

I. Introduction to the Course: Platforms and Avenues of Expression

Week 1: Platforms and Division of Labor (Introduction to Scalar)

January 12: Excerpts from *Walt: The Man Behind the Myth; Disneyland: Secrets, Stories, and Magic*

January 13: Readings: Sammond, Nicholas. "The Textual Object" (<http://flowtv.org/2015/11/textual-object/>); Lefebvre, Henri. "Plan of the Present Work." *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991); Gray, Jonathan. "From Spoilers to Spinoffs: A Theory of Paratexts" *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* (New York: NYU, 2010).

(<http://quod.lib.umich.edu.myaccess.library.utoronto.ca/cgi/t/text/text-idx?c=acjs;idno=heb31973.0001.001>) [Skim this.]

Recommended: Foucault, Michel. "Of Other Spaces." Nicholas Mirzoeff, ed. *The Visual Culture Reader* (New York: Routledge, 1998). Lefebvre, Henri. "Social Space." *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991); Weinstein, Raymond. "Disneyland and Coney Island: Reflections on the Evolution of the Modern Amusement Park." *Journal of Popular Culture* 26:1 (Summer 1992); Le Bon, Gustave. *The Crowd: A Study of the Popular Mind* (Kitchner: Batoche Books, 2001 [1896]); Genette, Gerard. "Introduction to the Paratext." Marie Maclean, trans. *New Literary History* 22:2 (Spring 1991).

II. Origins: Main Street USA

Week 2: The Origins of the Amusement Park

January 19: *Pinocchio* (1943)

January 20: Readings: Rydell, Robert. "Forerunners of the Century-of-Progress Expositions." *World of Fairs: The Century-of-Progress Expositions* (Chicago: University of Chicago Press, 1993); Rabinowitz, Lauren. "Urban Wonderlands: the "Cracked Mirror" of Turn-of-the-Century Amusement Parks." *Electric Dreamland: Amusement Parks, Movies, and American Modernity* (New York: Columbia University Press, 2012).

Recommended: Rabinowitz, Lauren. "Coney Island Comedies: Slapstick at the Amusement Park and in the Movies." *Electric Dreamland: Amusement Parks, Movies, and American Modernity* (New York: Columbia University Press, 2012); Neuman, Robert. "Disneyland's Main Street USA, and Its Sources in Hollywood, USA." *Journal of American Culture* 31:1 (2008).

Week 3: From Amusement Parks to Theme Parks

January 26: Selections from *The Coney Island Amateur Psychoanalytic Society and Its Circle* (Beloff 2012)

January 27: Readings: Barrier, Michael. "'He Was Interested in Something Else': Escaping from Film, 1953-1959," *The Animated Man* (Berkeley: UC Press, 2007)

[<http://quod.lib.umich.edu.myaccess.library.utoronto.ca/cgi/t/text/text-idx?c=acls;idno=heb08168.0001.001>]; Jameson, Fredric. "Reification and Utopia in Mass Culture." *Signatures of the Visible* (New York: Routledge, 1992); "DREAMLAND: The Coney Island Amateur Psychoanalytic Society and its Circle 1926-1972" Exhibition Catalogue (<http://www.zobeloff.com/dreamland-installation.pdf>)

Recommended: Allen, Robin. "From Magic Kingdom to Mowgli." *Walt Disney and Europe* (Bloomington: Indiana, 1999); Van Tomme, Niels. "Dreamland: the Intimate Politics of Desire." *Art Papers* (July / August 2010); Sorkin, Michael. "See You in Disneyland." *Design Quarterly* 154 (Winter 1992); Sammond, Nicholas. "Dumbo, Disney, and Difference: Walt Disney Production and Film as Children's Literature." *The Oxford Handbook of Children's Literature*, Julia Mickenberg and Lynne Vallone, eds. (London: Oxford UP, 2011)
[<http://www.oxfordhandbooks.com.myaccess.library.utoronto.ca/view/10.1093/oxfordhb/9780195379785.001.0001/oxfordhb-9780195379785-e-8>]