research that has been done on a given topic. Like any bibliography, an annotated bibliography is an alphabetical list of research sources. In addition to bibliographic data, an annotated bibliography provides a concise summary of each source and includes some assessment of its value or relevance, i.e., ONLY 'STEP THREE' ENTRIES ARE COMPLETE (see below). These examples were prepared using Anthropology's Chicago citation style (you can use that, APA or MLA, depending upon your major.)

STEP ONE: selecting sources
The quality and usefulness of your bibliography will depend on your selection of sources. Define the scope and limits of your research carefully so that you can make good judgments about what to include and, just as important, what to exclude. Ask yourself:

- What problem am I investigating? If your topic is, for example, aboriginal women and Canadian law, try formulating it as a question or a series of questions in order to define your search more precisely (e.g., How has Canadian law affecting aboriginal women changed as a result of the Charter of Rights and Freedoms? How have these changes affected Indigenous women? How have First Nations women influenced and responded to these legal developments?)

- What kind of material am I looking for? Academic books and journal articles? Government reports or policy statements? Article from the popular press? Primary historical sources? etc.

- Am I finding the essential studies on my topic? Read bibliographies and footnotes in useful articles carefully to see what sources they used and why. Keep an eye out for studies that are referred to by several of your sources.

EXAMPLE ONE: note that this example only lists content, and is therefore insufficient


STEP TWO: Summarizing the argument of a source
Rather than listing contents, a successful annotation briefly restates the main argument of a source. An annotation of an academic source, for example, typically identifies its thesis (or research question or hypothesis), its major methods of investigation, and its main conclusions. To reiterate: Identifying the argument of a source, as in example two, is a different task than describing or listing its contents, as in example one.

The following reading strategies can help you to identify the argument of a source:

- Identify the author’s thesis (central claim or purpose) or research question. Both the introduction and the conclusion will help you with this task.
• Look for repetition of key terms or ideas. Follow them through the text and examine what the author does with them.

• Notice whether and how a theory is used to interpret evidence. Identify the method used to investigate the problem/s addressed in the text.

• Notice how the text is laid out and organized. What are the main sections? What is emphasized? Why? Accounting for why will help you move beyond listing contents and toward argument. Look also for paragraphs that summarize the argument.

**EXAMPLE TWO:** this is an improvement over example one because it identifies the author's argument by way of identifying the article’s research question, methodology, and conclusion (but it is still not adequate for AN339)


This article seeks to define the extent of the civil and political rights returned to indigenous women in the *Constitution Act* (1982), in its amendment in 1983, and in amendments to the *Indian Act* (1985). This legislation reverses prior laws that denied Indian status to aboriginal women who married non-aboriginal men. On the basis of the Supreme Court of Canada’s Interpretation of the *Constitution Act* in *R.v.Sparrow* (1991), Mclvor argues that the Act recognizes fundamental human rights and existing aboriginal rights, granting to aboriginal women full participation in the aboriginal right to self-government.

**STEP THREE: Assessing the relevancy and value of a source**

Your annotation should now go on to briefly assess the value of the source to an investigation of your research question. Briefly identify how you intend to use the source and why. Adding step three is essential.

• Are you interested in the way the source frames its research question or in its method (the way it goes about answering that question)? Does the source make new connection or open up new ways of seeing a problem? How effective is the method of investigation? (e.g., bringing the Sparrow decision concerning aboriginal fishing rights to bear on the scope of women’s rights).

• Are you interested in the way the source uses a theoretical framework or a key concept? Why do you find this valuable? Is it problematic in some ways? (e.g., analysis of existing, extinguished, and other kinds of rights).

• Does the source gather and analyze a particular body of evidence that you want to use? How good is the evidence? (e.g., the historical development of a body of legislation).

• How do the source’s conclusions bear on your own investigation?

**EXAMPLE THREE:** Add to example two one final sentence about the usefulness of the source for your particular question, and you will have successfully completed the assigned task. For our example, add, for instance: “Mclver will help me connect debates over indigenous women’s rights to my study of Human Rights Discourse.”

[Adapted 2013 by E. Eames from materials originally developed by Deborah Knott for the Equity Studies Program, New College, copyright 2004]
[printing placeholder for cover page of cartoons]