

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

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

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O'CONNELL SIENA

Disney Culture GRIN Verlag

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.

[Blackface Minstrelsy and the Rise of American Animation](#) Lexington Books

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.

DECONSTRUCTING DISNEY

Duke University Press

Intellectual disability is often overlooked 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 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 all 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.

[Multiculturalism and the Mouse](#) Springer

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.

THE CHANGING ROLE OF WOMEN IN DISNEY'S PRINCESS MOVIES. FEMINISM IN THE U.S.

McFarland

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

THE MANUFACTURE OF FANTASY

SUNY Press

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?

[Sporting Blackness](#) NYU Press

America on Film: Representing Race, Class, Gender, and Sexuality in the Movies, 2nd Edition is a lively introduction to issues of diversity as represented within the American cinema. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality. Includes over 100 illustrations, glossary of key terms, questions for discussion, and lists for further reading/viewing. Includes new case studies of a number of films, including *Crash*, *Brokeback Mountain*, and *Quinceañera*.

[Hunting Girls](#) Indiana University Press

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."

[Film Blackness](#) Sourcebooks, Inc.

Although its early films featured racial caricatures and exclusively Caucasian heroines, Disney has, in recent years, become more multicultural in its filmic fare and its image. From *Aladdin* and *Pocahontas* to the Asian American boy *Russell* in *Up*, from the first African American princess in *The Princess and the Frog* to "Spanish-mode" *Buzz Lightyear* in *Toy Story 3*, Disney films have come to both mirror and influence our increasingly diverse society. This essay collection gathers recent scholarship on representations of diversity in Disney and Disney/Pixar films, not only exploring race and gender, but also drawing on perspectives from newer areas of study, particularly sexuality/queer studies, critical whiteness studies, masculinity studies and disability studies. Covering a wide array of films, from Disney's early days and "Golden Age" to the Eisner era and current fare, these essays highlight the social impact and cultural significance of the entertainment giant. Instructors considering this book for use in a course may request an examination copy here.

MDPI

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 examination of a critical moment in the iconic series' history.

[Cultural Diversity and the U.S. Media](#) McFarland

In his latest iconoclastic work, Douglas Brode—the only academic author/scholar who dares to defend Disney entertainment—argues that "Uncle Walt's" output of films, television shows, theme parks, and spin-off items promoted diversity decades before such a concept gained popular currency in the 1990s. Fully understood, it's a *Small World*—one of the most popular attractions at the Disney theme parks—encapsulates Disney's prophetic vision of an appealingly varied world, each race respecting the uniqueness of all the others while simultaneously celebrating a common human core. In this pioneering volume, Brode makes a compelling case that Disney's consistently positive presentation of "difference"—whether it be race, gender, sexual orientation, ideology, or spirituality—provided the key paradigm for an eventual emergence of multiculturalism in our society. Using examples from dozens of films and TV programs, Brode demonstrates that Disney entertainment has consistently portrayed Native Americans, African Americans, women, gays, individual acceptance of one's sexual orientation, and alternatives to Judeo-Christian religious values in a highly positive light. Assuming a contrarian stance, Brode refutes the overwhelming body of "serious" criticism that dismisses Disney entertainment as racist and sexist. Instead, he reveals through close textual analysis how Disney introduced audiences to such politically correct principles as mainstream feminism. In so doing, Brode challenges the popular perception of Disney fare as a bland diet of programming that people around the world either uncritically deem acceptable for their children or angrily revile as reactionary pabulum for the masses. Providing a long overdue and thoroughly detailed alternative, Brode makes a highly convincing argument that with an unwavering commitment to racial diversity and sexual difference, coupled with a vast global popularity, Disney entertainment enabled those successive generations of impressionable youth who experienced it to create today's aura of multiculturalism and our politically correct value system.

THE RHETORIC OF DISNEY ANIMATED FILM

Rowman & Littlefield Publishers

Diversity in Disney Films [Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability](#) McFarland

TINKER BELLES AND EVIL QUEENS

Indiana University Press

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.

[Critical Essays on Race, Ethnicity, Gender, Sexuality and Disability](#) Cambridge University Press

Since the 1930s, the Walt Disney Company has produced characters, images, and stories that have captivated audiences around the world. How can we understand the appeal of Disney products? What is it about the Disney phenomenon that attracts so many children, as well as adults? In this updated second edition, with new examples provided throughout, Janet Wasko examines the processes by which the Disney company – one of the largest media and entertainment corporations in the world – continues to manufacture the fantasies that enthrall millions. She analyses the historical expansion of the Disney empire into the twenty-first century, examines the content of Disney's classic and more recent films, cartoons and TV programs and discusses how they are produced, considering how some of the same techniques have been applied to the Disney theme parks. She also discusses the reception (and sometimes, reinterpretation) of Disney products by different kinds of audiences. By looking at the Disney phenomenon from a variety of perspectives, she provides an updated and comprehensive overview of one of the most significant media and cultural institutions of our time. This important book by a leading scholar of the entertainment industries will be of great interest to students in media and cultural studies, as well as a broader readership of Disney fans.

[The Politics of Film, Gender, and Culture](#) John Wiley & Sons

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 Princess Problem](#) Pluto Press (UK)

How to Raise Empowered Girls in a Princess World! It's no secret that little girls love princesses, but behind the twirly 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 equip our 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. "a very insightful look at our princess culture...Parents ? this is a must read!" — Brenda Chapman, Writer/Director, Disney/Pixar's BRAVE

[Overcoming the Unseen Forces That Stand in the Way of True Inspiration](#) University of Texas Press

Ferdinand likes to sit quietly and smell the flowers, but one day he gets stung by a bee and his snorting and stomping convince everyone that he is the fiercest of bulls.

[Understanding Disney](#) Columbia University Press

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.

THE MOUSE THAT ROARED

John Wiley & Sons

In *Birth of an Industry*, Nicholas Sammond describes how popular early American cartoon characters were derived from blackface minstrelsy. He

charts the industrialization of animation in the early twentieth century, its representation in the cartoons themselves, and how important blackface minstrels were to that performance, standing in for the frustrations of animation workers. Cherished cartoon characters, such as Mickey Mouse and Felix the Cat, were conceived and developed using blackface minstrelsy's visual and performative conventions: these characters are not like minstrels; they are minstrels. They play out the social, cultural, political, and racial anxieties and desires that link race to the laboring body, just as live minstrel show performers did. Carefully examining how early animation helped to naturalize virulent racial formations, Sammond explores how cartoons used laughter and sentimentality to make those stereotypes seem not only less cruel, but actually pleasurable. Although the visible links between cartoon characters and the minstrel stage faded long ago, Sammond shows how important those links are to thinking about animation then and now, and about how cartoons continue to help to illuminate the central place of race in American cultural and social life.

Ready Player Two GRIN Verlag

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A collection of essays that explicate Disney ideology through fifty-five years of feature films, including *Bambi*, *Beauty and the Beast*, *Pinocchio*, 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 at issue in contemporary 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*