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A Novel

*Diversity In Disney Films
Critical Essays On Race
Ethnicity Gender
Sexuality And Disability*

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A Care Ethics Model Rowman & Littlefield
Publishers

When wielded by the white majority, ethnic humor can be used to ridicule and demean marginalized groups. In the hands of ethnic minorities themselves, ethnic

humor can work as a site of community building and resistance. In nearly all cases, however, ethnic humor can serve as a window through which to examine the complexities of American race relations. In *Ethnic Humor in Multiethnic America*, David Gillota explores the ways in which contemporary comic works both reflect and participate in national conversations about race and ethnicity. Gillota investigates the manner in which various

humorists respond to multiculturalism and the increasing diversity of the American population. Rather than looking at one or two ethnic groups at a time—as is common scholarly practice—the book focuses on the interplay between humorists from different ethnic communities. While some comic texts project a fantasy world in which diverse ethnic characters coexist in a rarely disputed harmony, others genuinely

engage with the complexities and contradictions of multiethnic America. The first chapter focuses on African American comedy with a discussion of such humorists as Paul Mooney and Chris Rock, who tend to reinforce a black/white vision of American race relations. This approach is contrasted to the comedy of Dave Chappelle, who looks beyond black and white and uses his humor to place blackness within a much wider multiethnic context. Chapter 2 concentrates primarily on the Jewish humorists Sarah Silverman, Larry David, and Sacha Baron Cohen—three artists who use their personas to explore the peculiar position of contemporary Jews who exist in a middle space between white and other. In chapter 3, Gillota discusses different humorous constructions of whiteness, from a detailed analysis of South Park to “Blue Collar Comedy” and the blog Stuff White People Like. Chapter 4 is focused on the manner in which animated children’s film and the network situation comedy often project simplified and harmonious visions of diversity. In contrast, chapter 5 considers how many recent works, such as Harold and Kumar Go to White Castle and

the Showtime series Weeds, engage with diversity in more complex and productive ways.

Investing in Cultural Diversity and Intercultural Dialogue University of Texas Press

Seminar paper from the year 2014 in the subject Cultural Studies - Miscellaneous, grade: 1,0, University of Würzburg (Philosophische Fakultät I), course: Feminism in the U.S.: History, Ideas, and Politics, language: English, abstract: Bewitched by the magical atmosphere these films create, millions of girls are dreaming of becoming a Disney princess one day. Seeing girls and boys re-enact these fairy tales and in that way slip into the role of a princess the thought struck me in the context of my seminar about Feminism, in what way these movies influence children. Which concepts of womanhood do they foster and are these fairy tales really as timeless as the grandparents think they are? Taking a closer look at the most successful and best known of all Disney princess movies, there are basically three waves, defined by their date of release. The first feature-length animated film Disney created was a story

based on the Brother Grimm fairy tale “Schneewittchen”. The Disney movie Snow White and the Seven Dwarfs was premiered in 1937 and was an instant success, followed by Cinderella in 1950 and Sleeping Beauty in 1959. The next wave of princess movies were produced between 1989, starting with Little Mermaid, followed by Beauty and the Beast (1991), Aladdin (1992), Pocahontas (1995) and ending in 1998 with Mulan, so basically during the 1990s. The latest wave of Disney princess films is from 2009 on with The Princess and the Frog, then Tangled (2010), Brave (2012) and the last one was Frozen (2013). This is an enormous timeframe. The 1930s, 40s and 50s provided a completely different audience than the 1990s or the current decade, as society and especially gender roles changed a lot over time. Consequently one can also expect differences in the way the Walt Disney Company chose to depict its characters over the years. This research paper will show that female gender roles in Disney princess movies respond to the change of society by portraying their Disney heroine much more assertive and less passive

over time. To support this thesis one movie from each of the three waves which were introduced above will be analyzed exemplary for the period.

The Changing Role of Women in Disney's Princess Movies. Feminism in the U.S.

UNESCO

Sporting Blackness examines issues of race and representation in sports films, exploring what it means to embody, perform, play out, and contest blackness by representations of Black athletes on screen. By presenting new critical terms, Sheppard analyzes not only "skin in the game," or how racial representation shapes the genre's imagery, but also "skin in the genre," or the formal consequences of blackness on the sport film genre's modes, codes, and conventions. Through a rich interdisciplinary approach, Sheppard argues that representations of Black sporting bodies contain "critical muscle memories": embodied, kinesthetic, and cinematic histories that go beyond a film's plot to index, circulate, and reproduce broader narratives about Black sporting and non-sporting experiences in American society.

Ethnic Humor in Multiethnic America

Ballantine Books

In the second edition of *The Idea of Nature in Disney Animation*, David Whitley updates his 2008 book to reflect recent developments in Disney and Disney-Pixar animation such as the apocalyptic tale of earth's failed ecosystem, *WALL-E*. As Whitley has shown, and Disney's newest films continue to demonstrate, the messages animated films convey about the natural world are of crucial importance to their child viewers. Beginning with *Snow White*, Whitley examines a wide range of Disney's feature animations, in which images of wild nature are central to the narrative. He challenges the notion that the sentimentality of the Disney aesthetic, an oft-criticized aspect of such films as *Bambi*, *The Jungle Book*, *Pocahontas*, *Beauty and the Beast*, and *Finding Nemo*, necessarily prevents audiences from developing a critical awareness of contested environmental issues. On the contrary, even as the films communicate the central ideologies of the times in which they were produced, they also express the ambiguities and tensions that underlie these dominant values. In distinguishing among the effects produced by each film

and revealing the diverse ways in which images of nature are mediated, Whitley urges us towards a more complex interpretation of the classic Disney canon and makes an important contribution to our understanding of the role popular art plays in shaping the emotions and ideas that are central to contemporary experience.

Good Girls & Wicked Witches GRIN Verlag

This report analyses all aspects of cultural diversity, which has emerged as a key concern of the international community in recent decades, and maps out new approaches to monitoring and shaping the changes that are taking place. It highlights, in particular, the interrelated challenges of cultural diversity and intercultural dialogue and the way in which strong homogenizing forces are matched by persistent diversifying trends. The report proposes a series of ten policy-oriented recommendations, to the attention of States, intergovernmental and non-governmental organizations, international and regional bodies, national institutions and the private sector on how to invest in cultural diversity. Emphasizing

the importance of cultural diversity in different areas (languages, education, communication and new media development, and creativity and the marketplace) based on data and examples collected from around the world, the report is also intended for the general public. It proposes a coherent vision of cultural diversity and clarifies how, far from being a threat, it can become beneficial to the action of the international community.

Interpreting and Experiencing Disney
McFarland

Seminar paper from the year 2012 in the subject American Studies - Literature, grade: 1,3, Ruhr-University of Bochum (Englisches Seminar), course: New Orleans, language: English, abstract: The Princess and the Frog immediately captured the media's and critics' attention since the heroine and later princess, Tiana, is Disney's first African-American protagonist. Some scholars claim that the timely release of the film in the first year of Barack Obama's presidency renders The Princess and the Frog an appropriate marker of America's so-called 'new age' of racial harmony: While a black president

resides in the White House, a black princess lives in the Disney castle. When the characters sing "Dreams Do Come True in New Orleans" (Newman), the city – though accurately and authentically depicted – is presented as a dreamspace with racial harmony, contrary to the real New Orleans at that time. In this context, the peculiar absence of racial tension throughout the film might be an approach to overwrite the problematic position the city occupies in the minds of many Americans with a romantic fairy tale by Disney. Therefore it can be said that The Princess and the Frog serves as a tourist brochure for the city which makes viewers nostalgically look back. To prove my theses of how blackness is formed in The Princess and the Frog, I will have a closer look at the setting of the Disney-movie since New Orleans, which is often considered as a place of 'racial difference', plays an important role in the film's construction of blackness. At first I will give a brief overview of the city's colonial history before explaining the concept of Creolization and link this idea to New Orleans. In the following part of my paper, I will analyze the representation of

blackness in Walt Disney's film The Princess and the Frog by on the one hand referring to the setting and its depiction and on the other hand taking into account Tiana, the first African American princess, and her illustration in the film. Due to limitations of space and since the portrayals of New Orleans and Tiana provide lots of interesting material for an analysis, the display of voodoo and the study of other characters in the film is omitted in this paper. Finally, in the conclusion I sum up my findings and elaborate on an issue, or respectively, answer a question which was often posed and discussed about after the release of the film: Does Disney neglect stereotypes in The Princess and the Frog or promote them?

Disney's Star Wars Rutgers University Press

Ever since the premiere for the first Mickey Mouse cartoon in 1928, Disney has played a central role in American popular culture, which has progressively expanded to involve a global market. The company positioned itself to have a central role in family entertainment, and many of its offerings – from films to consumable

products – have deeply embedded themselves into not only the imaginations of children and adults, but also into the threads of many of our life experiences. It is difficult to go through life without encountering a Disney product. Because of this, fans of Disney build connections with their favourite characters and franchises, some of which are fuelled further by Disney’s marketing practice. Other fans have developed a near-cult-like approach to their love of Disney, equating the products with religious icons and visits to their theme parks with pilgrimages. This volume looks beyond the films and shows, products and places, into the very heart of the Disney phenomenon: the fan response that drives the corporation’s massive marketing machine, and how the corporate response has shaped the fan experience. The interconnectedness between Disney and its fans highlights a deep relationship that merits further exploration and understanding, proving that the imagination and dreams at the very heart of the human experience can also wear mouse ears.

The Princess Problem Pluto Press (UK)
This Companion offers a multi-disciplinary

approach to literature on film and television. Writers are drawn from different backgrounds to consider broad topics, such as the issue of adaptation from novels and plays to the screen, canonical and popular literature, fantasy, genre and adaptations for children. There are also case studies, such as Shakespeare, Jane Austen, the nineteenth-century novel and modernism, which allow the reader to place adaptations of the work of writers within a wider context. An interview with Andrew Davies, whose work includes *Pride and Prejudice* (1995) and *Bleak House* (2005), reveals the practical choices and challenges that face the professional writer and adaptor. The Companion as a whole provides an extensive survey of an increasingly popular field of study.

Film Music: A Very Short Introduction

Indiana University Press

An innovative critical history of Disney feature animation that uproots common misconceptions and brings fresh scholarly definition to a busy field.

John Wiley & Sons

In the late 2000s, the Walt Disney Company expanded, rebranded, and

recast itself around “woke,” empowered entertainment. This new era revitalized its princess franchise, seeking to elevate its female characters into heroes who save the day. Recasting the Disney Princess in an Era of New Media and Social Movements analyzes the way that the Walt Disney Company has co-opted contemporary social discourse, incorporating how audiences interpret their world through new media and activism into the company’s branding initiatives, programming, and films. The contributors in this collection study the company’s most iconic franchise, the Disney princesses, to evaluate how the company has addressed the patriarchy its own legacy cemented. Recasting the Disney Princess outlines how the current Disney era reflects changes in a global society where audiences are empowered by new media and social justice movements.

Recasting the Disney Princess in an Era of New Media and Social Movements

Bloomsbury Publishing USA

In *Music in Disney's Animated Features* James Bohn investigates how music functions in Disney animated films and

identifies several vanguard techniques used in them. In addition he also presents a history of music in Disney animated films, as well as biographical information on several of the Walt Disney Studios' seminal composers. The popularity and critical acclaim of Disney animated features truly is built as much on music as it is on animation. Beginning with *Steamboat Willie* and continuing through all of the animated features created under Disney's personal supervision, music was the organizing element of Disney's animation. Songs establish character, aid in narrative, and fashion the backbone of the Studios' movies from *Snow White and the Seven Dwarfs* through *The Jungle Book* and beyond. Bohn underscores these points while presenting a detailed history of music in Disney's animated films. The book includes research done at the Walt Disney Archives as well as materials gathered from numerous other facilities. In his research of the Studios' notable composers, Bohn includes perspectives from family members, thus lending a personal dimension to his presentation of the magical Studios' musical history. The volume's numerous musical examples

demonstrate techniques used throughout the Studios' animated classics.

Understanding Disney Univ. Press of Mississippi

Film music is as old as cinema itself. Years before synchronized sound became the norm, projected moving images were shown to musical accompaniment, whether performed by a lone piano player or a hundred-piece orchestra. Today film music has become its own industry, indispensable to the marketability of movies around the world. *Film Music: A Very Short Introduction* is a compact, lucid, and thoroughly engaging overview written by one of the leading authorities on the subject. After opening with a fascinating analysis of the music from a key sequence in Quentin Tarantino's *Reservoir Dogs*, Kathryn Kalinak introduces readers not only to important composers and musical styles but also to modern theoretical concepts about how and why film music works. Throughout the book she embraces a global perspective, examining film music in Asia and the Middle East as well as in Europe and the United States. Key collaborations between directors and composers--Alfred Hitchcock

and Bernard Herrmann, Akira Kurosawa and Fumio Hayasaka, Federico Fellini and Nino Rota, to name only a few--come under scrutiny, as do the oft-neglected practices of the silent film era. She also explores differences between original film scores and compilation soundtracks that cull music from pre-existing sources. As Kalinak points out, film music can do many things, from establishing mood and setting to clarifying plot points and creating emotions that are only dimly realized in the images. This book illuminates the many ways it accomplishes those tasks and will have its readers thinking a bit more deeply and critically the next time they sit in a darkened movie theater and music suddenly swells as the action unfolds onscreen. About the Series: Combining authority with wit, accessibility, and style, *Very Short Introductions* offer an introduction to some of life's most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics, from philosophy to Freud, quantum theory to Islam. *Creativity, Inc.* University of Iowa Press

A long time ago, in a galaxy far, far away--way back in the twenty-first century's first decade--Star Wars seemed finished. Then in 2012 George Lucas shocked the entertainment world by selling the franchise, along with Lucasfilm, to Disney. This is the story of how, over the next five years, Star Wars went from near-certain extinction to what Wired magazine would call "the forever franchise," with more films in the works than its first four decades had produced.

Star Wars After Lucas McFarland From a co-founder of Pixar Animation Studios—the Academy Award-winning studio behind *Coco*, *Inside Out*, and *Toy Story*—comes an incisive book about creativity in business and leadership for readers of Daniel Pink, Tom Peters, and Chip and Dan Heath. NEW YORK TIMES BESTSELLER | NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Huffington Post • Financial Times • Success • Inc. • Library Journal Creativity, Inc. is a manual for anyone who strives for originality and the first-ever, all-access trip into the nerve center of Pixar Animation—into the meetings, postmortems, and “Braintrust” sessions where some of the most

successful films in history are made. It is, at heart, a book about creativity—but it is also, as Pixar co-founder and president Ed Catmull writes, “an expression of the ideas that I believe make the best in us possible.” For nearly twenty years, Pixar has dominated the world of animation, producing such beloved films as the *Toy Story* trilogy, *Monsters, Inc.*, *Finding Nemo*, *The Incredibles*, *Up*, *WALL-E*, and *Inside Out*, which have gone on to set box-office records and garner thirty Academy Awards. The joyousness of the storytelling, the inventive plots, the emotional authenticity: In some ways, Pixar movies are an object lesson in what creativity really is. Here, in this book, Catmull reveals the ideals and techniques that have made Pixar so widely admired—and so profitable. As a young man, Ed Catmull had a dream: to make the first computer-animated movie. He nurtured that dream as a Ph.D. student at the University of Utah, where many computer science pioneers got their start, and then forged a partnership with George Lucas that led, indirectly, to his co-founding Pixar in 1986. Nine years later, *Toy Story* was released, changing animation forever. The essential

ingredient in that movie’s success—and in the thirteen movies that followed—was the unique environment that Catmull and his colleagues built at Pixar, based on leadership and management philosophies that protect the creative process and defy convention, such as:

- Give a good idea to a mediocre team, and they will screw it up. But give a mediocre idea to a great team, and they will either fix it or come up with something better.
- If you don’t strive to uncover what is unseen and understand its nature, you will be ill prepared to lead.

- It’s not the manager’s job to prevent risks. It’s the manager’s job to make it safe for others to take them.
- The cost of preventing errors is often far greater than the cost of fixing them.
- A company’s communication structure should not mirror its organizational structure. Everybody should be able to talk to anybody.

Music in Disney's Animated Features GRIN Verlag

Analysing dozens of key animated films, the book examines the emergence of new genres and stylistic approaches, as well as the ongoing blurring of boundaries between animation and live-action and explores how animation in the United

States both responds to and recapitulates the values, beliefs, hopes and fears of the nation.

Critically Engaging Past and Present
Intellect Books

"This essay collection gathers recent scholarship on representations of diversity in Disney and Disney/Pixar films, exploring not only race and gender, but also newer areas of study. Covering a wide array of films this compendium highlights the social impact of the entertainment giant and reveals its cultural significance in shaping our global citizenry"--Provided by publisher.

Style, Storytelling, Culture and Ideology Since The 1990s Traditions in American Cinema

Over the past century, Disney has grown from a small American animation studio into a multipronged global media giant. Today, the company's annual revenue exceeds the GDP of over 100 countries, and its portfolio has grown to include Pixar, Marvel, Lucasfilm, ABC, and ESPN. With a company so diversified, is it still possible to identify a coherent Disney vision or message? Disney Culture proposes that there is still a unifying

Disney ethos, one that can be traced back to the corporate philosophy that Walt Disney himself developed back in the 1920s. Yet, as cultural historian John Wills demonstrates, Disney's values have also adapted to changing social climates. At the same time, the world of Disney has profoundly shaped how Americans view the world. Wills offers a nuanced take on the corporate ideologies running through animated and live-action Disney movies from Frozen to Fantasia, from Mary Poppins to Star Wars: The Force Awakens. But Disney Culture encompasses much more than just movies as it explores the intersections between Disney's business practices and its cultural mythmaking. Welcome to "the Disney Way."

The Representation of Blackness in Walt Disney's "The Princess and the Frog" University of Texas Press

"... brilliantly original ... brings cultural and post-colonial theory to bear on a wide range of authors with great skill and sensitivity." Terry Eagleton

The same old story? The portrayal of gender and ethnicity/race in Disney movies and the possible (re-) production of stereotypes over the

course of the past 75 years Lexington Books

Bachelor Thesis from the year 2013 in the subject Women Studies / Gender Studies, grade: 1,0, Vienna University of Economics and Business (Gender- und Diversitätmanagement), language: English, abstract: The following Bachelor's thesis deals with the (re-)production of gender-related and ethnic stereotypes in animated movies part of the Disney Princess franchise. The introduction to the topic is followed by an overview of the theory, which includes the concepts of diversity, gender, and ethnicity as well as an introduction into stereotypes. The literature review will on the one hand present the Disney corporation and on the other hand give insight into the topics of television in general and children's television in particular. It also outlines the hitherto findings pertaining to the scientific field of "Disney, gender and ethnicity". The next chapters contain an introduction to the Critical Discourse Analysis and the methodology, which is followed by the empirical part consisting of the analysis and discussion of the movies. The thesis is completed by the conclusion,

which brings together the findings as well as putting them in relation to the rest of the thesis.

Women in Disney's Feature Animation
Duke University Press

This book provides rich and detailed accounts of how the media filters racial/ethnic identity through economic or sensationalized perspectives in newspapers, films, television, and radio. By exploring media descriptions of various

racial/ethnic groups, Cultural Diversity and the U.S. Media provides opportunities to discover, debate, and discuss issues surrounding race/ethnicity and the role of the media in American society.