



Diversity in Disney Films

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

Edited by Johnson Cheu

Diversity In Disney Films Critical Essays On

Rebecca Ann Lind



Diversity In Disney Films Critical Essays On:

Diversity in Disney Films Johnson Cheu, 2013-01-24 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

Rupturing Rhetoric Byron B Craig, Patricia G. Davis, Stephen E. Rahko, 2024-06-20 Contributions by Maksim Bugrov Byron B Craig Patricia G Davis Peter Ehrenhaus Whitney Gent Christopher Gilbert Oscar Giner J Scott Jordan Euni Kim Melanie Loehwing Jaclyn S Olson A Susan Owen Stephen E Rahko Nick J Sciullo Arthur D Soto V Squez and Erika M Thomas The events surrounding the 2014 killing of Michael Brown in Ferguson Missouri marked a watershed moment in US history Though this instance of police brutality represented only the latest amid decades of similar unjust patterns it came to symbolize state complicity in the deployment of violence to maintain racial order Rupturing Rhetoric The Politics of Race and Popular Culture since Ferguson responds to the racial rhetoric of American popular culture in the years since Brown's death Through close readings of popular media produced during the late Obama and Trump eras this volume details the influence of historical and contemporary representations of race on public discourse in America Using Brown's death and the ensuing protests as a focal point contributors argue that Ferguson marks the rupture of America's postracial fantasy An ideology premised on colorblindness the notion of the postracial suggests that the United States has largely achieved racial equality and that race is no longer a central organizing category in American society Postracialism is partly responsible for ahistorical romanticized narratives of slavery Jim Crow segregation and American exceptionalism The legitimacy of this fantasy the editors contend was the first casualty of the tanks tear gas and rubber bullets wielded against protesters during the summer of 2014 From these protests emerged a new political narrative organized around BlackLivesMatter which directly challenged the fantasy of a postracial American society Essays in Rupturing Rhetoric cover such texts as Fresh Off the Boat Hamilton Green Book NPR's American Anthem Lovecraft Country Disney remakes of Dumbo The Lion King and Lady and the Tramp BlackKlansman Crazy Rich Asians The Hateful Eight and Fences As a unified body of work the collection interrogates the ways contemporary media in American popular culture respond to and subvert the postracial fantasy underlying the politics of our time

Queering von Antagonisten und Antagonistinnen bei Disney am Beispiel des Scar in "The Lion

King" Lara Pfaumann, 2022-09-01 Studienarbeit aus dem Jahr 2022 im Fachbereich Medien Kommunikation Film und Fernsehen Note 2,0 FernUniversität Hagen Institut für Neuere deutsche Literatur und Medienwissenschaft Sprache Deutsch

Abstract Die Walt Disney Company hat sich seit ihrer Gründung 1923 zu einer international bekannten Marke entwickelt und gehört heute zu den größten Medienunternehmen weltweit. Rund die Hälfte der Top 30 Titel der am Einspielergebnis gemessenen international erfolgreichsten Filme aller Zeiten stammen aus dem Produktionsstudio Walt Disney. So war auch Disneys Animations- und Familienfilm *The Lion King* im Jahr seiner Veröffentlichung der umsatzstärkste Film des Jahres. Aufgrund ihres Erfolgs und ihrer immensen Reichweite haben Filme wie *The Lion King* durch ihre Darstellungen direkten Einfluss auf das gesellschaftliche Verständnis von Geschlechtsidentität, Geschlechterrollen und Sexualität aus und bilden außerdem häufig vorherrschende soziale Kategorien und Rollenbilder ab. Aus diesem Grund kann die Entnaturalisierung und Entverselbstständigung der in *The Lion King* aber auch einer Vielzahl anderer Disneyfilme als normal dargestellten und gesellschaftlich etablierten binären heteronormativen Denkformen im Zuge eines queerenden Denkens einen wichtigen Beitrag dazu leisten, die Brüchigkeit dieser Kategorisierungen aufzuzeigen. Im Zuge der Ausarbeitung wurde daher das Queering und Queercoding von Antagonist:innen bei Disney am Beispiel des Lewen Scar aus dem animierten Disney-Familienfilm *The Lion King* 1994 untersucht. So soll im Sinne eines Queer Readings die im Film zugrundeliegende durch den Protagonisten Simba und dessen Vater Mufasa verkörperte heteronormative Gesellschaftsordnung aufgedeckt und dekonstruiert sowie darüber hinaus die Darstellung des Antagonisten Scar als eine aus diesem Rahmen fallende deviante und queer codierte Identität analysiert werden.

Race/gender/media Rebecca Ann Lind, 2010. *Race Gender Media* contains 43 readings that help readers to think critically about issues of race and gender in the media. The readings address a multitude of topics in three major sections: Production, Content, and Audience and approach the matter of race and gender in the media from rhetorical, social, scientific, and critical cultural perspectives. The author places a strong emphasis on introducing the material in the book and orienting the reader to the content through overviews, context-specific introductions, and descriptions of each reading.

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 Eva-Maria Krapfenbauer, 2014-12-15 Bachelor Thesis from the year 2013 in the subject Gender Studies grade 1,0 Vienna University of Economics and Business. **Gender und Diversitätsmanagement** language English **abstract** The following Bachelor's thesis deals with the reproduction 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 *On the Verge of Tears* Michele Byers, David Lavery, 2010 Contemplating how and why art music film literature theatre theory and material artifacts make us weep this collection of essays considers the ways in which tears implicate us in tragedy comedy and horror **Spectra**, 1995 *ICA Newsletter* International Communication Association, 1995 *Hispanic Link Weekly Report*, 2006 *Sociological Abstracts*, 2004-04 **Animation Journal**, 1996 *Time Out Film Guide* John Pym, 2004 This guide is a collection of engaging and provocative capsule reviews of films across the spectrum of cinema history from Russian silent movies to American comedies classic documentaries to Japanese anime and beyond *Critical Approaches to Television* Leah R. Vande Berg, Bruce E. Gronbeck, Lawrence A. Wenner, 1998 *The World Behind Disney Films* Karlina Jones, 2022 This thesis explores the history of Disney films analyzing diversity and racism concerns in the media giant s children s and family films for nearly 100 years and researching how the company is making changes to overcome its negative image in this specific regard This body of research also reviews The Walt Disney Company s evolving leadership with a particular focus on the many initiatives that have worked as well as those that have not proven successful for the company As the researcher details Disney s evolution of leadership patterns emerge showing how quickly things shifted in the 1990s and how diversity in Disney s films and characters have developed and become more common in the last decade There are also comments about numerous Disney films that have impacted audiences from strong negative feelings surrounding Fantasia to those who see The Little Mermaid as Disney s saving grace The research also points out what was wrong in beloved films like Aladdin and the Lion King and how these movies were remade into more culturally appropriate stories through the drive and opinions of fans This research reveals a great many things survey subjects did not notice when growing up watching Disney films This study identifies those before unnoticed scenes racial gestures and voice over nuances while providing the reader and industry professionals information which will help shape best practices for future filmmakers especially in the children s and family film industry *Rhetorical Criticism* Sonja K. Foss, 2004 *American Studies International*, 1992 *The Geographical Magazine* Michael Huxley, **Release Print**, 2001 **Multiple Forms of Literacy** Carolyn L. Piazza, 1999 This book extends traditional language arts content by offering multiple communicative channels for expressing representing and responding to ideas The book equips teachers with ways to maximize children s creative potential and critical literacy through activities involving the arts visual arts music dance drama and film including video TV and computer technology The author provides thorough coverage of literacy products process strategies procedures and resources not typically found in language arts texts All of the literacy tasks presented which fit into Howard Gardner s framework of multiple intelligences recognize children s different abilities talents needs learning styles interests and cultural background **Contemporary Authors** Scot Peacock, 2002-12 Your students and users will find biographical information on approximately 300 modern

writers in this volume of Contemporary Authors R

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Diversity In Disney Films Critical Essays On Introduction

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