

Since the moment most American toddlers were able to sit still (and sometimes before that), they have been watching Disney films. Over time, new animation techniques have been employed, but the classics remain as favorites. Most famously, earlier Disney films are fairytales, recounting adventures of a prince and his journey to save the princess from danger. These films, favorites of both sexes, subtly (and sometimes not so subtly) show and teach boys and girls about what it means to be masculine and feminine, respectively; I assert that the “Disney princess” films do so through representations and portrayals of princesses, princes and the evil, villainous characters. While some maintain that these films do not have negative effects and are meant solely to entertain, research shows that Disney princess movies influence both sexes by teaching them what it means to be masculine and feminine. But since children cannot discern entertainment from overt gender representations, Disney films are often a place where they learn what society expects when it comes to their sex and gender roles.

A. In order to effectively examine the Disney princess films, one must first understand some background history on Walt Disney himself and why he chose to create films that are most often based around fairytales or fairytale like settings.

1. Disney’s first films
2. *Snow White* and what sort of creative control he had in that
3. Where his ideas for films generally came from
4. Possible reasons for film ideas
 - a. Was it just about the money?

Snow White and the Seven Dwarfs, made in 1937, was Walt Disney’s first full length animated feature film and also the first of the “Disney Princess” animated films (“Walt Disney”). Adapted from a Brothers Grimm fairytale, *Snow White* is the story of a beautiful young girl

whose stepmother wants her dead because she envies her beauty. Since it is the first of the Disney princess films, it contains important information about general trends, ideals, beliefs and representations of princesses, princes and evil characters that continue to appear in future “Disney Princess” films.

Snow White is a young, thin, raven haired beauty with pale skin and red lips. Snow White’s intelligence is never mentioned, but it is clear that she has an attractive voice. Her mannerisms suggest that she is gentle and kind, both when dealing with the dwarfs and other woodland creatures (Snow White). This gentility is characteristic of a motherly figure, even though she has no children of her own, possibly demonstrating that mothering is inherent in females. Snow White is often seen cleaning up and helping around the house, which implies that that is women’s role: to be caretaker and work within the domestic sphere. Her gentleness also speaks to her virtue and purity. She is untouched and thus innocent. By the end of the film, she has not done anything to stand up for herself against her stepmother. It is left to the prince to save her, suggesting that women do not have a role in their own destiny. In fact, it is this film that the song “Some Day My Prince Will Come” is first heard, leading females to assume that males are the active ones, leaving females passive and unable to act on their own behalf.

The prince in *Snow White* is nameless. However, his characteristics speak for themselves. He is strong and classically handsome. He rides a horse and carries a sword, displaying his physicality constantly. Although he doesn’t actually do any fighting to defend Snow White, his kiss is so powerful that he wakes her from her dead-like state. After, the two rejoice with the dwarfs and animals and eventually return to his castle to live happily ever after. When looking at the dynamic between the prince and Snow White, it is clear that he is aggressive and active, while she is passive and submissive.

The evil character in the story is the queen, who is Snow White's stepmother. Her physical characteristics include a non-descript pale face with a frown. She is envious of Snow White's attractiveness and decides to take matters into her own hands. She essentially puts a bounty on Snow White's head and tries to have her killed multiple times. In the course of trying to kill Snow White, she disguises herself as an older, ugly, witch-like character. This speaks to the idea of being either traditionally beautiful, or its opposite, ugly.

Young girls identify with Snow White, obviously. Along those lines, they learn what it means to be feminine by observing Snow White, but also by observing the wicked queen. In watching the evil character, they learn which femininity is the "right" femininity. Boys may find themselves identifying with the prince in the film. Besides saving the princess from death with his kiss, he does not have much of a role in the film, let alone a name. However, boys that are watching are picking up on the nuances that being masculine means riding a horse and carrying a sword. Both masculinity and femininity fall into very stereotypically distinct categories, with the most obvious representations showing women as submissive and men as active.

Cinderella, made in 1950, is almost identical in its representations of females as in *Snow White*, however, in this film, the prince has a larger role. Based on classic folk tales, *Cinderella* is the story of a young girl with a good relationship with her father ("Cinderella"). When he dies, he leaves everything to his second wife with two children of her own all of whom envy *Cinderella's* beauty and charm. Lady Tremaine vindictively confines *Cinderella* to cleaning and catering to the women's every need. In the end though, *Cinderella's* kind-heartedness wins her the prince.

Cinderella is a traditionally beautiful young woman, with blonde hair and a slim figure. Her voice is captivating to everyone that hears it, including barnyard animals that she befriends.

She finds comfort in commiserating with these animals as she does the work that Lady Tremaine orders her to do. These chores include cleaning, cooking and general domestic maintenance. Cinderella is gentle, which is most evident in her treatment of the lowly farm animals and her smooth voice (Cinderella). It is evident that she is pure and virtuous if only by the color of her skin. Cinderella begins acting on her own behalf when she sneaks out to go to the ball, although barely recognizable to those she lives with. However, it is not long before she finds herself overstepping her boundaries and returns to her mundane home life. Luckily, Prince Charming is hot on her heels.

Prince Charming is traditionally handsome, strong and very wealthy. His “Prince” title gives him status which is known to all women. However, he does not want to sit back and let his parents arrange his marriage. Instead, he wants to find a woman he truly loves and marry her. This turns out to be a rather difficult process since there are so many women that want his attention. This speaks to the fact that he is popular both for his physical attractiveness, but also because of the kind of security he can offer the woman he marries. His name is not subtle and neither is the type of masculinity he emulates.

Lady Tremaine is clearly an older woman, with a head full of gray hair. She is somewhat slender with a long, frowning face. She almost always looks like she is plotting something evil and often times, is. It is important to note that her wealth and power came from what her husband left her when he died. She was not born into this herself, making her nobility only by her connection with a man. She is bossy and domineering and often reminds Cinderella about her father to make her feel bad. Along with the “ugly” stepsisters, she is conniving and is only interested in furthering her own agenda. The stepsisters themselves are young, immature and

often perceived as buffoonish. In contrast to the stepsisters, Cinderella acts like a mature, graceful woman.

Much like the representations in *Snow White*, the representations in *Cinderella* are essentially polarized. Young girls are really only given two adult, female characters (since the stepsisters tend to act more like children) to consider. Either they are gentle, reserved and submissive like Cinderella or they are ugly (both inside and out), bossy and conniving like Lady Tremaine. This is best described as an “I’m not that so I must be this” syndrome, forcing children to identify with one character or the other.

Once again, the lead heroine sits back and lets someone else control her destiny. If the prince had not sought her out after losing her slipper, Cinderella might still be cleaning the kitchen. Even though the prince seems to have a larger role in this film, he is still given an on-the-nose name, power and status and traditionally handsome characteristics. Young boys might once again be left with the notion that in order to properly perform the right type of masculinity, they need to be strong and a take charge kind of man.

Sleeping Beauty, made in 1959, was the last “Disney Princess” film released before Walt Disney’s death, meaning that he was not consulted on future films (“Walt Disney”). *Sleeping Beauty* is one of the most passive representations of femininity in “Disney Princess” films; not only can she not save herself, but it is once again left up to the man to save the day and her life. Based on a classic fairy tale, *Sleeping Beauty* is the story of Princess Aurora who is cursed to die by touching a spinning wheel’s needle before sunset of her sixteenth birthday. Maleficent uses her magic to prick her finger, completing the curse. However, if Prince Philip can battle Maleficent and make it to Aurora, his kiss will wake her from her deep sleep.

Princess Aurora is sixteen years old when the “present day” story begins. She is thin, blonde and classically beautiful. However, none of this means anything to her since she just wants her true love to come and sweep her off her feet. She is gentle which is made clear when she is singing to all of the animals that she lets run through her house. The three good fairies (stout older women) watch over Aurora to protect her from the evil curse, which she knows nothing about. Furthermore, she is in the dark about being a princess and having a prearranged groom waiting for her at the castle. Aurora is seen for all of eighteen minutes throughout the film which speaks volumes about her importance in her own destiny. She isn’t even visible to the audience for the majority of the film. But no matter, Prince Philip is fighting to save her life.

Prince Philip is tall, dark and handsome with a muscular build. He rides horses and carries a sword. He is also nobility with both wealth and status awarded to him by his lineage. Once he meets Aurora, he will stop at nothing (even the threat of death) to find and be with her. It is his sword that is eventually plunged into the heart of Maleficent. Afterwards, he climbs to the room where Aurora is and uses his kiss to bring her back to life. At the end of the film, he proves that he is not only a skilled fighter, but a skilled dancer, as the two dance across a ballroom floor.

Maleficent is the stereotypical evil woman character that has appeared in both *Snow White* and *Cinderella*. She is tall and slender, with a green body and horns. She often appears out of thin air in a burst of green flame. As for her non-physical traits, she displays some masculine characteristics both in her speech and way of thinking. Maleficent is looking out for herself, with total disregard for anyone else. Where other evil characters used their conniving ways to bring harm to the princesses, Maleficent uses sorcery. When she initially curses Aurora, she claims it is because she’s upset about not being invited to the child’s christening. However,

it seems that she is just evil and there may actually be no reason for her wicked ways. This inherent evilness is understood when she transforms herself into a dragon. While fighting Prince Philip, she is constantly resorting to magic, until she is stabbed through the heart. Both her name and her minions names (i.e. Diablo) imply an inherent evil that doesn't need explanation.

For young girls, once again, femininity is being passive. Princess Aurora is portrayed as a carefree, happy-go-lucky woman, who only looks forward to finding a man. She is literally waiting for him to arrive. However, once he does and the two meet, it is up to him to further the relationship and save her life. Young boys are led to believe that in order to be like the only male character in the film, they have to be physically strong and slay dragons. Once again, masculinity is predicated on physical endurance, strength and skill in fighting.

The Little Mermaid, made in 1989, is the story of a young mermaid dissatisfied with her underwater life and decides to trade her voice for the opportunity to live on land with humans as a human (“Disney Company”). This film, the first “Disney Princess” film in thirty years, is reminiscent of the earlier princess films in that both characters are traditionally attractive, but this is the first of the collection where we start to see the princess begin to stand up for herself (even if the prince eventually closes the deal).

Ariel is a sixteen year old, busty red-head that lives in the ocean with her father and multiple sisters. She is curious and anxious about exploring and discovering new things, especially above the surface. Her voice is smooth, attracting attention from anyone who hears it (Ursula, Prince Eric, etc.). She is discontent with her life under the sea and decides to trade her voice for a human body. Once on the land, Prince Eric takes her under his wing, but is still searching for the girl with the beautiful voice. He discards the notion that Ariel is that girl when he finds she is a mute. Without a verbal way to communicate, she finds herself using her beauty

and charm to connect with Eric on a romantic level. In the end, Ariel uses some physical strength to stop Ursula from hurting Eric, however, Eric finishes the job.

Prince Eric is tall, dark and handsome. He is muscular and strong in his own right. He is initially attracted to the woman that saved him's voice, so it is a bonus when it turns out that the physically attractive Ariel is that woman. Prince Eric is not a traditional prince in that he doesn't carry a sword or ride horses everywhere. Instead, he seems to be a little more laid back and carefree. At one point in the film, he says that he won't find his future bride but instead he thinks the "right" woman will find him (The Little Mermaid). This statement is atypical for princes in Disney films because they are always the active pursuers in their own destinies and the destinies of women. However, his statement does not come to fruition before he is actively chasing a woman he's never even seen before. While Eric says one thing, he clearly acts on another.

Ursula is another evil Disney character that uses sorcery and magic to get her way. She is the underwater sea witch, shaped like an octopus, with a purple body and gray/white hair. She is overweight with a clearly raspy voice, which explains a main reason she is jealous of Ariel. She later transforms into a beautiful woman to win the heart of Eric, but is using Ariel's voice instead of her own. She is hated by most of the sea, except for her minions: two eels. In the end, her magic loses to the strength of Eric, the triton and their love.

Although this is the first time we see one of the Disney princesses standing up for herself (during the final fight), she is still saved by Eric in the end. Even more disconcerting is that for most of the film, Ariel is mute, as if to say, women really have no voice. By taking away the only verbal communicator, Ariel is stuck trying to communicate in a place she's never been. She resorts to her looks as a way to attract Prince Eric. In the end, she uses her physicality for a

moment, but eventually lets Eric take the reigns. Once again, young female viewers see only two femininities presented and may feel pressure to identify with one over the other.

Furthermore, the female they are most likely to identify with, Ariel, is hypersexualized. Wearing only a bra at sixteen, the scantily-clad character swims around the ocean, waiting for a man. The dangers of oversexualizing animated Disney characters is that young viewers cannot see real life effects that dressing this way may have. Luckily, Disney Ariel Halloween costumes include a purple corset that covers their torso (“Apparel and Accessories”).

Beauty and the Beast, made in 1991, once again sees the princesses being slightly more active in their own destiny, but the princess is eventually saved by the Beast. Based on a classic fairytale, *Beauty and the Beast* is the story of a beautiful, intelligent, young girl Belle that is kept in a castle by an awful beast-like creature. Agreeing to stay to save her father’s life, Belle is apprehensive at first, but eventually learns to love her surroundings and the Beast (Beauty and the Beast).

Belle is a young, brunette woman with a slender frame. She is new to town, but already has a reputation as the girl with her nose in a book. It is notable that although she has an attractive voice like all the other Disney princesses, this is the first time we are introduced to a character with recognizable intelligence. Not only does she like to read, but she dreams of exploring and traveling the world. Belle is handy in the domestic sphere, seen taking care of her father often (Beauty and the Beast). Ironically, although she is skilled at watching out for her father, she wants more out of life. However, Gaston wants to marry her and make her a housewife, which he flat out says multiple times. Once in the castle, she is friendly with all of the inanimate objects that come to life. She is kind and gentle, evidenced by how she cares for

the Beast when she is with him. Belle seems to have some sort of sass that allows her to stand up for herself against Gaston, but in the end, she is just another damsel in distress.

The Beast is an interesting character because he is the first (and only) prince to spend the majority of the film looking unattractive. In the beginning, he is awful in almost every way, most obviously in a physical manner. However, it is important to note that his beastly looks were the result of him being spoiled and unkind. As a lesson not to judge people by their appearances, he is transformed from an attractive prince into a beast. Even after his transformation, he continues to be bitter and angry without learning a lesson. Once Belle is in the picture though, he finds a reason to change his nasty ways. Suddenly, he displays personality characteristics of a Disney prince in that he is kind, somewhat gentle (although he often does not realize his own strength), strong, protective and in love with Belle. In the end, both the prince and the princess are in human form. Both are in love, caring and living happily ever after.

Gaston, the evil character in the film, is the first masculine character to appear as the villain. Prior to this, older women, often with supernatural powers, have occupied the role. However, in *Beauty and the Beast*, Gaston is merely one of the townsfolk. He is tall, strong and traditionally handsome. However, these characteristics are quickly overpowered by his ego and selfishness. He is loud and obnoxious, announcing to anyone that will listen that he always gets what he wants. He is the opposite of Belle in almost every way, except that of being physically attractive. It is notable that in the end, Belle would rather be with someone who looked like a beast than someone who acted like one. At some points, Gaston portrays some feminine qualities by doing things like worrying about what he looks like or obsessing over his body. In this sense, he is the lesser of the two masculine characters and thus, virtually unwanted by the female lead.

One of the most disturbing things about this Disney film is that while the female is expected to be physically beautiful, the male can literally look like a beast and still land the girl. It is unlikely that given the opportunity to keep the story, but switch the genders of the characters, audiences would accept the story as wholeheartedly as they accepted this film (“Disney Company”). While this is the first of the “Disney princess” films to mention the princess’s intelligence, by the end of the film she gives up her dreams of traveling the world to move into the castle with the prince. Instead of taking the opportunity to give both characters not only a mind of their own, but the power to create their own destinies, the film ends with the two living their days out in the castle.

Aladdin, made in 1992, is the first time we see non-White characters with central roles in the “Disney princess” films; it is also the first time we see the female as the only one with power and status. Since *Aladdin* is not a prince in his own right, he has to use other means (i.e. magic) to get what he wants. Based on an Arab folktale, *Aladdin* is the story of a poor, young man living on the streets in Agrabah (“Aladdin”). When he meets Princess Jasmine, he does everything he can to win her over, including using his three wishes from a Genie he encountered and fighting Jafar.

Princess Jasmine is beautiful, but for the first time in a film, she is beautiful in an exotic way. She has a darker skin tone, different shaped eyes, long black hair and her clothing makes her identifiable as “other-than-White.” She is thin with an attractive singing voice. Jasmine knows what she wants and doesn’t want to let her father interfere with her future because of tradition. She looks out for her father, often taking care of him. Princess Jasmine is friendly with people and is so gentle that her closest and favorite friend/pet is a giant tiger (*Aladdin*). She

is also notable for her sass, which stems from her desire not to do what everyone else thinks she should. Even though she has power and status as a princess, she is willing to trade that.

Aladdin is an exotically handsome young man. He is tall and dark, with thick black hair and a muscular build. He is poor, which is the first time we see a male in a traditionally female social location. However, he is resourceful, using his physical abilities and quick thinking to survive on the streets. His gentility rivals that of Jasmine's in that his closest and best friend is a monkey (and later a magic carpet). While he wants to be powerful and respected, he knows that that comes at a price (or at least the discovery of a lamp).

The Grand Vizier of Agrabah, Jafar, is the second male villain in the princess films. He is an older, thin man with a long face and almond shaped eyes. He is a sorcerer who plots to use his powers to usurp the throne and become the Sultan. There is a creepy air about him as he is always plotting to achieve his goal. He wants the power and status that he doesn't have and decides to obtain it by killing Aladdin and marrying Jasmine. He is articulate, but often uses typically female mannerisms. He is not over-the-top in his portrayal of masculinity (like Gaston, which ends up rendering him somewhat female), but instead plays into some typically female attributes. This renders him a pseudo-gay man, essentially the opposite of the male lead. That is to say that Jafar lacks a male physicality that is present in the other portrayal of a male villain.

This is one of the first films, besides *Beauty and the Beast* and *Cinderella*, which has a focus on social classes. *Aladdin* speaks to the idea that even if you are not born into privilege, you can still become upwardly mobile (however he does so via genies and magic). Aladdin fights for what he wants and eventually gets it. In a sense, *Aladdin* is *Cinderella* with the gender roles switched. However, a disturbing aspect of the film is the use of women's bodies as sexual objects instead of pure and virtuous. In a scene towards the end of the film, Jafar has literally

enslaved Jasmine, changing her clothes to be sexier (more revealing) and chaining her to the ground. Reminiscent of Princess Leia and Jabba the Hut in *Star Wars*, she is used to entertain the male gaze until she can be saved by the man. As Railton and Watson discuss, “black female sexuality continues to be constructed as hypersexuality, as animalistic, primitive and instinctive”; I assert that because Jasmine is clearly not White, her exoticness is interpreted as a kind of sexuality to be put on display (Railton and Watson 253). While this is most certainly disturbing for women in general, women of color are portrayed as a type of thing instead of valued as a person. In the end, all is well and good because Jasmine is saved by Aladdin and restored to her power and status. However, the scene in the film still exists.

Pocahontas, made in 1995, is the second “Disney princess” film where we see a princess of color; it seems that as the princess/fairytale tradition continued, they wanted to “color up” their characters. The film is based on the historic Native American, Pocahontas (“Pocahontas”). However, like most tales of her, liberties are taken in how she is represented and the events that actually occurred. *Pocahontas* is the story of a young Native American girl looking for adventure. When John Smith comes on an expedition from England, the two meet and find a romantic connection. However, due to pressures from both her tribe and his convoy, the two are forced to separate as Smith returns to Europe.

Pocahontas is the second princess of color and thus, it is important to describe her physical appearance. She is, of course, attractive in an exotic way. She is thin with long black hair, a brown skin tone and an attractive voice. Pocahontas is strong willed. She is friends with everything, from small animals (Meeko, the raccoon) to trees. She is one with Mother Nature, a typically stereotypical view of Native Americans. She is attracted to the unknown and looks forward to new things and adventures.

John Smith is a classically handsome young man, with blonde hair and blue eyes. Physically, he is almost exactly the opposite of Pocahontas. He is strong, muscular, wears armor and carries a gun. He can fight with his hands, but also has the ability to be gentle (with animals). While he is part of a discovery expedition, he does not share the same beliefs that his superior does. He seems just as interested in exploring the area as learning about the people, which is atypical of stereotypes about White males during that time.

The man in charge of the expedition is Governor John Ratcliffe. He is short, fat man who clearly enjoys the finer things in life. In fact, while watching the film, one might wonder why a man like that would be in charge of an expedition that is clearly going to involve some type of physical prowess. However, it is not long until Ratcliffe's greed for gold and land is made known. Then it becomes clear that they sent a man with an unavailing focus. He is power hungry and will find gold at any expense, even that of human Native American lives (Pocahontas). His desire for the nicer things in life (expensive clothes, baths, etc.) suggests that he possesses somewhat feminine characteristics. In fact, it is his tiny, "poofy" dog that renders him as a crypto-gay character, especially in contrast to all of the other men the film portrays.

This film is problematic in more than one way. First of all, since these animated films are targeted at children, children may understand them as history. Since most interpretations of the Pocahontas story take some sort of liberties in what they choose to tell and choose to embellish, viewers should be aware that this is just that: an interpretation. This film is based on the idea that Smith and Pocahontas had some sort of romantic relationship. However, for children this may be perceived as what actually happened. Furthermore, the portrayals of the Native Americans tend to fall into stereotypical roles: a Native American that is connected to nature, a Native American warrior, a Native American medicine man (connected to a higher

power), etc. These portrayals do not do justice for the wide variety of Native American people that exist. So often children do not encounter someone of a different race or culture in their real life and in turn, what they know about people other than themselves is derived from media. In this case, children are given a rather narrow view of Native Americans. Furthermore, this is the first film where the lead characters are not of the same race, but also the first and only film where they do not end up together in the end. It seems that the hint of misogyny is too much that they had to be separated by the end.

Mulan, made in 1998, is the only “Disney princess” film that attempts to change the expectations of gender and gender roles by allowing the female lead to spend the majority of the movie as a man; however, in the end, the roles return to “normal” and gender is no longer a gray area. The film, based on a Chinese legend, is the story of a young girl who has to pretend to be a man to fight in the army to take her elderly father’s place (“Mu-lan shih”). Along the way, Mulan meets Li Shang under the pretenses that they are both men and falls in love with him. In the end, he discovers she’s a woman and realizes his feelings for her, but not before they save the country from evildoers.

Mulan is exotically attractive, with almond-shaped eyes, a darker-than-white skin tone, long black hair and a slim figure. She is strong willed and wants to help her family so badly that she puts her life at risk. She is friends with small animals and insects, which reveals her gentleness. When parading as a man, she is noticeably feminine in her mannerisms and voice. However, others in the army overlook this as she can handle weapons well after her training. She has an attractive singing voice. In the end, even though she saved another man’s life, he still looks down on her for being a woman.

Captain Li Shang is a strong, muscular, attractive man. He is a good instructor as he teaches most of the training exercises in the army. He is handy with a weapon and clearly has skill in the physical arena (Mulan). Li Shang is gentle at points, but tries to keep a tough facade to maintain order in the army. He obeys orders from his superiors and is upset when others do not follow his. After discovering that Mulan is a woman, he feels betrayed and becomes resentful that she was the person that saved his life. However, in the end, he realizes he's attracted to her and overcomes his sexism to be with her.

Shan Yu is the villain of *Mulan*. He is a very large man with a sneering smile. He is strong, with a muscular build. Shan Yu has evil-looking eyes/eyebrows which convey how conniving he truly is. He is desperate for power and status and will stop at nothing to obtain both. While he is the fourth male villain in this series of films, he is the only one to not portray crypto-gay, effeminate mannerisms and speech. In a sense, he is just evil.

Mulan is a disturbing film in more than one way. On one level, it tells the story of a woman who pretends to be a man (for good reason) and the results and affects that that has on her life. While she is celebrated as a woman for a time in the end, it is not long before she returns home. In fact, she returns home to live and work in the domestic sphere. Furthermore, the man comes to her instead of meeting half way or her seeking him out. This entire movie speaks to the idea that if you want to have power, status and be respected, you have to be male. This could have potentially negative effects, especially because after revealing her true sex, she is condemned for it. In order to make a truly effective statement about sex and gender roles, the film would need to end differently. Instead of returning to a “woman’s place” (the domestic realm), Mulan could/should accomplish a multitude of things, especially with her training in the army.

J. Having examined multiple articles and papers on the effects of the Disney princess movies on children and their ideas of gender roles, femininity and masculinity, I will incorporate their findings into my paper to support my thesis that the Disney princess films are not solely entertainment and almost always have an underlying message.

1. How boys and girls are socialized into gender roles

a. Start with the basics and then draw comparisons to Disney films and the effects they could have on children

2. How Disney presents femininity/masculinity to children

a. The characters appearance, the character's mannerisms, the character's action/lack of action, speech, plot, how the film ends

b. The princesses are generally attractive (traditionally or exotically), with a good voice, a desire to be a caretaker (of others of the house) and are friendly with non-traditional people (fish, talking objects, animals, etc.)

c. The princes are traditionally handsome, strong and protective of females.

d. The evil characters are either older, unmarried women or older, gay-type men.

3. Gendered messages in media and literature

a. How they are sent and received

4. Disney gendered marriages

a. How women understand gender roles based on Disney films

5. Are these portrayals unrealistic?

6. How do the portrayals relate to the time in which the film was made?

Have things changed much since then? Are these ideas still pervasive in today's society?

III. CONCLUSION

A. Analytical Summary

1. Disney's history

2. The general findings of the eight Disney princess films regarding femininity and masculinity

3. How these findings relate to gender roles and studies of them

4. Answer the question- Are these films more than just entertainment?

B. Thesis reworded

C. Concluding Statement

Works Cited

Aladdin. Dir. Ron Clements and John Musker. Perf. Scott Weinger, Linda Larkin and Jonathon Freeman. Walt Disney Pictures and Walt Disney Feature Animation, 1992.

“Aladdin.” Encyclopedia Britannica. 2009. Encyclopedia Britannica Online. 13 Apr. 2009
<<http://www.britannica.com/EBchecked/topic/12032/Aladdin>>.

“Apparel and Accessories: Princess Ariel Costume.” DisneyShopping.com. 2009.
Disney. 12 April 2008. <http://disneyshopping.go.com/disney/store/Product_10002_10051_1241290_-1_47506__Apparel-%26-Accessories-Princess-Ariel-Costume>

Beauty and the Beast. Dir. Gary Trousdale and Kirk Wise. Perf. Paige O’Hara, Robby Benson and Richard White. Walt Disney Pictures, Walt Disney Feature Animation and Silver Screen Partners IV, 1991.

Cinderella. Dir. Clyde Geronimi, Wilfred Jackson and Hamilton Luske. Perf. Ilene Woods, Eleanor Audley and Mike Douglas. Walt Disney Productions, 1950.

“Cinderella.” Encyclopedia Britannica. 2009. Encyclopedia Britannica Online. 13 Apr. 2009
<<http://www.britannica.com/EBchecked/topic/118017/Cinderella>>.

“Disney Company.” Encyclopædia Britannica. 2009. Encyclopædia Britannica Online. 13 Apr. 2009
<<http://www.britannica.com/EBchecked/topic/165722/Disney-Company>>.

The Little Mermaid. Dir. Ron Clements and John Musker. Perf. Jodi Benson, Christopher Daniel Barnes and Pat Carroll. Walt Disney Pictures, Walt Disney Feature Animation and Silver Screen Partners IV, 1989.

“Mu-lan shih.” Encyclopedia Britannica. 2009. Encyclopedia Britannica Online. 13 Apr. 2009
<<http://www.britannica.com/EBchecked/topic/395704/Mu-lan-shih>>.

Mulan. Dir. Tony Bancroft and Barry Cook. Perf. Ming-Na, B.D. Wong and Miguel Ferrer.
Walt Disney Pictures and Walt Disney Feature Animation, 1998.

Pocahontas. Dir. Mike Gabriel and Eric Goldberg. Perf. Irene Bedard, Mel Gibson and David
Ogden Stiers. Walt Disney Pictures and Walt Disney Feature Animation, 1995.

“Pocahontas.” Encyclopedia Britannica. 2009. Encyclopedia Britannica Online. 13 Apr. 2009
<<http://www.britannica.com/EBchecked/topic/465632/Pocahontas>>.

Railton, Diane and Paul Watson. “Naughty Girls and Red-Blooded Women: Representations
Of Female Heterosexuality in Music Video.” The Process of Gender. 2005: 245-254.

Schrefer, Eliot. “Donning Her Father’s Armor: Introspection and Gender Dysfunction in
Disney’s *Mulan*.” Animation Journal. 10 (2002):4-35.

Sleeping Beauty. Dir. Clyde Geronimi. Perf. Mary Costa, Bill Shirley and Eleanor Audley.
Walt Disney Productions, 1959.

Snow White and the Seven Dwarfs. Dir. David Hand. Walt Disney Productions, 1937.

“Walt Disney.” Encyclopedia Britannica. 2009. Encyclopedia Britannica Online. 13 Apr. 2009
<<http://www.britannica.com/EBchecked/topic/165713/Walt-Disney>>.