

Diversity In Disneys Films Critical Essays On

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 off-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.

"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. 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.

From his *Magic Kingdom* theme parks to his underless cows, the Walt Disney Company has successfully maintained itself as the brand name of conservative American family values. But the Walt Disney Company has also had a long and complex relationship to the gay and lesbian community that is only now becoming visible. In *Tinker Belles and Evil Queens*, Sean Griffin traces the evolution of Disney's homophobic and gay communities from the 1930s use of Mickey Mouse as a code phrase for gay to the 1990s "Gay Nights" at the Magic Kingdom. Armed with first-person accounts from Disney audiences, Griffin demonstrates how Disney animation, live-action films, television series, theme parks, and merchandise provide varied motifs and characteristics that readily lend themselves to use by gay culture. But Griffin delves further to explore the role of gays and lesbians within the company, through an examination of the background of early studio personnel, an account of sexual activism within the firm, and the story of the company's own concrete efforts to give recognition to gay voices and desires. The first book to address the history of the gay community and Disney, *Tinker Belles and Evil Queens* broadly examines the ambiguous legacy of how modern consumerism and advertising have affected the ways lesbians and gay men have expressed their sexuality. Disney itself is shown as sensitive to gay and lesbian audiences, while exploiting those same audiences as a niche market with strong buying power. Finally, Griffin demonstrates how queer audiences have co-opted Disney products for themselves-and in turn how Disney's corporate strategies have influenced our very definitions of sexuality.

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 built 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 Mouse that Roared

Mass Communication
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

Deconstructing Disney

Fairy Tale Films

Tinker Belles and Evil Queens

Mouse Morality

How to Raise Empowered Girls in a Princess World! It's no secret that little girls love princesses, but behind the twily dresses and glittery crowns sits a powerful marketing machine, delivering negative stereotypes about gender, race, and beauty to young girls. So how can you protect your daughter, fight back, and offer new, less harmful options for their princess obsession? The Princess Problem features real advice and stories from parents, educators, psychologists, children's industry insiders that will help guide your daughters to navigate the princess-saturated media landscape. With excellent research and tips to guide parents through honest conversations with their kids, *The Princess Problem* is the parenting resource to raising thoughtful, open-minded children. "Parents? This is a must read!" — Brenda Chapman, *Writer/Director, Disney/Pixar's BRAVE*

Disney in Disneys FilmsCritical Essays On Race, Ethnicity, Gender, Sexuality and DisabilityMcFarland

Increasing disability within mainstream disability studies, and theories developed about disability and physical impairment may not always be appropriate when thinking about intellectual (or learning) disability. This pioneering book, in considering intellectually disabled people's lives, sets out a care ethics model of disability that outlines the emotional caring sphere, where love and care are psycho-socially questioned, the practical caring sphere, where day-to-day care is carried out, and the socio-political caring sphere, where social intolerance and aversion to difficult differences are addressed. It does so by discussing issue-based everyday life, such as family, relationships, media representations and education, in an evocative and creative manner. This book draws from an understanding of how intellectual disability is represented in all forms of media, a feminist ethics of care, and capabilities, as well as other theories, to provide a critique and alternative to the social model of disability as well as illuminate care-less spaces that inhabit all of the caring spheres. The first two chapters of the book provide an overview of intellectual disability, the debates surrounding disability, and outline the model. Having begun to develop an innovative theoretical framework for understanding intellectual disability and being human, the book then moves onto empirical and narrative driven issue-based chapters. The following chapters build on the emergent framework and discuss the application of particular theories in three different substantive areas: education, mothering and sexual politics. The concluding remarks draw together the common themes across the applied chapters and link them to the overarching theoretical framework. An important read for those studying and researching intellectual or learning disability, this book will be an essential resource in sociology, philosophy, criminology (law), social work, education and nursing in particular.

Kids around the world love Disney animated films, and many of their parents trust the Disney corporation to provide wholesome, moral entertainment for their children. Yet frequent protests and even boycotts of Disney products and practices reveal a widespread unease with the sometimes mixed and inconsistent moral values espoused in Disney films as the company attempts to appeal to the largest possible audience. In this book, Analee R. Ward uses a variety of analytical tools based in rhetorical criticism to examine the moral messages taught in five recent Disney animated films—*The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, and *Mulan*. Taking the films on their own terms, she uncovers the many mixed messages they purvey: for example, females can be leaders—but male leadership ought to be the norm; stereotyping is wrong—but black means evil; historical truth is valued—but only tell what one can sell, etc. Adding these messages together, Ward raises important questions about the moral ambiguity of Disney's overall worldview and demonstrates the need for parents to be discerning in letting their children learn moral values and life lessons from Disney films.

A collection of essays that explicate Disney ideology through fifty-five years of feature films, including *Bambi*, *Beauty and the Beast*, *Pinochio*, and more. From Mouse to Mermaid, an interdisciplinary collection of original essays, is the first comprehensive, critical treatment of Disney cinema. Addressing children's classics as well as the Disney affiliates' more recent attempts to capture adult audiences, the contributors respond to the Disney film legacy from feminist, marxist, poststructuralist, and cultural studies perspectives. The volume contemplates Disney's duality as an American icon and as an industry of cultural production, created in and through fifty years of filmmaking. The contributors treat a range of topics of issue in current academic cultural studies: the performance of gender, race, and class; the engendered images of science, nature, technology, family, and business. The compilation of voices in *From Mouse to Mermaid* creates a persuasive cultural critique of Disney's ideology. The contributors are Bryan Attebery, Elizabeth Bell, Claudia Card, Chris Cuomo, Ramona Fernandez, Henry A. Giroux, Robert Haas, Lynda Haas, Susan Jeffords, N. Soyini Madison, Susan Miller, Patrick Murphy, David Payne, Greg Rode, Laura Sells, and Jack Zipes. "In this volume of 16 essays about Disney films, several pieces... begin the work of filling in a major gap in our understanding of animation." —*Film Quarterly*

Forces of Production, Promotion, and Reception

Creativity, Inc.

Disney's Most Notorious Film

A Care Ethics Model

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

Race, Convergence, and the Hidden Histories of Song of the South

Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability

In the past century, Disney has grown from a small American animation studio into a multirponding 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.

Over the past century, Disney has grown from a small American animation studio into a multirponding 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."

How are children—and their parents—affected by the world's most influential corporation? Henry A. Giroux explores the surprisingly diverse ways in which Disney, while hiding behind a cloak of innocence and entertainment, strives to dominate global media and shape the desires, needs, and futures of today's children.

This book provides rich and detailed accounts of how the media filters racial/ethnic identity through economic or sensationalizing 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.

Demonising Disney is nothing new. Disney films have long been synonymous with a certain conservative, patriarchal, heterosexul ideology, occupying a centre-stage position at the heart of the evil empire. Deconstructing Disney takes issue with knee-jerk polarities, overturning classical oppositions and recognising that, just as the Disney 'text' has changed, so too must the terms of critical engagement. This book is a sharply focused deconstruction of the political culture — and the cultural politics — of the Disney canon in the overtures since the emergence of the so-called New World Order. Eleanor Byrne and Martin McQuillan offer a critical encounter with Disney which alternates between readings of individual texts and wider thematic concerns such as race, gender and sexuality, the broader context of American contemporary culture, and the global ambitions and insularity of the last great superpower. The movies discussed include *The Little Mermaid*, *The Lion King*, *Pocahontas*, *Snow White*, *Bedknobs and Broomsticks*, *Dumbo*, *Peter Pan*, *The Jungle Book*, *Hercules* and *Mulan*.

In this, the first collection of essays to address the development of fairy tale film as a genre, Pauline Greenhill and Sidney Eve Matrix stress, "the mirror of fairy-tale film reflects not so much what its audience members actually are but how they see themselves and their potential to develop (or, likewise, to regress)." As Jack Zipes says further in the foreword, "Folk and fairy tales pervade our lives constantly through television soap operas and commercials, in comic books and cartoons, in school plays and storytelling performances, in our superstitions and prayers for miracles, and in our dreams and daydreams. The artistic re-creations of fairy-tale plots and characters in film—the parodies, the aesthetic experimentation, and the mixing of genres to engender new insights into art and life—mirror possibilities of estranging ourselves from designated roles, along with the conventional patterns of the classical tales." Here, scholars from film, folklore, and cultural studies move discussion beyond the well-known Disney movies to the many other filmic adaptations of fairy tales and to the widespread use of fairy tale tropes, themes, and motifs in cinema.

Disney's Star Wars

Star Wars After Lucas

A Critical Guide to the Future of the Galaxy

Representing Race, Class, Gender, and Sexuality at the Movies

America on Film

A Reader In Animation Studies

Forever Young

This collection examines LEGO from an array of critical and cultural studies approaches, foregrounding the world-renowned brand's ideological power and influence. Given LEGO's status as the world's largest toy manufacturer and a transnational multimedia conglomerate, Cultural Studies of Lego: More Than Just Bricks considers LEGO media's cultural messages; creativity within LEGO artifice; and diversity within the franchise, including gender and race representation. The chapters' in-depth analyses of topics including LEGO films, marketing tactics, play sets, novelizations, and fans offer compelling insights relevant to those interested in the LEGO brand and broader trends in the children's popular culture market alike.

Looks at the racial issues surrounding Disney's *Song of the South*, as well as how the public's reception of the film has changed over the years, and why, while not releasing the film in its entirety in nearly two decades, Disney has chosen to continue to repackaged and repurpose bits and pieces of the film.

Iconic actress Hayley Mills shares personal memories from her storied childhood, growing up in a famous acting family and becoming a Disney child star, trying to grow up in a world that wanted her to stay forever young. The daughter of acclaimed British actor Sir John Mills was still a preteen when she began her acting career and was quickly thrust into the spotlight. Under the wing of Walt Disney himself, Hayley Mills was transformed into one of the biggest child starlets of the 1960s through her iconic roles in *Pollyanna*, *The Parent Trap*, and many more. She became one of only twelve actors in history to be bestowed with the Academy Juvenile Award, presented at the Oscars by its first recipient, Shirley Temple, and went on to win a number of awards including a Golden Globe, multiple BAFTAs, and a Disney Legacy Award. Now, in her charming and forthright memoir, she provides a unique window into when Hollywood was still "tinseltown" and Disney was a defining force in the pop culture zeitgeist in the United States, as well as her experience as a young actress in the industry.

As a Disney child, it's a little girl's dream to have a relationship with a Disney character. This behind-the-scenes look at the drama of having a sky-rocketing career as a young teen in an esteemed acting family will offer both her childhood impressions of the wild and glamorous world she was swept into, and the wisdom and broader knowledge that time has given her. Hayley will delve intimately into her relationship with Walt Disney, as well as the emotional challenges of being bound to a wholesome, youthful public image as she grew into her later teen years, and how that impacted her and her choices—including marrying a producer over 30 years her senior when she was 20! With her regrets, her joys, her difficulties, and her triumphs, this is a compelling read for any fan of classic Disney films and an inside look at a piece of real Hollywood history.

In 2012, Disney purchased Lucasfilm, which meant it also inherited the beloved *Star Wars* franchise. This corporate marriage sent media critics and fans into a frenzy of speculation about what would happen next with the hugely popular series. *Disney's Star Wars* gathers twenty-one noted fan and media studies scholars from around the world to examine Disney's revival of the franchise. Covering the period from Disney's purchase through the release of *The Force Awakens*, the book reveals how fans anticipated, interpreted, and responded to the steady stream of production stories, gossip, marketing materials, merchandise, and other sources in the build-up to the movie's release. From fears that Princess Leia would be turned into a "Disney princess" to collaborative brand management, the authors explore the shifting relationship between fans, texts, and media industries in the context of a crucial rebranding campaign. The result is a fascinating exploration of a defining moment in the iconic series' history.

This blistering novel—from the bestselling, Pulitzer Prize-winning author of *The Road*—returns to the Texas-Mexico border, setting of the famed *Border Trilogy*. The time is our own, when rustlers have given way to drug-runners and small towns have become free-fire zones. One day, a good old boy named Lewellyn Moss finds a pickup truck surrounded by a bodyguard of dead men. A load of heroin and two million dollars in cash are still in the back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the law-in the person of aging, disillusioned Sheriff Bell—can contain. As Moss tries to evade his pursuers—in particular a mysterious mastermind who flips coins for human lives—McCarty simultaneously strips down the American crime novel and broadens its concerns to encompass themes as ancient as the Bible and as bloodily contemporary as this morning's headlines. No Country for Old Men is a triumph.

Multiculturalism and the Mouse

Investing in Cultural Diversity and Intercultural Dialogue

The Disney Middle Ages

Good Girls & Wicked Witches

From Snow White to WALL-E

A Text-Reader

The Idea of Nature in Disney Animation

Living in a Media World (Ralph E. Hanson) provides students with comprehensive yet concise coverage of all aspects of mass media, along with insightful analysis, robust pedagogy, and fun, conversational writing. In every chapter of this bestselling text, students will explore the latest developments and current events that are rapidly changing the media landscape. This newly revised Sixth Edition is packed with contemporary examples, engaging infographics, and compelling stories about the ways mass media shape our lives. From start to finish, students will learn the media literacy principles and critical thinking skills they need to become savvy media consumers.

Was *Walt Woke*? The conundrum of Walt Disney's racism, sexism, and other-isms is enduring fodder for speculation, argument, and of course, "outrage." Here, in compact form, ready for renewed analysis, is a catalog of the Disney company's cinematic "sins," from Mickey to "Moana".

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

Adaptation in Young Adult Novels argues that adapting classical and canonical literature and historical places engages young adult readers with their cultural past and encourages them to see how that past can be rewritten. The textual afterlives of classic texts raise questions for new readers: What can be changed? What benefits from change? How can you, too, be agents of change? The contributors to this volume draw on a wide range of contemporary novels—from Rick Riordan's *Percy Jackson* series and Megan Shepherd's *Madman's Daughter* trilogy to Jesmyrn Ward's *Salvage the Bones*—adapted from mythology, fairy tales, historical places, and the literary classics of Shakespeare, Charles Dickens, Jane Austen, and F. Scott Fitzgerald, among others. Unpacking the new perspectives and critiques of gender, sexuality, and the cultural values of

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