

Multiculturalis m And The Mo use: Race And Sex In Disney Entertainmen...

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Multiculturalism And The Mouse Race And Sex In Disney Entertainment

Justyna Fruzińska



Multiculturalism And The Mouse Race And Sex In Disney Entertainment:

Multiculturalism and the Mouse Douglas Brode, 2009-01-27 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 Undead Child in Popular Culture

Craig Martin, Debbie Olson, 2024-08-07 In this study of representations of children and childhood a global team of authors explores the theme of undeadness as it applies to cultural constructions of the child Moving beyond conventional depictions of the undead in popular culture as living dead monsters of horror and mad science that transgress the borders between life and death rejuvenation and decay the authors present undeadness as a broader concept that explores how people objects customs and ideas deemed lost or consigned to the past might endure in the present The chapters examine nostalgic texts that explore past incarnations of childhood mementos of childhood zombie children spectral children images and artefacts of deceased children as well as states of arrested development and the inability or refusal to embrace adulthood Expanding undeadness beyond the realm of horror and extending its meaning conceptually while acknowledging its roots in the genre the book explores attempts at countering the transitory nature of childhoods This unique and insightful volume will interest scholars and students working on popular culture and cultural studies media studies film and television studies childhood studies gender studies and philosophy

The Mouse and the Myth Dorene Koehler, 2017-04-24 Upholds a Disney vacation

as a religious experience offers insightful arguments relating to the nature of play as well as Nietzschean philosophy Reading Religion Rituals mark significant moments in our lives perhaps none more significant than moments of lightheartedness joy and play Rituals of play are among the most sacred of any of the rites in which humanity may engage Although we may fail to recognize them they are always present in culture providing a kind of psychological release for their participants child and adult alike Disneyland is an example of the kind of container necessary for the construction of rituals of play This work explores the original Disney theme park in Anaheim as a temple cult It challenges the disciplines of mythological studies religious studies film studies and depth psychology to broaden traditional definitions of the kind of cultural apparatus that constitute temple culture and ritual It does so by suggesting that Hollywood s entertainment industry has developed a platform for mythic ritual After setting the ritualized stage this book turns to the practices in Disneyland proper analyzing the patron s traditions within the framework of the park and beyond It explores Disneyland s spectacles through selected shows and parades and concludes with an exploration of the park s participation in ritual renewal There is much to commend in Koehler s study Surely her work should encourage others to examine myth construction and sacred secular rituals in popular culture H Celebration Performance and the Disney Theme Park Experience Jennifer A. Kokai, Tom Robson, 2019-11-27 This book addresses Disney parks using performance theory Few to no scholars have done this to date an enormous oversight given the Disney parks similarities to immersive theatre interpolation of guests and dramaturgical construction of attractions Most scholars and critics deny agency to the tourist in their engagement with the Disney theme park experience The vast body of research and journalism on the Disney Imagineers the designers and storytellers who construct the park experience leads to the misconception that these exceptional artists puppeteer every aspect of the guest s experience Contrary to this assumption Disney park guests find a range of possible reading strategies when they enter the space Certainly Disney presents a primary reading but generations of critical theory have established the variety of reading strategies that interpreters can employ to read against the text This volume of twelve essays re centers the park experience around its protagonist the tourist Ethnic Humor in Multiethnic America David Gillota, 2013-07-01 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

Disney Channel's Extraordinary Girls Christina H. Hodel, 2024-03-12 Between 2001 and 2011 Disney Channel produced several sitcoms aimed at tweens that featured female protagonists with extraordinary abilities e g celebrity and super magical powers In this book Christina H Hodel argues that while male counterparts in similar programs openly displayed their extraordinariness the female characters in these programs were often forced into hiding and secrecy which significantly diminished their agency She analyzes sitcom episodes commentary in magazine articles and web based discussions of these series to examine how they portrayed female youths and the impact it had on its adolescent viewers Combining close readings of dialogue and action with socioeconomic and historical contextual insights Hodel sheds new light on the attitudes of the creators of these programs mostly white middle aged Western heterosexual males and the long term impact on women today Ultimately her analysis shows these blockbuster sitcoms reveal that despite Disney s progress toward creating empowered girls the network was and still is locked into tradition This book is of interest to scholars of Disney studies cultural studies television studies and gender studies

A Cultural History of the Disney Fairy Tale Tracey L. Mollet, 2020-11-21 This book charts the complex history of the relationship between the Disney fairy tale and the American Dream demonstrating the ways in which the Disney fairy tale has been reconstructed and renegotiated alongside and in response to important changes within American society In all of its fairy tales of the twentieth and twenty first centuries the Walt Disney studios works to sell its audiences the national myth of the United States at any one historical moment With analyses of films and television programmes such as *The Little Mermaid* 1989 *Frozen* 2013 *Beauty and the Beast* 2017 and *Once Upon a Time* 2011-2018 Mollet argues that by giving its fairy tale protagonists characteristics associated with good Americans and even by situating their fairy tales within America itself Disney constructs a vision of America as a utopian space

It's the Disney Version! Douglas Brode, Shea T. Brode, 2016-06-24 In 1937 the first full length animated film produced by Walt Disney was released Based on a fairy tale written by the Brothers Grimm *Snow White* and

the Seven Dwarfs was an instant success and set the stage for more film adaptations over the next several decades. From animated features like *Bambi* to live action films such as *Mary Poppins*, Disney repeatedly turned to literary sources for inspiration, a tradition the Disney studios continues well into the twenty-first century. In *It's the Disney Version: Popular Cinema and Literary Classics*, Douglas Brode and Shea T. Brode have collected essays that consider the relationship between a Disney film and the source material from which it was drawn. Analytic yet accessible, these essays provide a wide-ranging study of the term "The Disney Version" and what it conveys to viewers. Among the works discussed in this volume are *Alice in Wonderland*, *Mary Poppins*, *Pinocchio*, *Sleeping Beauty*, *Tarzan*, and *Winnie the Pooh*. In these intriguing essays, contributors to this volume offer close textual analyses of both the original work and of the Disney counterpart. Featuring articles that consider both positive and negative elements that can be found in the studio's output, *It's the Disney Version: Popular Cinema and Literary Classics* will be of interest to scholars and students of film as well as the diehard Disney fan.

Emerson Goes to the Movies Justyna Fruzińska, 2014-10-16 *Emerson Goes to the Movies* Individualism in Walt Disney Company's Post 1989 Animated Films traces the theme of Emersonian individualism in the Walt Disney Company's post 1989 animated films to reveal that the philosopher's influence extends not only over American literature but also over American popular culture. In this case, Disney cartoons prove that individualism in its Emersonian formulation of self-reliance, even if questionable in late 20th and 21st century literature, is still very much alive in popular culture. Disney films are heavy with ideology and American national myths, and because of their educational role, it seems relevant to acknowledge this dimension and discuss the sources of the Disney worldview. This book, instead of focusing on Disney's influence upon its audience, concerns rather what influences Disney: how Disney reflects the American mentality and how the idea of individualism is depicted in the Company's particular films. The principal way of reading particular Disney films is the Cultural Studies approach. Thus, the book presents Romantic individualism with reference to such categories as race, gender, class, and imperialism. The idea behind such an approach is to see how various cultural fields intersect with individualism: whether individualism means the same for men and women; whether as an American ideology it succeeds at erasing differences when applied to exotic and non-individualist cultures; whether the individual turns out to be stronger than all social divides; and whether individualism can be seen as informing the American mentality on a national scale.

Africa in the American Imagination Carol Magee, 2012-04-26 In the American world, the presence of African culture is sometimes fully embodied and sometimes leaves only a trace. *Africa in the American Imagination: Popular Culture, Racialized Identities, and African Visual Culture* explores this presence, examining Mattel's world of Barbie, the 1996 *Sports Illustrated* swimsuit issue, and *Disney World*, each of which repackages African visual culture for consumers. Because these cultural icons permeate American life, they represent the broader U.S. culture and its relationship to African culture. This study integrates approaches from art history and visual culture studies with those from culture, race, and popular culture studies to analyze this interchange. Two major threads

weave throughout One analyzes how the presentation of African visual culture in these popular culture forms conceptualizes Africa for the American public The other investigates the way the uses of African visual culture focuses America s own self awareness particularly around black and white racialized identities In exploring the multiple meanings that Africa has in American popular culture Africa in the American Imagination argues that these cultural products embody multiple perspectives and speak to various sociopolitical contexts the Cold War civil rights and contemporary eras of the United States the apartheid and post apartheid eras of South Africa the colonial and postcolonial eras of Ghana and the European era of African colonization

The Oxford Handbook of Children's Film Noel Brown,2022 Offers a comprehensive and wide ranging study of children s film Takes an interdisciplinary approach that encompasses contributions from scholars in the fields of film studies children s education children s media studies children s literature studies animation studies and fandom studies Features an international scope covering iconic films from Hollywood including Disney as well as from Britain France Germany Sweden Norway Hungary Australia China Japan South Korea India Iran and Kenya Includes chapters written from a range of critical approaches to children s film including genre ideology narrative stardom music industry studies and primary research on audiences and reception Book jacket [Elizabeth Taylor](#) Gloria Shin,2022-12-13 In Elizabeth Taylor Icon of American Empire Gloria Shin contends that the eponymous movie star is a model of postcolonial whiteness as her tenure as the most beautiful and famous woman in the world coincides with the era of postcolonialism in the 1950s and 1960s Taylor is examined through a series of overlapping readings as the Mistress in a cycle of Hollywood plantation films in the 1950s via her extra cinematic image as an exoticized jet setting wanton seductress in the 1960s through her repatriation to the U S and the election of her pro military husband to the U S Senate in the 1970s and her evolution as a relentless AIDS activist in the 1980s Across these interpretative frames Taylor emerges as the figuration who performs the vast possibilities open to postcolonial whites for mobility pleasure and political agency while operating without the burdens of race that allows her stardom to be symbolic of American Empire at the apex of its power

Contemporary Black American Cinema Mia Mask,2012 Contemporary Black American Cinema offers a fresh collection of essays on African American film media and visual culture in the era of global multiculturalism Integrating theory history and criticism the contributing authors deftly connect interdisciplinary perspectives from American studies cinema studies cultural studies political science media studies and Queer theory This multidisciplinary methodology expands the discursive and interpretive registers of film analysis From Paul Robeson s and Sidney Poitier s star vehicles to Lee Daniels s directorial forays these essays address the career legacies of film stars examine various iterations of Blaxploitation and animation question the comedic politics of fat suit films and celebrate the innovation of avant garde and experimental cinema

Debating Disney Douglas Brode,Shea T. Brode,2016-06-30 With stakes in film television theme parks and merchandising Disney continues to be one of the most dominant forces of popular culture around the globe Films produced by the studio are usually

blockbusters in nearly every country where they are released. However, despite their box office success, these films often generate as much disdain as admiration. While appreciated for their visual aesthetics, many of these same films are criticized for their cultural insensitivity or lack of historical fidelity. In *Debating Disney: Pedagogical Perspectives on Commercial Cinema*, Douglas Brode and Shea T. Brode have assembled a collection of essays that examine Disney's output from the 1930s through the present day. Each chapter in this volume represents the conflicting viewpoints of contributors who look at Disney culture from a variety of perspectives. Covering both animated and live action films as well as television programs, these essays discuss how the studio handles social issues such as race, gender, and culture, as well as its depictions of science and history. Though some of the essays in this volume are critical of individual films or television shows, they also acknowledge the studio's capacity to engage audiences with the quality of their work. These essays encourage readers to draw their own conclusions about Disney productions, allowing them to consider the studio as the hero as much as the villain in the cultural deliberation. *Debating Disney* will be of interest to scholars and students of film as well as those with an interest in popular culture.

Girlhood on Disney Channel Morgan Genevieve Blue, 2017-03-03. Since the early 2000s, Disney Channel has been dominated by original live action programming popular among tween girls. The show's successes rely not only on their popularity among girl audiences but also on the development of star personae by girl performers such as Raven Symoné, Miley Cyrus, and Selena Gomez. In addition, these programs and their performers have spawned lucrative media and merchandising franchises for the Walt Disney Company. This book includes analyses of this Disney Channel programming as well as Disney corporate reports and executive statements together with Disney Channel stars' performances, promotional appearances, media production, philanthropic efforts, and entrepreneurship. Analyzing these texts, performances, activities, and personae, it considers the ways in which they reproduce celebrity visibility and feminine performativity as central to successful twenty-first century girlhood.

The Women Who Made Early Disneyland Cindy Mediavilla, Kelsey Knox, 2024-01-04. Although historians have begun to recognize the accomplishments of Disney Studio's female animators, the women who contributed to the early success of Disneyland remain for the most part unacknowledged. Indeed, in celebrating the park's ten-year anniversary in 1965, Walt Disney thanked all the boys who've been a part of this thing, even though hundreds of women had also been instrumental in designing, building, and operating Disneyland since before its grand opening in July 1955. Seeking to reclaim women's place in the early history of Disneyland, *The Women Who Made Early Disneyland* highlights the female Disney employees and contract workers who helped make the park one of the most popular U.S. destinations during its first ten years. Some, like artist Mary Blair, Imagineers Harriet Burns and Alice Davis, "Slue Foot Sue" Betty Taylor, and Disneyland's first ambassador Julie Reihm, eventually became Disney legends. Others remain less well known, including landscape architect Ruth Shellhorn, parade choreographer Miriam Nelson, Aunt Jemima's Kitchen hostess Alyene Lewis, and Tiny Kline, who at age seventy-one became the first Tinker Bell to fly over Disneyland. This one-of-a-kind book examines the lives and achievements

of the women who made early Disneyland

Animating the Victorians Patrick C. Fleming, 2025-02-17 Many Disney films adapt works from the Victorian period which is often called the Golden Age of children's literature *Animating the Victorians* Disney's Literary History explores Disney's adaptations of Victorian texts like *Alice in Wonderland* *Oliver Twist* *Treasure Island* *Peter Pan* and the tales of Hans Christian Andersen Author Patrick C Fleming traces those adaptations from initial concept to theatrical release and beyond to the sequels consumer products and theme park attractions that make up a Disney franchise During the production process which often extended over decades Disney's writers engaged not just with the texts themselves but with the contexts in which they were written their authors biographies and intervening adaptations To reveal that process Fleming draws on preproduction reports press releases and unfinished drafts including materials in the Walt Disney Company Archives some of which have not yet been discussed in print But the relationship between Disney and the Victorians goes beyond adaptations Walt Disney himself had a similar career to the Victorian author entrepreneur Charles Dickens Linking the Disney Princess franchise to Victorian ideologies shows how gender and sexuality are constantly being renegotiated Disney's animated musicals theme parks copyright practices and even marketing campaigns depend on cultural assumptions legal frameworks and media technologies that emerged in nineteenth century England Moreover Disney's adaptations influence modern students and scholars of the Victorian period By applying scholarship in Victorian studies to a global company Fleming shows how institutions mediate our understanding of the past and demonstrates the continued relevance of literary studies in a corporate media age

Children's Books on the Big Screen Meghann Meeusen, 2020-06-04 In *Children's Books on the Big Screen* Meghann Meeusen goes beyond the traditional adaptation approach of comparing and contrasting the similarities of film and book versions of a text By tracing a pattern across films for young viewers Meeusen proposes that a consistent trend can be found in movies adapted from children's and young adult books that representations of binaries such as male/female self/other and adult/child become more strongly contrasted and more diametrically opposed in the film versions The book describes this as binary polarization suggesting that starker opposition between concepts leads to shifts in the messages that texts send particularly when it comes to representations of gender race and childhood After introducing why critics need a new way of thinking about children's adapted texts *Children's Books on the Big Screen* uses middle grade fantasy adaptations to explore the reason for binary polarization and looks at the results of polarized binaries in adolescent films and movies adapted from picture books Meeusen also digs into instances when multiple films are adapted from a single source such as *The Wonderful Wizard of Oz* and ends with pragmatic classroom application suggesting teachers might utilize this theory to help students think critically about movies created by the Walt Disney corporation Drawing from numerous popular contemporary examples *Children's Books on the Big Screen* posits a theory that can begin to explain what happens and what is at stake when children's and young adult books are made into movies

Planet Beethoven Mina Yang, 2014-11-04 In *Planet Beethoven* Mina Yang makes the compelling case that

classical music in the twenty first century is just as vibrant and relevant as ever but with significant changes that give us insight into the major cultural shifts of our day Perusing events projects programs writings musicians and compositions Yang shines a spotlight on the Western art music tradition The book covers an array of topics from the use of Beethoven s F r Elise in YouTube clips and hip hop to the marketing claims of Baby Einstein products and the new forms of music education introduced by Gustavo Dudamel conductor of the Los Angeles Philharmonic While the book is global in its outlook each chapter investigates the unique attributes of a specific performer performance or event One chapter reflects on Chinese pianist Yuja Wang s controversial performance at the Hollywood Bowl another explores the highly symbolic Passion 2000 Project in Stuttgart Germany Sure to be of interest to students professionals and aficionados Planet Beethoven traces the tensions that arise from the classical nature of this tradition and our rapidly changing world Ebook Edition Note One image has been redacted

Charles Dickens and the Victorian Child Amberyl Malkovich, 2013 This book explores the ideas of children and childhood and the construct of the ideal Victorian child that developed rapidly over the Victorian era along with literacy and reading material for the emerging mass reading public Children s Literature was one of the developing areas for publishers and readers alike yet this did not stop the reading public from bringing home works not expressly intended for children and reading to their family Within the idealized middle class family circle authors such as Charles Dickens were read and appreciated by members of all ages By examining some of Dickens s works that contain the imperfect child and placing them alongside works by Kingsley MacDonald Stretton Rossetti and Nesbit Malkovich considers the construction romanticization and socialization of the Victorian child within work read by and for children during the Victorian Era and early Edwardian period These authors use elements of religion death irony fairy worlds gender and class to illustrate the need for the ideal child and yet the impossibility of such a construct Malkovich contends that the imperfect child more readily reflects reality whereas the ideal child reflects an unattainable fantasy and while debates rage over how to define children s literature such children though somewhat changed can still be found in the most popular of literatures read by children contemporarily

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