The classic, critical and humorous study of cultural imperialism and children's literature; how the Disney fantasy world reproduces the "American Dream" fantasy world, and the disastrous effect of Disney comics and other "mass" cultural merchandise on the development of the so-called "Third" World. In 1973 this work was banned and burned in Chile, and later the English edition was banned for more than a year by the US government. In comic book format with cartoon examples, introduction by David KUNZLE on the Disney world, a bibliography of left writings on cultural imperialism and the comics, and an appendix by John Shelton LAWRENCE on the book's US censorship and the legal-political issues involved in the right to criticize Disney.

DIVCritiques some deployments of media in education, in and out of school, while exploring progressive possibilities in others.

Long considered "children's entertainment" by audiences and popular media, Hollywood animation has received little serious attention. Eric Smoodin's Animating Culture is the first and only book to thoroughly analyze the animated short film. Usually running about seven or eight minutes, cartoons were made by major Hollywood studios—such as MGM, Warner Bros., and Disney—and shown at movie theaters along with a newsreel and a feature-length film. Smoodin explores animated shorts and the system that mass-produced them. How were cartoons exhibited in theaters? How did they tell their stories? Who did they tell them to? What did they say about race, class, and gender? How were cartoons related to the feature films they accompanied on the evening's bill of fare? What were the social functions of cartoon stars like Donald Duck and Minnie Mouse? Smoodin argues that cartoons appealed to a wide audience—not just children—and did indeed contribute to public debate about political matters. He examines issues often ignored in discussions of animated film—issues such as social control in the U.S. army's "Private Snafu" cartoons, and sexuality and race in the "sites" of Betty Boop's body and the cartoon harem. Smoodin's analysis of the multiple discourses embedded in a variety of cartoons reveals the complex and sometimes contradictory ways that animation dealt with class relations, labor, imperialism, and censorship. His discussion of Disney and the Disney Studio's close ties with the U.S. government forces us to rethink the place of the cartoon in political and cultural life. Smoodin reveals the complex relationship between cartoons and the Hollywood studio system, and between cartoons and their audiences.

In Paris in the Dark Eric Smoodin takes readers on a journey through the streets, cinemas, and theaters of Paris to sketch a comprehensive picture of French film culture during the 1930s and 1940s. Drawing on a wealth of journalistic sources, Smoodin recounts the ways films moved through the city, the favored stars, and what it was like to go to the movies in a city with hundreds of cinemas. In a single week in the early 1930s, moviegoers might see Hollywood features like King Kong and Frankenstein, the new Marlene Dietrich and Maurice Chevalier movies, and any number of films from Italy, Germany, and Russia. Or they could frequent the city's ciné-clubs, which were hosts to the cinéphile subcultures of Paris. At other times, a night at the movies might result in an evening of fascist violence, even before the German Occupation of Paris, while after the war the city's cinemas formed the space for reconsolidating French film culture. In mapping the cinematic geography of Paris, Smoodin expands understandings of local film exhibition and the relationships of movies to urban space.

Academic writing is a conversation — a collaborative exchange of ideas to pursue new knowledge. From Inquiry to Academic Writing: A Text and Reader demystifies cross-curricular thinking and writing by breaking it down into a series of comprehensible habits and skills that students can learn in order to join in. The extensive thematic reader
Read Online Disney Discourse Producing The Magic Kingdom

opens up thought-provoking conversations being held throughout the academy and in the culture at large. Read the preface.

Disney continues to be one of the dominant forces of popular culture, not only in America, but worldwide. The company's various films have drawn a mix of admiration and disdain. This collection of essays consider how films produced by Disney represent the best and worst the studio has offered over its nine decade history.

An exploration of the social significance of Shrek from a variety of theoretical perspectives, this book pursues two different, yet intertwined objectives. The first is to present Shrek as pedagogical tool that could be usefully employed in a number of different disciplines. Shrek is approached from a political science angle, a sociological perspective, and applied to the tenets of evolutionary psychology. The second objective is concerned with outlining some of the ways in which Shrek is actively bound up with various aspects of social reality - such as capitalism, power relations, inequality, rule and resistance. This book analyzes the green ogre and his companions in a way that is entertaining as well as informative.

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

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

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 enthral 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.

This is an examination of the concepts of spectatorship in the light of historical accounts of audience reception. The book looks at how audiences have historically talked about Hollywood movies, and the ways in which 'word-of-mouth' responses have affected the reception of individual movies.

This carefully crafted ebook is formatted for your eReader with a functional and detailed table of contents. Captain America: Civil War is a 2016 American superhero film based on the Marvel Comics character Captain America, produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures. It is the sequel to 2011's Captain America: The First Avenger and 2014's Captain America: The Winter Soldier, and the thirteenth film of the Marvel Cinematic Universe (MCU). The film is directed by Anthony and Joe Russo, with a screenplay by Christopher Markus & Stephen McFeely, and features an ensemble cast, including Chris Evans, Robert Downey Jr., Scarlett Johansson, Sebastian Stan, Anthony Mackie, Don Cheadle, Jeremy Renner, Chadwick Boseman, Paul Bettany, Elizabeth Olsen, Paul Rudd, Emily VanCamp, Tom Holland, Frank Grillo, William Hurt, and Daniel Brühl. In Captain America: Civil War, disagreement over international oversight of the Avengers fractures them into opposing factions—one led by Steve Rogers and the other by Tony Stark. This book has been derived from Wikipedia: it
Disney Stories: Getting to Digital explores how Disney, the man and the company, used technological innovation to create characters and stories that engage audiences in many different media, in particular in Video Games and on the Internet. Drawing on Disney films from the twenties and thirties, as well as the writings of historians, screenwriters and producers, Disney Stories: Getting to Digital explains how new film and animation techniques, many developed by Disney, worked together to evolve character and content development and produce entertaining stories that riveted audiences. Through an insider's perspective of Disney's legendary creation process, the book closely examines how the Disney Company moved its stories into the digital world in the 1990s and the virtual, online communities of the 2000s. By embracing the digital era, Disney led storytelling and technological innovation by granting their audience the unique opportunity to take part in their creation process through their online games, including The Lion King Animated Story Book, Disney Blast and Toontown. Disney Stories: Getting to Digital is intended for Disney fans and current practitioners looking to study the creation process of one of the most famous animation studios in existence. Professors teaching courses in new media, animation and interactive storytelling will also find this book a valuable asset.

The Walt Disney company is the brand name of conservative American family values, but also has a long and complex history with the gay and lesbian community. This text examines that relationship from the 1930s up to the 1990s.

The Magic Kingdom sheds new light on the cultural icon of "Uncle Walt." Watts digs deeply into Disney's private life, investigating his roles as husband, father, and brother and providing fresh insight into his peculiar psyche—his genuine folkiness and warmth, his domineering treatment of colleagues and friends, his deepest prejudices and passions. Full of colorful sketches of daily life at the Disney Studio and tales about the creation of Disneyland and Disney World, The Magic Kingdom offers a definitive view of one of the most influential Americans of the twentieth century.

Demystifying Disney: A History of Disney Feature Animation provides a comprehensive and thoroughly up-to-date examination of the Disney studio's evolution through its animated films. In addition to challenging certain misconceptions concerning the studio's development, the study also brings scholarly definition to hitherto neglected aspects of contemporary Disney. Through a combination of economic, cultural, historical, textual, and technological approaches, this book provides a discriminating analysis of Disney authorship, and the authorial claims of others working within the studio; conceptual and theoretical engagement with the constructions of 'Classic' Disney, the Disney Renaissance, and Neo-Disney; Disney's relationship with other studios; how certain Disney animations problematise a homogeneous reading of the studio's output; and how the studio's animation has changed as a consequence of new digital technologies. For all those interested in gaining a better understanding of one of cinema's most popular and innovative studios, this will be an invaluable addition to the existing literature.

A presence for decades in individuals' everyday life practices and identity formation, the Walt Disney Company has more recently also become an influential element within the "big" curriculum of public and private spaces outside of yet in proximity to formal educational institutions. Disney, Culture, and Curriculum explores the myriad ways that Disney's curricula and pedagogies manifest in public consciousness, cultural discourses, and the education system. Examining Disney's historical development and contemporary manifestations, this book critiques and deconstructs its products and perspectives while providing insight into Disney's operations within popular culture and everyday life in the United States and beyond. The contributors engage with Disney's curricula and pedagogies in a variety of ways, through critical analysis of Disney films, theme parks, and planned communities, how Disney has been taught and resisted both in and beyond schools, ways in which fans and consumers develop and negotiate their identities with their engagement with Disney, and how race, class, gender, sexuality, and consumerism are constructed through Disney content. Incisive, comprehensive, and highly interdisciplinary, Disney, Culture, and Curriculum extends the discussion of popular culture as curriculum and pedagogy into new avenues by focusing on the affective and ontological aspects of identity development as well as the commodification of social and cultural identities, experiences, and subjectivities.

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

Discussing Disney has grown out of a conference of the same name, is a collection of 12 papers on topics which, though diverse in scope, all relate back to one another through their connection to Disney. As the field of Disney Studies continues to grow and evolve, those working within and contributing to it come from a range of backgrounds, including History, Myth Studies, Film Studies, Gender Studies, and Musicology (to name just a few), and therefore examine the outputs of the Disney company - and the company itself - in diverse ways. Discussing Disney seeks to continue the evolution of Disney Studies as an academic field that has now evolved beyond a discourse that merely, to quote Eric Smoodin (1994), "sought to complicate the notions and uses of Disney discourse that currently make their way to the general public through the popular media". Though this was an important early step in Disney Studies, as it found it necessary to justify its legitimacy within the academy, in the intervening quarter-century, Disney Studies has established itself as a field of Animation Studies (which, simultaneously, has established itself as a branch of Film and Television Studies, as well as Cultural Studies), and is now recognized widely as a valid subject of academic enquiry in its own right. Film Studies as a whole - and Disney Studies as part of that - has also evolved in such a way that it has moved forward from insisting upon an overtly political (and therefore inherently biased) stance, and has taken up a more historically-based and/or cultural studies-based, politically-neutral approach that seeks to contextualize its subject in terms of the conditions in which the company’s various outputs - animated shorts and films, theme park attractions, television shows, books, music, merchandising, and the like - have been produced, as well as understanding the audience for whom these were made initially. This is not to say that the field ignores politics - far from it - but rather that it uses political history and political theory as academic basis, rather than as a position from which to debate and opine. By looking at Disney from some of its many angles - the history and the persona of its founder, a selection of its films (from the blockbuster successes to the less than successful), its approaches to animation, its branding and fandom, and the ways that it has been understood and reinterpreted within popular culture - it is hoped that Discussing Disney offers its readers (and the field of Disney Studies) a more holistic understanding of a company that is arguably one of the most important forces within culture - popular or otherwise - within (so far) the Twentieth and Twenty-First Centuries.

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

Available for the first time in over thirty years, John Krizanc’s internationally acclaimed play redefined the limits of theatre with its haunting tale of art, sex, violence, and political intrigue in Fascist Italy. In the late twenties the poet, war hero, and lothario Gabriele d’Annunzio waits in his opulent villa — a gift from Benito Mussolini in return for his political silence — for the arrival of the artist Tamara de Lempicka, who is to paint his portrait. What follows is a tale of art, sex, violence and the meaning of complicity in an authoritarian state. The action is directed by the reader/audience member, who decides which characters to follow and which narratives to experience. John Krizanc’s masterpiece redefined theatre and won six L.A. Drama Critics Circle Awards, six Dora Mavor Moore Awards, six Drama-Logue Awards, and six Mexican Association of Theatre Critics, and Journalists Awards for its original productions. Now available in a handsome new A List edition, Tamara is an astonishing piece of experimental art and a penetrating look into ethical choices in times of encroaching autocracy.

Written in a lively, engaging style with many examples to illustrate complex concepts, this text helps readers to understand the influence of intercultural interactions in their own lives. It introduces students to disciplines, including cross-cultural psychology, intercultural communication, and international organizational behavior, that study culture's influence on human behavior. It covers a wide range of topics, such as schooling, work, gender, socialization of children, and health. This solid treatment of basic concepts applicable in the study of all behavior and social sciences lets students see that the study of culture and cultural differences is inherently connected to the other courses they will take throughout their college careers.
An in-depth view of the way popular female stereotypes were reflected in—and were shaped by—the portrayal of women in Disney’s animated features. In Good Girls and Wicked Witches, Amy M. Davis re-examines the notion that Disney heroines are rewarded for passivity. Davis proceeds from the assumption that, in their representations of femininity, Disney films both reflected and helped shape the attitudes of the wider society, both at the time of their first release and subsequently. Analyzing the construction of (mainly human) female characters in the animated films of the Walt Disney Studio between 1937 and 2001, she attempts to establish the extent to which these characterizations were shaped by wider popular stereotypes. Davis argues that it is within the most constructed of all moving images of the female form—the heroine of the animated film—that the most telling aspects of Woman as the subject of Hollywood iconography and cultural ideas of American womanhood are to be found. “A fascinating compilation of essays in which [Davis] examined the way Disney has treated female characters throughout its history.” —PopMatters

What do we talk or write about when we talk and write about American film history? The answer is predictably complex and elusive. The American Film History Reader acknowledges and accommodates this complex task by showcasing a range of historical writing demonstrating that when we talk or write about film history we, by necessity, talk and write about a lot of different things. The American Film History Reader provides a selective history of American cinema and offers an introduction to historiographic practice in relation to American moviemaking and moviegoing. The Reader is composed of eighteen essays organized into six thematic sections: Industrial Practice, Technology Reception Films and Filmmakers, Censorship and Regulation, Stardom, Appreciating, and Production. The contributors examine State Department negotiations over the content of American films shown abroad; analyze the star image of Clara Smith Hamon, who was notorious for having murdered her lover; and consider film journalists’ understanding of the arrival of auteurist cinema in Hollywood as it was happening during the early 1970s. One contributor chronicles the development of film studies as a scholarly discipline; another offers a sociopolitical interpretation of the origins of film noir. Still another brings to light Depression-era film reviews and Production Code memos so sophisticated in their readings of representations of sexuality that they undermine the perception that queer interpretations of film are a recent development. Looking Past the Screen offers new insights into how audiences and Disney have negotiated the film’s controversies over the last seven decades. Jason Sperb skillfully traces the film’s reception history, showing how audience perceptions of SotS have reflected and outdated when the film opened in 1946, but it grew in popularity—and controversy—with subsequent releases. Although Disney has withheld the film from American audiences since the late 1980s, SotS has an enthusiastic fan following, and pieces of the film—such as the Oscar-winning “Zip-a-Dee-Doo-Dah”—remain throughout Disney’s media universe. Disney’s Most Notorious Film examines the racial and convergence histories of Song of the South to offer new insights into how audiences and Disney have negotiated the film’s controversies over the last seven decades. Jason Sperb skillfully traces the film’s reception history, showing how audience perceptions of SotS have reflected debates over race in the larger society. He also explores why and how Disney, while embarking the film as a whole, has repurposed and repackaged elements of SotS so extensively that they linger throughout American culture, serving as everything from cultural metaphors to consumer products.

Film scholarship has long been dominated by textual interpretations of specific films. Looking Past the Screen advances a more expansive American film studies in which cinema is understood to be a social, political, and cultural phenomenon extending far beyond the screen. Presenting a model of film studies in which films themselves are only one source of information among many, this volume brings together film histories that draw on primary sources including collections of personal papers, popular and trade journalism, fan magazines, studio publications, and industry records. Focusing on Hollywood cinema from the teens to the 1970s, these case studies show the value of this extraordinary range of historical materials in developing interdisciplinary approaches to film stardom, regulation, reception, and production. The contributors examine State Department negotiations over the content of American films shown abroad; analyze the star image of Clara Smith Hamon, who was notorious for having murdered her lover; and consider film journalists’ understanding of the arrival of auteurist cinema in Hollywood as it was happening during the early 1970s. One contributor chronicles the development of film studies as a scholarly discipline; another offers a sociopolitical interpretation of the origins of film noir. Still another brings to light Depression-era film reviews and Production Code memos so sophisticated in their readings of representations of sexuality that they undermine the perception that queer interpretations of film are a recent development. Looking Past the Screen suggests methods of historical research, and it encourages further thought about the modes of inquiry that structure the discipline of film studies. Contributors. Mark Lynn Anderson, Janet Bergstrom, Richard deCordova, Kathryn Fuller-Seeley, Sumiko Higashi, Jon Lewis, David M. Lugowski, Dana Polan, Eric Schaefer, Andrea Slane, Eric Smoodin, Shelley Stamp
In this prequel to Fantasy City: Pleasure and Profit in the Postmodern Metropolis (1998), his acclaimed book about the post-industrial city as a site of theming, branding and simulated spaces, sociologist John Hannigan travels back in time to the 1950s. Unfairly stereotyped as ‘the tranquillized decade’, America at mid-century hosted an escalating proliferation and conjunction of ‘spectacular’ events, spaces, and technologies. Spectacularization was collectively defined by five features. It reflected and legitimated a dramatic increase in scale from the local/regional to the national. It was mediated by the increasingly popular medium of television. It exploited middle-class tension between comfortable conformity and desire for safe adventure. It celebrated technological progress, boosterism and military power. It was orchestrated and marketed by a constellation, sometimes a coalition, of entrepreneurs and dream merchants, most prominently Walt Disney. In this wide-ranging odyssey across mid-century America, Hannigan visits leisure parks (Cypress Gardens), parades (Tournament of Roses), mega-events (Squaw Valley Olympics, Century 21 Exposition), architectural styles (desert modernism), innovations (underwater photography, circular film projection) and everyday wonders (chemistry sets). Collectively, these fashioned the ‘spectacular gaze’, a prism through which Americans in the 1950s were acculturated to and conscripted into a vision of a progressive, technology-based future.

Rise of the Spectacular will appeal to architects, landscape designers, geographers, sociologists, historians, and leisure/tourism researchers, as well as non-academic readers who are by a fascinating era in history.

Learn from the men who changed animation forever Walt Disney’s team of core animators, who he affectionately called his "Nine Old Men," were known for creating Disney’s most famous works, as well as refining the 12 basic principles of animation. Follow master animator and Disney legend Andreas Deja as he takes you through the minds and works of these notable animators. An apprentice to the Nine Old Men himself, Deja gives special attention to each animator and provides a thoughtful analysis on their techniques that include figure drawing, acting, story structure, and execution. The in-depth analysis of each animator’s work will allow you to refine your approach to character animation. Rare sequential drawings from the Disney archives also give you unprecedented access and insight into the most creative minds that changed the course of animation. Instruction and analysis on the works of each of the Nine Old Men broaden your creative choices and approaches to character animation. Original drawings, some never-before-seen by the public are explored in depth, giving you behind-the-scenes access into Disney animation history. Gain first-hand insight into the foundation of timeless characters and scenes from some of Disney’s most memorable feature and short films.

In this innovative historical examination of the American movie audience, Eric Smoodin focuses on reactions to the films of Frank Capra. Best known for his Hollywood features—including It Happened One Night, It’s a Wonderful Life, and Mr. Smith Goes to Washington—Capra also directed educational films, military films, and documentaries. Based on his analysis of the reception of a broad range of Capra’s films, Smoodin considers the preferences and attitudes toward Hollywood of the people who watched movies during the “Golden Age” of studio production, from 1930 to 1960. Drawing on archival sources including fan letters, exhibitor reports, military and prison records, government and corporate documents, and trade journals, Smoodin explains how the venues where Capra’s films were seen and the strategies used to promote the films affected audience response and how, in turn, audience response shaped film production. He analyzes issues of foreign censorship and government intervention in the making of The Bitter Tea of General Yen; the response of high school students to It Happened One Night; fan engagement with the overtly political discourse of Meet John Doe and Mr. Smith Goes to Washington; San Quentin prisoners’ reaction to a special screening of It’s a Wonderful Life; and AT&T’s involvement in Capra’s later documentary work for the Bell Science Series. He also looks at the reception of Capra’s series Why We Fight, used by the American military to train recruits and re-educate German prisoners of war. Illuminating the role of the famous director and his films in American culture, Regarding Frank Capra signals new directions for significant research on film reception and promotion.

This astute book initiates a broad discussion from a variety of different disciplines about how we place children nationally, globally and within development discourses. Unlike other books of its kind, it does not seek to dwell solely on the abiding complexities of local comparisons. Rather, it elaborates larger concerns about the changing nature of childhood, young people’s experiences, their citizenship and the embodiment of their political identities as they are embedded in the processes of national development and globalization. In particular, this book concentrates on three main issues: nation building and developing children, child participation and activism in the context of development, and globalization and children’s live in the context of what has been called "the end of development." These are relatively broad research perspectives that find focus in what the authors term "reproducing and developing children" as a key issue of national and global concern. They further argue that understanding children and reproduction is key to understanding globalization.

An analysis of Disney world and the consumption of leisure
Navigating Media Literacy: A Pedagogical Tour of Disneyland is an education playbook applied to the vast mediated universe of Disney. Readers of all ages can critically apply media literacy principles while still conscientiously participating as consumer-citizens, media creators, and agents of change. Media literacy is defined throughout this book as an instructional method rather than a political movement. The book counterbalances the frequently myopic critiques of cultural scholars and the critical exemption granted by those across the world who find Disney to be a source of great pleasure. Integrated theory and practical examples allow readers to investigate of themselves and draw their own conclusions based on real inquisitive, observatory, and creative experiences that constitute media literacy (access, analyze, evaluate, create, reflect and act). Each chapter is ideologically mapped to an actual physical realm of Disneyland (e.g., Main Street, USA; Adventureland; Tomorrowland; Frontierland; Fantasyland). Each site provides a pedagogical playground for experimenting with each media literacy concept (e.g., context, audience, language, ownership, representation). The reader will come away with a deeper pedagogical understanding of how to cultivate media literacy using any context or subject—not just Disney. Each chapter includes discursive excerpts from students, along with assignments, discussion prompts, and classroom exercises, making it a valuable resource as a classroom textbook. Perfect for courses such as: Media Literacy | Communication and Media Arts | Film Studies | Media History | Transmedia Studies | Business | Marketing

Your guide to Disney's hidden treasures--including Fantasyland and Storybook Circus secrets! Whether this is your first or fiftieth visit, you'd be surprised at how much you miss during your trip to Walt Disney World. From where to find hidden Imagineer signatures to the secrets behind the carriage numbers in the Casey Jr. Splash 'N Soak play area, learn all about the hidden magic that permeates these fabulous resorts in this tell-all handbook. You will also get the insider's take on: The Disney family coat of arms standing guard at the entrance to Cinderella Castle The surprise song that plays in the Seven Dwarfs Mine Train queue area The mysterious concentric circles in the Temple of Heaven in Epcot's China pavilion The lipstick stain on the champagne glass sitting on the table in the Tower of Terror Complete with a whole new section on the Fantasyland and Storybook Circus expansion, The Hidden Magic of Walt Disney World, 2nd Edition will inspire you to relive the magic year after year!

A historical account of the context, impact, and legacy of one of the most successful series in American television history.

A portrait of the private life and public career of Walt Disney ranges from his deprived youth, to his contributions to the art of animation, to his visionary creation of the first synergistic entertainment empire, to his reclusive and lonely private world.

This selection of essays taken from Hollywood Quarterly reflect the eclecticism of the journal, with sections on animation, the avant-garde, and documentary to go along with a representative sampling of articles about feature-length narrative films.

Tweety Bird was colored yellow because censors felt the original pink made the bird look nude. Betty Boop's dress was lengthened so that her garter didn't show. And in recent years, a segment of Mighty Mouse was dropped after protest groups claimed the mouse was actually sniffing cocaine, not flower petals. These changes and many others like them have been demanded by official censors or organized groups before the cartoons could be shown in theaters or on television. How the slightly risqué gags in some silent cartoons were replaced by rigid standards in the sound film era is the first misadventure covered in this history of censorship in the animation industry. The perpetuation of racial stereotypes in many early cartoons is examined, as are the studios' efforts to stop producing such animation. This is followed by a look at many of the uncensored cartoons, such as Lenny Bruce’s Thank You Mask Man and Ralph Bakshi’s Fritz the Cat. The censorship of television cartoons is next covered, from the changes made in theatrical releases shown on television to the different standards that apply to small screen animation. The final chapter discusses the many animators who were blacklisted from the industry in the 1950s for alleged sympathies to the Communist Party.

" a critical account of how the Disney Co. has used--and also abused--its governmental immunities from the beginning of Disney World to the present "--Jacket.

Hirohito and his Mickey Mouse watch, Goofy and Donald as our "Goodwill Ambassadors:" Disney Discourse is an interdisciplinary examination of the founder and his empire. These essays use an interdisciplinary approach to read through Disney's domestic cultural production "innocent" national icons, as well as theme parks, cartoons and television to analyze the global impact of American popular culture, the politics of Disney, and the complex reception Disney productions have received around the world. The Disney corporation's ever-increasing visibility the opening of
Euro Disney and new stores in malls and vast influence over global culture demands critical attention not only in film and television studies, but in international diplomacy, architecture, economics and other related fields. Disney Discourse consolidates the best of the current work on Disney and provides a representative sample of past analyses of the Disney empire. Contributors: Julianne Burton-Carvajal, Lisa Cartwright, Brian Goldfarb, Richard deCordova, Douglas Gomery, David Kunze, Jon Lewis, Moya Luckett, Richard Neupert, Susan Ohmer, José Piedra, Mitsuhiro Yoshimoto, Alexander Wilson.