Animation Paper 2 Film – Peter Pan

Your goal here is to construct an interpretation of a text, using details from it and concepts from some of our readings. We have read about several different strategies and approaches to animating stories: which of these are present in your text? And how do they contribute to the meaning, significance, or importance of your text? Obviously, you want to describe some scenes in detail, but do not stop there; consider what your observations contribute to understanding this text. How does what you're seeing compare to what we've read? How does it work on screen? What do we take from this text?

* Production: Under what conditions was the text produced? In a studio setting. Or by a single artist? With a lot of money, for a large audience, or for almost no money? When was the text produced, and how might the era have affected its production? How was it meant to be distributed? (For production context for films produced before the 1980s, consult Leonard Maltin's *Of Mice and Magic: A History of American Animated Cartoons*, on reserve at Jerome Library.)
* Text: What types of meanings arise from the text (including visuals, sounds, characters, plots, dialogue, music, etc.)? How does the text communicate these meanings? How does the text represent social groups, conditions, or events? (This should be the MAIN part of your paper.)
* Reception/audience: How was the text received? Popular? Seen by few people? Successful? Bomb?
* Short film: Is the film humorous? Does it rely on a “personality,” “gags,” both, neither? Does it have a plot, or is it more abstract? (How) does it incorporate sound and/or music?
* Feature: Are plot and characters developed successfully? How does the text handle the scope (in both size and length) of the feature form? Is it related to any other text (i.e., a TV series), and how does it differ? How does it incorporate various elements of shorter animation (gags, sound, etc.)?

References to use

* Cinderellarepresentation of women
  + <https://bgsu.instructure.com/courses/1365963/discussion_topics/5509755>
* Snow White Wakes Up [scene 14]
  + <https://bgsu.instructure.com/courses/1365963/discussion_topics/5503772>
* Davis, Amy M. "Disney Films 1989-2005: The 'Eisner' Era." Good Girls & Wicked Witches: Women in Disney's Feature Animation. Eastleigh (UK): John Libbey Publishing, 2006. 169-219.
  + <https://bgsu.instructure.com/courses/1365963/assignments/9516990>
  + “Throughout popular culture in America in the 1970s and 1980s, changes in the ways in which women were portrayed began to appear. The images of the happy home-maker and contented wife and mother did not disappear, but neither did they remain the only acceptable alternative shown to be available to "respectable" women.” P. 169
* Pallant, Chris. "The Disney Renaissance." *Demystifying Disney: A History of Disney Feature Animation*. Bloomsbury: New York, 2013. 89-110.
  + <https://bgsu.instructure.com/courses/1365963/assignments/9516990>
* Cohen, Karl F. "Racism and Resistance: Stereotypes in Animation." *Forbidden Animation: Censored Cartoons and Blacklisted Animators in America*. Jefferson, NC: MacFarland & Company, 1997. 49-75.
  + <https://bgsu.instructure.com/courses/1365963/pages/supplementary-reading#>
  + Almost nothing has been written about racial stereotypes in animation except two articles defending these cartoons. One author pointed out that the animators who made them did not consider them to be racist, and he notes that *Boogie Woogie Bugle Boy of Company B* by Walter Lantz (1941), a politically incorrect work by contemporary standards, was nominated for an Oscar.' The second author wrote an intelligent essay on society's changing values and suggests we view films with racist stereotypes "as relics of a culture that accepted caricatures with better humor than we are accustomed to in the 1990's."
  + Racial stereotypes in cartoons date back to the silent era. Occasionally an Asian might be shown in the laundry business, and Pat Sullivan, Disney and other studios depicted their stars encountering cannibals in Africa. By the early sound era, unflattering caricatures of almost every race and nationality had appeared in animated cartoons. Animator Shamus Culhane remembers that when he worked at Fleischer Studios in New York City in the early 1930s the staff was more or less unsophisticated and their humor and social behavior included telling ethnic jokes, calling friends unflattering racial names and joking about each other's nationalities. Culhane implies that most staff members were unaware that some people might find their caricatures offensive.3
* <http://neverpedia.com/pan/Peter_Pan_%281953_film%29>
  + “Peter Pan (1953 Film).” *Neverpedia RSS*, http://neverpedia.com/pan/Peter\_Pan\_%281953\_film%29.
  + It is the fourteenth film in the Walt Disney Animated Classics series and was originally released on February 5, 1953 by RKO Pictures. *Peter Pan* is the final Disney animated feature released through RKO before Walt Disney's founding of his own distribution company, Buena Vista Distribution after the film was released.
  + Disney had been trying to buy the film rights to Barrie's play since 1935. He finally received them four years later, after he came to an arrangement with Great Ormond Street Hospital in London, to whom Barrie had bequeathed the rights to the play. His studio started the story development and character designs in the early-1940s, and intended Peter Pan as a follow-up to Bambi, but the Second World War forced the project to be put on hold. Just like Pinocchio before it, the original pre-war character designs for Peter Pan were very different from the final product. The original version had Nana go to Neverland with Pan and the Darling children, and had a much darker ending. It was not until after the war that the actual production of the film commenced.
* <http://neverpedia.com/pan/Peter_and_Wendy>
  + “Peter and Wendy.” *Neverpedia RSS*, http://neverpedia.com/pan/Peter\_and\_Wendy.
  + The Peter Pan character first appeared in print in the 1902 novel *The Little White Bird*, written for adults, a fictionalized version of Barrie's relationship with the Llewelyn Davies children. The character was next used in the very successful stage play *Peter Pan, or The Boy Who Wouldn't Grow Up* that premiered in London on December 27, 1904.
  + James M. Barrie
* <https://disney.fandom.com/wiki/Peter_Pan_(film)>
  + “Peter Pan (Film).” *Disney Wiki*, https://disney.fandom.com/wiki/Peter\_Pan\_(film).
  + (production)Years before the film began production, Walt wanted to bring another children's story to life and *Peter Pan* was one of several stories considered. However, he could not get the rights until four years later, after he came to an arrangement with Great Ormond Street Hospital in London, to whom Barrie had bequeathed the rights to the play. The studio started the story development and character designs in the late-1930s and early-1940s, and intended it to be his fourth film, after *Snow White and the Seven Dwarfs*, *Bambi*, and *Pinocchio* (*Bambi* was later put on hold for a short while for technical difficulties and ended up being his fifth film while *Pinocchio* became his second film).
  + (production)During this time, Disney explored many possibilities of how the story could be interpreted. In the earliest version of the story, the film started by telling Peter Pan's back story. But on May 20, 1940, during a story meeting, Disney said, "We ought to get right into the story itself, where Peter Pan comes to the house to get his shadow. That's where the story picks up. How Peter came to be is really another story." Walt also explored opening the film in Neverland and Peter Pan coming to Wendy's house to kidnap her as a mother for the Lost Boys. Eventually, Disney decided that the kidnapping was too dark and returned to Barrie's original play, where Peter comes to get his shadow and Wendy is eager to see Neverland. The scene in the nursery went through many alterations. For instance, in one version, it was Mrs. Darling who found Peter Pan's shadow and showed it to Mr. Darling as in the original play. In another version of the film, Nana went to Neverland with Pan and the Darling children, and the story was told through her eyes. In other interpretations of the story, John Darling was left behind for being too serious, practical, and boring. The film also included Wendy taking her "Peter Pan Picture Book" and Peter and the children eating an "Imaginary Dinner."
  + (reception) *Peter Pan* got mainly positive reviews from the critics and currently holds an 81% "fresh" rating on Rotten Tomatoes based on 36 reviews. The New York Times gave the film a mixed review, praising the animation itself but also declaring that the film was not really true to the spirit of the original Barrie play. However, Time Magazine gave the film a highly favorable review, making no reference to the changes from the original play. The controversies over the differences between the play and the film were short-lived, and *Peter Pan* is today considered one of Disney's animated classics. There is another controversy that spawned in recent years over the portrayal of the Indians, which is considered racially stereotypical.
  + (reception) This is considered the most commercial Disney movie to date, having a theatrical sequel and five Tinker Bell spin-off films (as of 2014), as well as a popular children's programs on Disney Junior to this day, which also airs on Hamilton to this day.

Need to create and add citations for these!

Images

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A person wearing a garment

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