

A Thesis Presented to
The Faculty of Alfred University

Disney's Gender Balancing Act

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*In Partial Fulfillment of
the Requirements for
The Alfred University Honors Program*

April, 2014

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Abstract

This project focuses on the evolution of gender portrayals in children's films. A content analysis of ten of the top fifty most popular Disney children's films was performed. The films were selected at random from Disney's website. Release dates for the 10 films in my sample range from 1940 to 2012. Gender content of the films was measured in several ways. A ratio of male to female characters was calculated for each film as a way to capture any numerical imbalance. The characters' behaviors were analyzed to see if they supported traditional notions of masculinity and femininity. Finally, latent coding was used to examine each film on several dimensions of gender relations between the central characters and accompanying gender motifs, allowing for an overall "grade" to be assigned to the film. As children's films have been described as powerful agents of gender socialization for children, I wanted to investigate the progress that a large children's entertainment producer, like Disney, is making. While I found some progress in gender portrayals, Disney has more work in terms of producing gender-balanced films. Earlier films earned lower grades while later films were on the upper half of the grading scale. Only one film in the sample earned an "A." While this progression towards more balanced information is a positive trend, it's still a far cry from the gender-balanced films we strive to show our youth.

Introduction

Equality among the sexes is a debate that has been around for hundreds of years. Some philosophers, historians, physicians, and other professionals believe there is something innately unequal about the two sexes that justifies the inequality

among them. Others believe that the inequality differences are a social construct, or in other words, human beings make up the differences between the sexes. If gender inequalities are in fact a social construct, we are the only beings responsible for its evolution.

In the last century, women have received the right to vote, run for political office, and are serving as CEOs of major corporations. Men have found that there is not such a large burden upon their shoulders to be the sole income of a household as more women head to the work place. As of 2010, women comprised 47% of the US labor force and it is projected by 2018, will topple over 51% (United States Department of Labor 2010). Yet, popular media and other outlets perpetuate and attempt to sneak in innuendos to yesterday's past. Movies are a great example of this continued effort to perpetuate a docile female and a hegemonic male figure. While newer films do a better job of presenting equality, "traditional limiting images of gender" are still being produced in the newer films (Towbin et al. 2008:35). Children's movies are in particular to blame because "viewing gendered content can be assumed to affect children's personal gender schemas" (Michael et al. 2012:74).

The US society will never move to fully accept women as equals to their male counterparts if media conglomerates, like Disney Studios, continues to relay messages to the youth that women are not equal. If Cinderella always needs to be rescued by Prince Charming to lead a fulfilling and happy life, what hope can a young girl have of making her own happiness? Hedrick, Brookes, and George (2008) conducted a study that closely looked at how the portrayal of women affects opinions about women on the viewer. Their results found that the role a woman

plays has a significant impact upon how the viewers perceive women. So if children constantly view images and messages that women need rescuing, how can our society rationally expect our general perceptions of women to change progressively?

Literature Review

The Walt Disney Corporation has a monopoly over the media world of children. Between the direct advertising pieces like t-shirts, bedding, lunchboxes, computer software, and costumes for Halloween, Disney owns TV networks (39), radio broadcasting stations (35), publishers (12), as well as the largely sought after amusement parks (Columbian Journalism Review 2013), With this large market, it is hard for children not be exposed to it.

The Kaiser Family Foundation has conducted studies that show that up to 93% of all American children have a DVD player in their home. (Rideout, Hamel, and Kaiser Family Foundation 2006:17). Since most families have a collection of DVDs in the home, it comes as no shock that parents tend to use these movies and shows as a virtual babysitter while they complete chores, or simply relax (2006:14). In the 2003 study, they noted that 46% of all American children (6 years old and younger) watch at least one of these videos a day (Smith et al. 2010:774). With this type of behavior being the norm, it seems safe to venture to say that children watch the same movies and shows repeatedly, thus reinforcing the messages within the films.

Feminist researchers as well as a large array of sociologists, journalists, and anthropologists criticize children's films for the gender stereotypes they portrayed. Michael et al. (2012) conducted research on how equally the sexes were

represented in the top five Hollywood Blockbuster children's films produced from 2006-2008. These movies included *Cars* (2006), *Happy Feet* (2006), *Ratatouille* (2007), *Wall-E* (2008), and *Kung-Fu Panda* (2008). These researchers analyzed ratios of male to female characters in the top six films and concluded pessimistic results. A film was considered "balanced" if it was found to have less than a 1.5 to 1 ratio of either males to females or females to males portrayed in the movie. By using a ratio to determine gender balance among the sexes, (developed by Dr. Stacy from the University of Southern California,) the researchers concluded that none of the six films analyzed were "balanced" films (Michael et al. 2012). Furthermore, these researchers analyzed the aggregate of female and male characters in these five movies. They found that of the 103 characters analyzed, 79 were male and 24 were females. Of the 24 female characters, only 5 played a "major" role in the film. However, none of the major roles held by females were as significant as the major roles played by male characters (Michael et al. 2012). For this study, the "major" roles most likely included having a key role to the film's story progression. For instance, *Ratatouille* (2006) is based on a male chef who lost his confidence cooking. With the help of a male mouse, he is able to produce pristine dishes and move up in the culinary world. At no point is there a female character of any significance in the story line.

Smith, Pieper, Granados, and Choueiti (2010) also found a significant imbalance between female and male characters represented in children's films. Of the total 3,039 characters analyzed in the 90 top-grossing children's films from 1990-2005, 72%, or 2,188 characters were male and 28%, or 851 characters were

female (Smith et al. 2010:780). Furthermore, the study found that women are still seen in their traditional roles much more frequently than men. Despite the increase of women in our armed forces in the past 20 years, there seems a severe lack of films portraying women outside of the typical framework of homemaker. Because children view these films with such frequency and thus internalize the images and behaviors they see, it would be hard to make the case that gender-balanced concepts and ideas are being presented to our youth frequently and consistently. This gender imbalance supports the claim that children's films are sexist and that they consistently support gender stereotypes that insinuate the idea that men are superior and women are inferior. Sociologists have even ventured so far as to say that if the gendered based stereotypes and imbalances are not corrected, it "may encourage developing youth to accept the invisibility of females in media" (Smith et al. 2010:783).

However, new research is showing an upswing to more gender-balanced content. A study conducted by Gillam and Wooden (2008) showed that big time children's movie producers like Disney and Pixar are moving away from the macho man stereotype and creating a "new man." Buzz Lightyear and Woody, from *Toy Story* (1995), both display this macho man stereotype by not only wanting to be Andy's (the little boy who owns them) favorite toy, but also wanting respect and the authority over the other toys in Andy's room. As the movie progresses, the viewer notices changes in Woody. The mere presence of Buzz undermines his authority, and thus, his masculinity. Here the movie producers show us that the "alpha-male position is depicted as fraudulent, precarious, lonely, and devoid of emotional

depth” (Gilliam and Wooden 2008:4). As the story concludes, Buzz and Woody both come face to face with their own worst fear: admitting defeat which would mean admitting not being very masculine. Both toys ask for help from the others and realize that by competing for the alpha-male dominant position they were alone. However, by working together they could survive the evil clutches of Sid, the next-door neighbor.

While older male characters in children’s movies were seen as tough soldiers or fearless and brave settlers (John Smith from *Pocahontas*), Gilliam and Wooden (2008) analyze films like *Toy Story*, *The Incredibles* (2004), and *Cars* (2006) that depicted how men can express emotions, be seen as vulnerable, and even disclose emotional dependence to other characters. This study looks at how these newer films challenge the traditional masculine man role and attempt to redefine what being a man means. Unlike the older movies, the “new man” is defined as expressing emotions, admitting defeat and failure or “hitting rock bottom,” and depending upon other characters for help. These newer films were also noted as showing female characters supporting the family or group when the lead male character failed to such as Mrs. Incredible’s heroic act of rescuing her husband during his capture, while watching her three children (Gilliam and Wooden 2008:5). This study suggests a shift in viewpoint, a push towards new definitions for gender roles and breaking the molds of traditions. This comes as reaffirming news as many researchers including Smith, Pieper, Granados, and Choueiti (2010) as well as Michael et al. (2012) assert that consistent viewing of these stereotypes will only further perpetuate the inequalities we, as a society, struggle with today.

However, while the stereotype of a man and what being a man means is openly challenged in these Disney films, are there any areas where these films perpetuate a docile and less important female such as 'Little Bo-Peep' from *Toy Story* or perhaps attempt to openly challenge the traditional female role? Smith, Pieper, Granados, and Choueiti (2010) revealed that while men's roles were being challenged, changed, and admired, women were still being portrayed in stereotypical housewife/caretaker roles (783). Smith, Pieper, Granados, and Choueiti (2010) found that the evolution of gender roles seemed to only apply for the male characters. This study concluded that women were almost twice as likely as men to be a parent or in a romantic relationship with another character within the movie (783). Because of the internalization affect found in Hedrick, Brookes, and George's (2008) study of gender stereotypes, attitudes and beliefs, it should be a real concern to the general audience that the roles of women in Disney films are not progressing parallel to their real life models. With women expecting to make up over half the labor force by 2018, shouldn't the films and images shown to our youth resemble this progress?

England, Descartes, and Collier-Meek (2011) as well as Smith et al. (2010) attempt to define characters' actions as either feminine or masculine by examining each individual action displayed. England, Descartes and Collier-Meek created a guideline of traditionally feminine and masculine behaviors. The masculine behavioral attributes included: brave, independent, a leader, unemotional, and strength. The feminine characteristics included: emotional, submissive, weak, and sensitive (England, Descartes, and Collier-Meek 2011:561). After counting and

recording the number of times the female and male characters displayed these behaviors, these researchers conducted independent samples t-tests to determine if the differences were significant. They were found to be very significant (England, Descartes, and Collier-Meek 2011:560).

The five most common characteristics of the male characters included: shows emotion, affectionate, physically strong, assertive, and athletic. While the first are considered traditionally feminine, the three least common traits among the men were all traditionally feminine: tending to physical appearance, being ashamed, and collapsing to cry (England, Descartes, and Collier-Meek 2011:560). The five most common among the female characters included: affectionate, assertive, fearful, troublesome, and athletic. While two of these are considered traditionally masculine, the researchers noted that the majority of the princesses' assertiveness was towards animals, not people (England, Descartes, and Collier-Meek 2011:560). "This suggests a fairly submissive and limited way of being assertive, as if they could not assert themselves with other adults, but only when they were mothering, or with those who had less power" (England, Descartes, and Collier-Meek 2011:562-3). Finally, the four least common among the female characters included: unemotional, being a leader, inspiring fear, and rescuing someone or something (England, Descartes, and Collier-Meek 2011:560).

England, Descartes, and Collier-Meek (2011) found that the female characters were also more likely than male characters to be portrayed as traditionally docile, soft-spoken, and submissive. "The princesses used domestic work variously as an expression of servitude and a way to gain love" (England,

Descartes, and Collier-Meek 2011:563). While both roles have begun to evolve over time, the female role seems to be consistently rewarded for more stereotypical behavior and gains acceptance through it. A study by Towbin, Haddock, Zimmerman, Lund, and Tunni produced findings of 5 characteristics to being a man and 4 characteristics of being a woman according to 26 Disney films (2008:28-29). The five traits to being a man includes: men use physical means to express themselves, men are not in control of their sexuality, men are naturally strong and heroic, men have non-domestic jobs, and overweight men are seen as wicked or cruel. The top 4 females traits included: a woman's appearance is valued more than her intellect, women need protection/incapable of protecting themselves, women are more likely to be married or become married, and overweight women are "ugly, unpleasant, and unmarried" (Towbin et al. 2008:30). This research further argues the underlying messages within Disney films that need further attention before our children are bombarded with their messages.

Method

A random sample of 10 Disney children's films was selected for this content analysis from the Disney Movies Guide online (2014). They have ranked the top 50 animated Disney movies of all time. The ranking was compiled from multiple sources and compressed into a score of 0-100 (100 being a "Classic Disney" film) of the most beloved, watched, and enjoyed animated movies. This list included the earliest film *Snow White* (1937) all the way up to some of the most recent including *Princess and the Frog* (2009), *Brave* (2012), and *Wreck-It Ralph* (2012). I chose this type of sampling frame opposed to a top-grossing films list due to inflation variables

that would need to be calculated and considered. Also, most popular films are more likely to be owned by families on VHS or DVD and will be viewed at least once by children during youth.

Sample Selection

In order to retrieve my sample from this sampling frame, I laid out a rough timetable to figure out how many movies I could realistically watch and analyze. I decided on 10 movies out of the 50 within my population. That would give me 1/5th or 20% of the movies, and a fairly large sample size relative to the population. I arranged all of the data provided by the Disney Movies Guide website in an Excel spreadsheet. This included title, the ranking given to the movies as of June 26, 2013, their score out of 100, year produced, and running time. Once the data was entered I decided to use systematic sampling with a random start. Recognizing that year produced and popularity were going to be salient variables in my research, I stratified my sample by year to ensure that I would have movies in my sample from all eras that Disney has been producing movies. If a year had more than one movie produced in it, I ordered them by the most popular first to least. This ensured that my sample would be representative of the population. I then used a random numbers table to find my random start ($n=5$). From there I selected my 10 movies that would create my sample. The sample includes movies from 1942-2012 and popularity scores from 89.72-82.72 (#2-#49).

Measures

For this project I chose non-subjective variables like the running time, age of film, and number of characters. However, after further work on this project, these variables were not digging deep enough into the heart of the material. I created a final concept that I thought would incorporate all the others, as well as allow me to analyze the actual content of the film, gender representational equality. Chart 1 illustrates and defines each concept and operationalizes it. Chart 2 further explains the final concept by providing the nominal definition of each letter grade.

Chart 1:

Concepts	Variables
Running Time	Viewing minutes long <i>From Disney Movie guide</i>
Overall Movie Rating	A numeric score of 0-100 <i>A rating given to a film based on its content for closeness to a "Disney Classic." 100 being a classic Disney Film, 0 being an "awful" children's film. Compiled by user ratings on Disney's website as well as other sources.</i>
Age of Film	Year film was released to mass audience <i>From Disney Movie Guide</i>
Central Male Character(s)	"Main" or critical male character(s) to the films plot. <i>Determined by amount of times appearing on screen, central importance to the plot of movie, importance recognized by other characters, and attention received from the camera and characters in the film.</i>
Central Female Character(s)	"Main" or critical female character(s) to the films plot. <i>Determined by amount of times appearing on screen, central importance to the plot of movie, importance recognized by other characters, and attention received from the camera and characters in the film.</i>
Total Male Characters	Total number of male characters that play a role in the movie that supports the lead characters and plot. <i>Male characters will be determined by: the use of masculine pronouns associated with the character by other characters, self-identification as a "man," "boy," "guy," or other masculine slang term referring to male, as well as the presence of large muscles, facial hair, and/or deep voice, and the absence of breasts, makeup, and a hourglass figure.</i>

Total Female Characters	<p>Total number of female characters that play a role in the movie that supports the lead characters and plot.</p> <p><i>Female characters will be determined by: the use of feminine pronouns associated with the character by other characters, self-identification as a "woman," "lady," "girl," "dame," or other feminine slang term referring to female, as well as the absence of large muscles, facial hair, and a deep voice, in addition to the presence of breasts, makeup, and/or hourglass figure.</i></p>
Gender Balance	<p>Female to male ratio of characters</p> <p><i>Using Dr. Stacy's scale (Michael et al. 2012), gender balance will be determined by dividing the total number of female and male characters.</i></p> <p><i>1 - 1.49 will be <u>considered balanced</u></i></p> <p><i>1.5 - 2.99 will be <u>considered imbalanced</u></i></p> <p><i>3.0 - 4.49 will be considered <u>significantly imbalanced</u></i></p> <p><i>4.5 - 6.99 will be considered <u>substantially imbalanced</u></i></p> <p><i>7x or more of one gender than the other will be considered <u>grossly imbalanced</u></i></p> <p><i>(This applies to if one gender dominates the other, it does not have to be specifically male over female representation.</i></p>
Gender Representational Equality	<p>Letter grade assigned to movie</p> <p><i>This will include the consideration of the Gender Balance concept measurement, verbal content of the film, physical representation of characters, and the equal distribution of critical roles to both genders.</i></p> <p><i>(See Grade Rubric)</i></p>

Chart 2:

Letter Grade	Nominal Definition
A	Both males and females were shown in lead roles. Both genders were represented with weak points, sensitive spots, anger, aggression, and happiness equally. Neither plays a more key role than the other. Both display anti-stereotypical behavior.
B	Moments of equality; however, one gender had more moments of “typical gender behavior” than the other.
C	Predominately one gendered lead roles in films. One gender stuck within gender stereotype and never strayed. The other maintained various roles and displayed various emotions. Yet, both genders displayed stereotypical behavior for their respective genders.
D	Considerable domination of one gender over the other in lead roles. The less dominant gender played supporting roles for males. Both genders adhered to stereotypes rather strictly. Handful of moments of nonconformity to gender stereotypical behavior, but inconsistent and unreliable.
F	Grossly unequal representation. One gender played as “props” for the other gender lead role characters. One gender is exploited along gender specific stereotypes.

Analysis

After establishing my initial variables, I began watching films to fully wrap my head around how to appropriately measure these movies. After devising the grade rubric, and further defining my terms and definitions, I reviewed the 10

children's films for a final evaluation. Below contains my quantitative and qualitative results.

Quantitative Analysis

Was there a representational equality in the films with respect to gender?

When looking at chart 3, in Appendix A, we see that there is a tendency to downplay a female's role in movies, with 73% of all of the film's characters being male, and only 27% being female. When we consider the strict numerical ratio of female to male characters, there are very few films that are considered balanced. The ratio calculated for females to males represents a fraction. The lower the fraction, the fewer the females per males in the cast of the film. Appendix A, graph 9 gives the number of characters for each film.

With respect to equal representation, there was a statistically significant portion of films that portrayed women in non-human roles as more gender balanced. In other words, films that portrayed female characters in animal, toy, video character, or other type roles that were not human, the films were overall more balanced (see graph 8). This leads to the conclusion that when females are given a human role in a film, they more closely stick to gender stereotypes of an exaggerated feminine role. This reinforces the idea to the viewers that female humans are not as equal to their male human counterparts. When children have a role model they can compare themselves to, they are more likely to imitate the behavior. So if young girls watch films like *Beauty and the Beast* (1991) where the female human character is fearful, docile, obedient, and in need of a male to rescue

her, we thus perpetuate a society that undervalues women as contributing members of society.

Is there more representational equality of the genders over time?

After conducting several correlations, there is no statically significant difference found when comparing the ratio of female to male characters and the age of the film. While this is a small, random sample of 10 films, it is 20% of the total possible population. Therefore, it can be stated with some authority that Disney films on the whole are not becoming more representationally equal with respect to the total number of characters in the films. However, it is important that the gender balance concept does not become pigeon holed into a strict sense of ratio of characters. Gender balance encompasses a larger definition than the number of characters on screen (such as their actions, their words, their appearance and other factors that can only be considered with latent coding). Thus the gender representational equality must be measured by using a variable that is able to include the array of factors that must be considered when deciding if a film is gender balanced.

Overall, are Disney films becoming more gendered balanced and thus representationally equal?

When taking into account the gender balanced nature of films, it is important to not only consider the manifest content such as the number of female to male characters, but also including the centrality of those characters to the plot and their latent messages through body language, appearance, and actions. Upon collecting this underlying data, and analyzing it, it is clear to see that there is a general trend of

the movies getting more and more gender balanced. As shown in Appendix A, chart 2, the linear relationship in the scatterplot is a trend towards more balanced films with one outlier (*Basil, The Great Mouse Detective* (1986)). Looking at graph 4, we see that the earlier films fall between a F-C rating for gender balance. The later films, or more recent films, fall between a C-A rating. This further shows that Disney films are moving towards a more gender balanced message for the youth. However, with one of the latest films, like *Up* (2009) receiving a C on the gender balance scale, there is still work left to be done before we can consider recent films gender balanced and representationally equal.

Qualitative Analysis

Were there any shocking underlying messages?

In the random sample, countless scenes were found emphasizing the gender stereotypical roles for both men and women. For example, *Beauty and the Beast* (1991) is admired because it displays a young woman who loves to read. But if you look beyond the 5 lines of the entire film where this favored pastime is mentioned, she never touches a book again. Instead she becomes obsessed with winning over the Beast's heart and teaching him to become a more caring human. Not only does she seem to lose her love for reading for a male, the depiction of the women in the film becomes drastically apparent. We see that the town's women are displayed in one of two ways: with children, round in body shape, and entirely covered, or a hour glass shaped, open shouldered dress with their bosoms pouring from the top, adorned with large eyes and bright lips. This film is admired for its desire to

encourage young girls to read, also sends another message about the physical appearance of women can only be in two ways, with a child and unavailable, or sexually appealing and obtainable. (See Appendix B for further analysis.)

Countless acts of over-emphasizing this female role of docile sex-object was even displayed when the female lead was non-human. In *Lady and the Tramp* (1955), Lady is displayed with large eyelashes when she is full-grown and is expected to maintain a certain reputation. When her pals find out she spent the night in the pound, they offer to marry her off quickly so no one will know her dark secret. While Lady is ashamed of this type of incident, Tramp and other males use it as a badge of honor and their overall toughness. Thus, this type of depiction even further stimulates the idea that male and female expectations are entirely different. If a female's moral reputation is compromised she should be ashamed and should remove herself from certain social circles.

Was there a progression towards more gender balanced messages in the films?

When analyzing from a qualitative perspective, we begin to see a shift with more recent films like *The Incredibles* (2004) and *Wreck-It Ralph* (2012) towards a more balanced film with respect to gender. In these films, women are seen as strong, and can maintain multiple roles like house-wife/superhero or girly girl/street racer. These films allow for different outlets for female children to view themselves in other than a princess of damsel in need of rescuing role. These films allow for a weaker man to play "second fiddle" to their lead female counterpart. The more equal representation of these roles led these films to receive higher grades on the gender balance scale.

Was there a film that was considered gender balanced?

Among the sample of 10 Disney films, I found that only one film, *Wreck-It Ralph* (2012), was able to receive an “A” for its equal representation of characters and genders. This film moved away from the cookie cutter stereotypes of a hegemonic male and exaggerated female role. In this film, there was a ratio of 5:9 characters thus, considered imbalanced through the gender ratio measure.

When looking further into the film, beyond the raw numbers of characters, we see that both females and males take on a central role to the film. Both genders display typical gender stereotypes. Ralph is seen as a large man that is strong and powerful with a short temper. He seems self-centered at the beginning of the film, only worried about the personal competition between himself and Felix for the respect of the other characters in their video game. Calhoun is shown with an exaggerated hourglass body structure with large eyes. We see her more feminine side when Felix pushes on her emotions of a sensitive subject about her ex-fiancé. Yet, while these characters echo the typical roles of the two genders, they easily step out of them and adapt to the different situations accordingly. Ralph becomes overwhelmed by his own desire for success and realizes that he has hurt too many people by trying to become a hero. He breaks down and then decides to channel his energy to help Vanellope win the race in Candy Rush. Ralph builds Vanellope a practice track and helps her prepare to win the race by cheering her on and supporting her from the sideline. Calhoun is the commander-in-chief of the troops in the War Hero game and fights off alien cybugs every day. She is covered head to toe

in armor and runs with a gun protecting men and women alike. When Felix tries to help save her, she pushes him aside and shoots the mutant bugs herself. These dynamic characters offer an array of messages to the viewers. Men and women can be strong and vulnerable but that does not make them weak or less valuable as a person.

Summary and Implications

It may seem like an easy fix: create equal character roles, give the lead to the female, and there you go. However, the complexity of this issue is much deeper. Not only are women grossly underrepresented in these films, they must take a back seat to the men who are able to redefine themselves throughout the movies. It has been almost 80 years since the *Snow White* (1937) movie hit the big screen depicting an exaggerated feminine character as docile, weak, oblivious, loving, and awaiting Prince Charming to rescue her with a kiss. It is now 2014 and we are still seeing these stereotypes played out in movies like *Tangled* (2010) where a princess waits in a tower to be rescued by the male hero to see the world beyond her bedroom window. With women bidding for the ticket to run for President of the United States, why are we still showing our children media where women are seen as weak and needing a male hero to rescue them?

Today's researchers need to take a critical look at the children's films being produced. Not only should we be analyzing the continuation of traditional gender roles, but also explaining to readers, consumers, and anyone who will listen that these movies reiterate, oblige, and endorse the current gender hierarchy within American culture. If these films are not openly addressed for their lack of

commitment to present children with socially accurate films, we, as a society, could be perpetuating a society of male dominance and female submissiveness. These are serious issues worth addressing in future research.

Further Education

This issue is not only plaguing the movie industry, it is also heading to the toy aisle. It is next to impossible to walk down a Wal-Mart toy aisle without seeing a female toy adorned with pink flowers, and other bright colors, while boys toys are covered with camouflage prints, and dark cool colors like gray and blue. But beyond the obvious color coordinating of toys and segregating boys and girls at a young age, girls are repeatedly shown images during youth through adulthood what the “ideal” is whether it is done subtly, or directly. However, there are some individuals that will no longer stand for such injustice.

Nickolay Lamm, has developed the “average Barbie” (Vigiano, 2014). Appalled by the proportions of an unrealistic toy figure for girls, Lamm has created the average Barbie to depict what normal body sizes look like for young girls. “Average is beautiful” states Lamm in an interview (Vigiano, 2014). With motivated individuals like Lamm, and future research and grading scales like the gender balance scale I have created, the image we project to our youth can be a more balanced and healthy one that produces more confident young men and women. The implications of such continued inequality are far more that we should be willing to sacrifice.

Appendix A

Chart 1

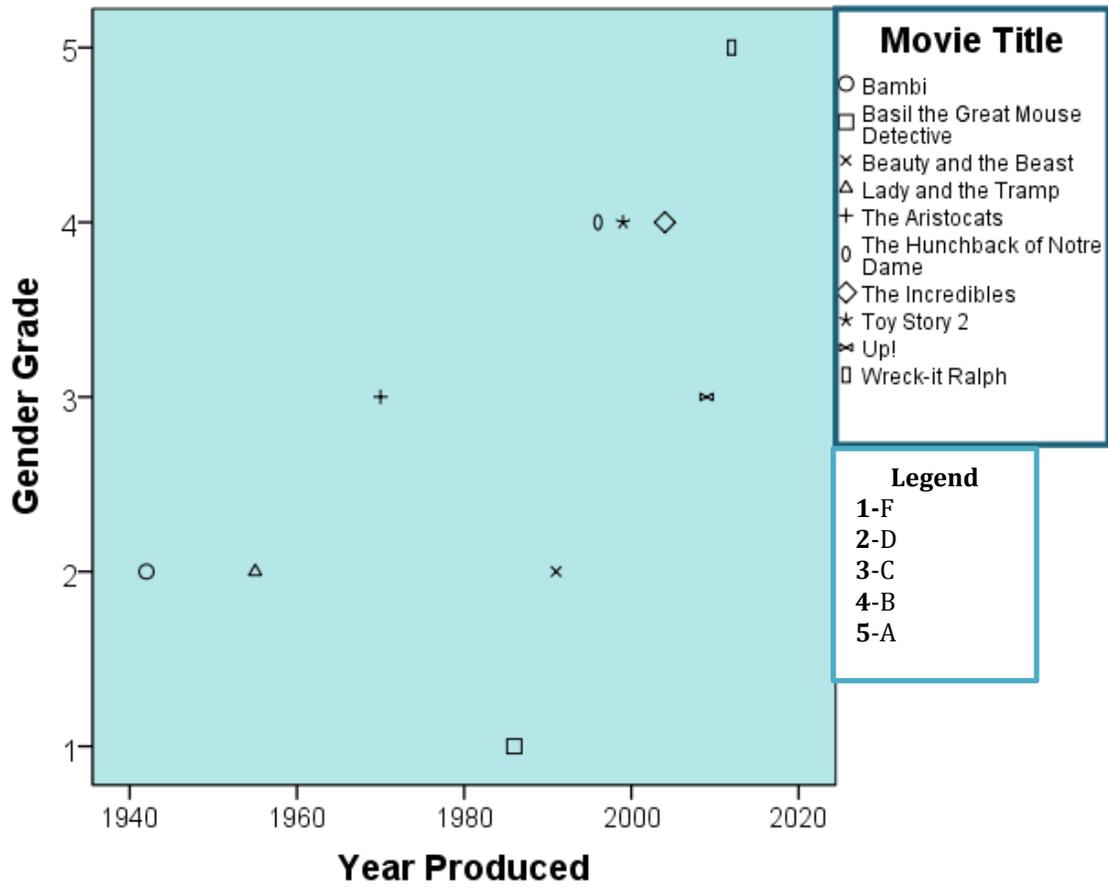


Chart 2

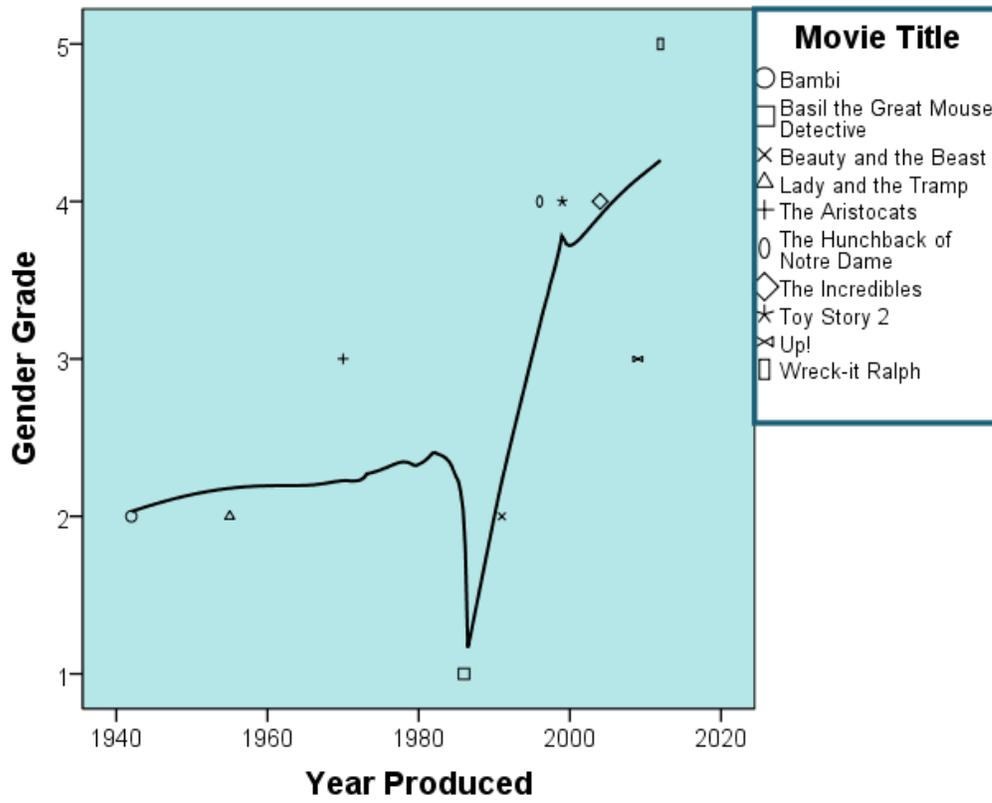


Chart 3

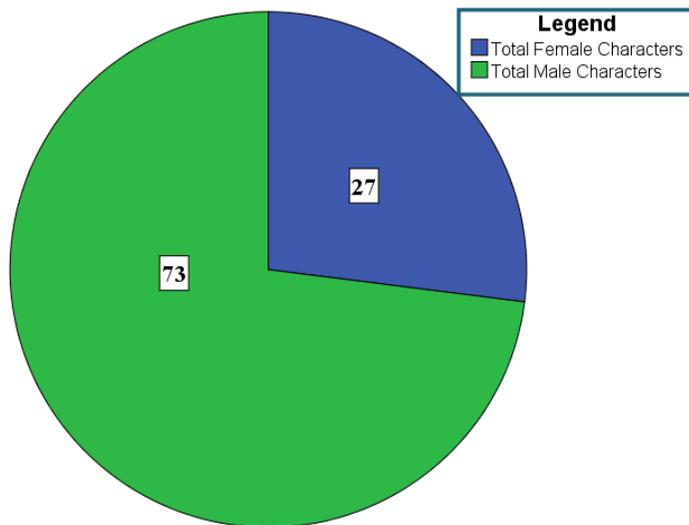


Chart 4

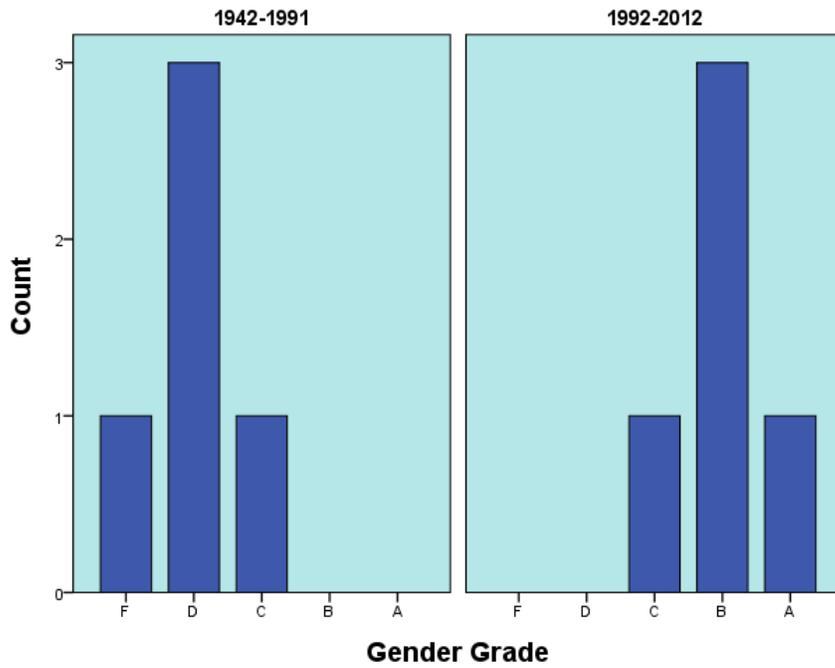


Chart 5

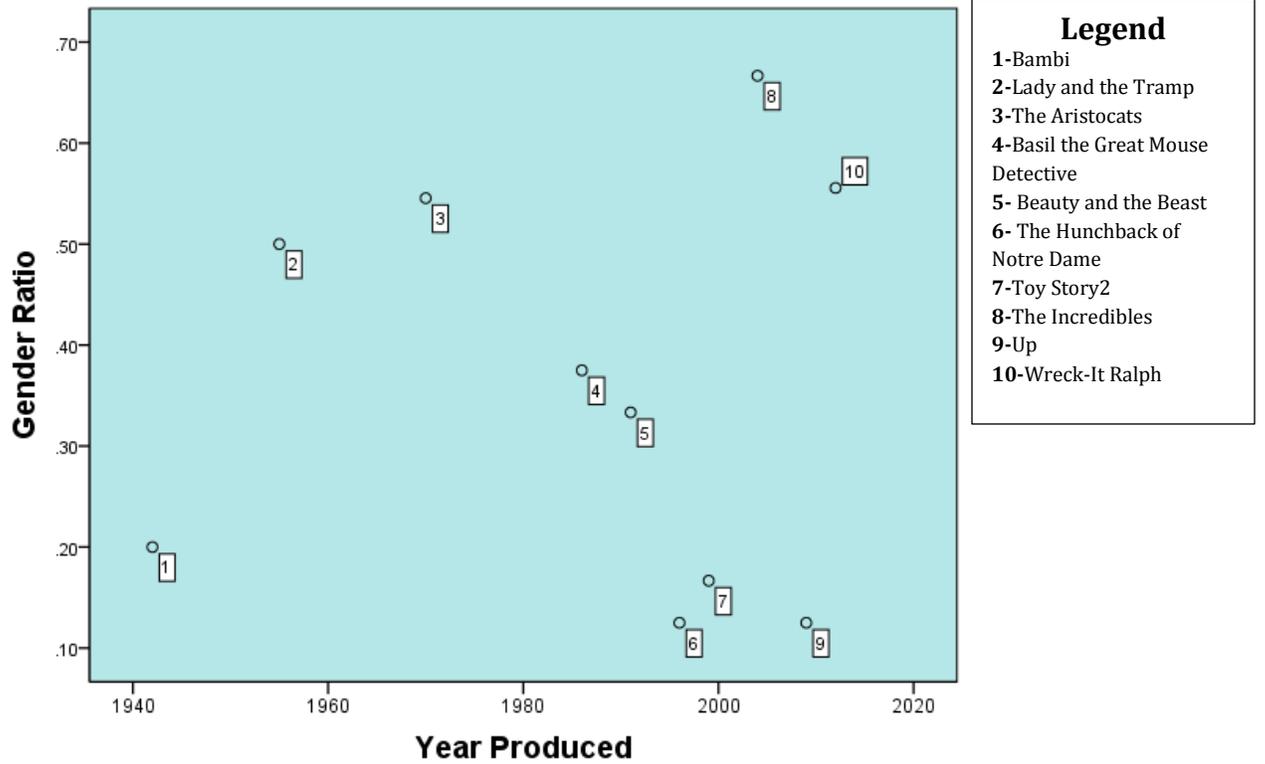


Chart 6**Report**

Female Central Character Type1	Mean	N	Std. Deviation
"N/A"	.2000	1	.
human	.3125	4	.25572
animal	.4735	3	.08827
toy or video character	.3611	2	.27499
Total	.3593	10	.20018

Chart 7**Report**

genratio

Male Central Character1 Type	Mean	N	Std. Deviation
human	.3056	3	.31273
animal	.3908	5	.13766
toy or video character	.3611	2	.27499
Total	.3593	10	.20018

Chart 8

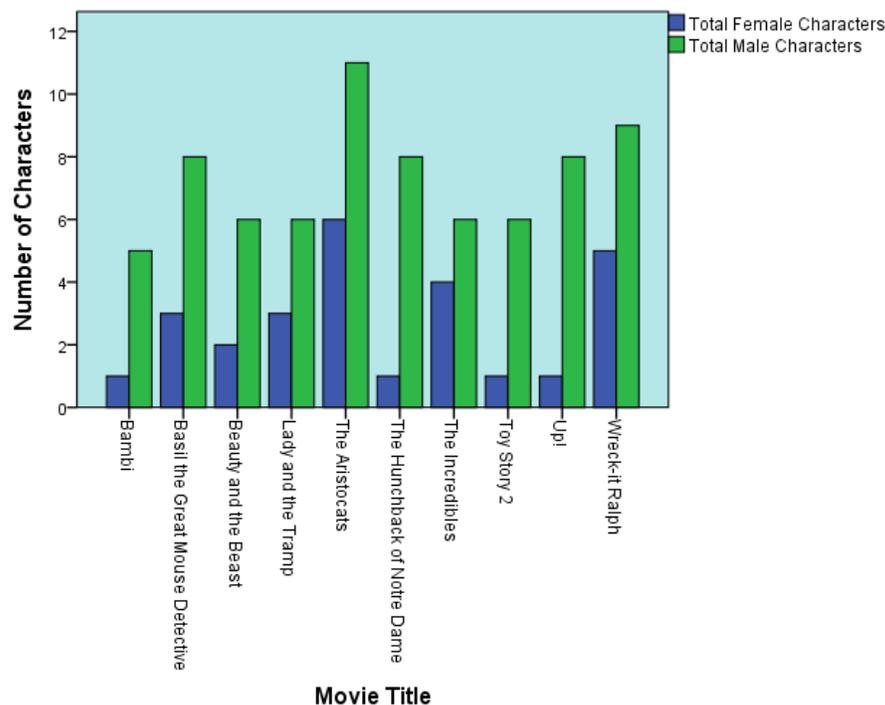
Correlations

		Running Time in Minutes	Gender Grade	genratio	AgeofFilm
Running Time in Minutes	Pearson Correlation	1	.665*	.286	-.810**
	Sig. (2-tailed)		.036	.424	.004
	N	10	10	10	10
Gender Grade	Pearson Correlation	.665*	1	.127	-.618
	Sig. (2-tailed)	.036		.726	.057
	N	10	10	10	10
genratio	Pearson Correlation	.286	.127	1	.001
	Sig. (2-tailed)	.424	.726		.997
	N	10	10	10	10
AgeofFilm	Pearson Correlation	-.810**	-.618	.001	1
	Sig. (2-tailed)	.004	.057	.997	
	N	10	10	10	10

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Chart 9



Appendix B

Bambi (1942)

The oldest of the Disney movies analyzed, *Bambi* (1942) begins with the scene of Bambi's mom giving birth to him. The forest creatures greet Bambi as the "New Prince." When Bambi stumbles, adjusting to his new legs, all of the creatures seem concerned that the New Prince is hurt, but his mother reassures those nearby that he is fine.

Bambi meets Thumper who consistently gets in trouble with his mother for saying inappropriate things. She reminds him of what his father has said earlier off screen, and he apologizes. After the two explore the fields, they meet Flower, a skunk who seems feminine and flattered Bambi named him Flower. Later, a large thunderstorm rolls in and all of the animals seek shelter. The mothers protect their young ones from the rain, but Bambi seems intrigued by it. Up to this point, the male father figures have been absent from screen and only briefly mentioned when the children failed to listen thus reinforcing the male characters as "enforcers."

Bambi's mother later warns Bambi about the dangers in the meadow and scopes it out before the two frolic out in the open. Bambi meets Feline, a female deer, which he seems very shy around. The two run along and play together when their adventure is interrupted by the herd of male bucks running through the meadow led by the "Great Prince." The Great Prince saves Bambi and his mom from the men shooting in the forest. Bambi's first impression of a male adult role model is one that is strong, courageous, and a protector.

Winter sets in, and Bambi begins to complain about the scarcity of food. His mother reassures and comforts him that it will not last. Her soft voice seems to comfort Bambi. When the first spring grass breaks through, Bambi happily enjoys it only to be interrupted by his mother yelling at him to run straight home. He returns, but his mother does not. He runs out frantically looking for her when the Great Prince arrives. He explains she is gone, and takes Bambi with him.

When spring finally emerges, Bambi, Thumper and Flower all get together and joke around. The wise owl tells them about the dangerous "twitter pated" illness that comes with spring. The three vow not to fall for the tricks of females and set out on a walk. A female rabbit begins singing to Thumper and fluffs her ears while batting her long eyelashes. He falls off the trail leaving Flower and Bambi to continue onwards. Next a female skunk lures Flower into the flower patch by singing and batting her eyes. Bambi sees Feline and attempts to avoid the same issues his friends faced but is soon under her charm. Another buck quickly challenges this and he ends up fighting him to the death for Feline's attention. In this section of the film, all of the females have subdued the males in one way or another by using hyper feminine qualities like high-pitched singing voices, voluptuous beauty, and enchanting glances to capture the male's attention.

A wildfire takes over the forest and the Great Prince has to encourage Bambi to keep moving after he was shot trying to save Feline. The two emerge from the smoke as heroes and Feline rushes to Bambi's side to comfort him. Later, Feline has two fawns and Bambi emerges as the new prince of the forest.

While this beloved children's classic is filled with a heroic tale of Bambi overcoming a tragic death, and almost dying himself, it is still ridden with underlying messages. All of the male characters were seduced by their female counterparts. All of the females, which were animals, wore vibrant eye shadow and had long curly eyelashes. They resembled human flirtatious ways of attracting their mates, and all of the females took a back seat role while their male counterparts explored new adventures in the forest. The males were portrayed as adventurous, slightly disobedient, courageous, and a source of safety for the female companions. For these reasons, this movie earned a "D".

Basil The Great Mouse Detective (1986)

This movie begins with a young girl, Olivia, who is with her father in a toyshop. Fidget, a bat, kidnaps Mr. Flavasham. Olivia runs after looking for him, but becomes lost and scared. Doc finds her near a "taxi" stop and asks to find out what is wrong. The two go to Basil's for help.

Basil is consumed with his own experiments and problems that he seems that he cannot be bothered by their troubles. "Surely your mother knows where he is." When Olivia responds that her mother is dead, he seems sad, but doesn't offer help until Olivia describes a bat with a peg leg. Basil becomes fixated on this detail realizing it his arch nemesis Ratigan who stole the girl's father. Basil is reminiscent of a young bachelor. His house is set up for his own comfort and convenience, not for entertaining friends and family. Adorned with a science lab in his living room, the viewer seems to think of Basil as a rich, single man.

Ratigan threatens Mr. Flavasham when he tries to fight his kidnapper with the death of Olivia if he doesn't comply. Ratigan explains to his drunken mice friends about his evil plan to capture the queen and take over the city. When one mouse incorrectly calls him a rat, Ratigan becomes enraged, and picks him up and feeds him to his oversized cat.

Basil and Doc decide to leave to find Mr. Flavasham and become annoyed that Olivia wants to come along to find her father. Basil attempts to explain to Olivia that it is too dangerous for her to come along, she insists anyways. They find Toby, the next-door hound, and ride him to find Mr. Flavasham. While they are looking around a large human toy store, Olivia is kidnapped, and Basil almost dies trying to save her. Up to this point Basil has been irritable and almost un-relatable. However, when he notices Dawson is very upset about Olivia's kidnapping he shows more compassion by trying to comfort him. Here is the first moment that Basil steps away from this hyper masculine framework.

The two track down Fidget near the docks and end up in a bar. While they are waiting to make their next move, they have a beer, and try to fit in. The only woman present is a large, busty mouse with bright colored make-up who shows very little manners as she serves the men at the bar. The next act comes on stage, and all of the drunken mice start whooping for her. She starts with an innocent skit of singing and walking across the stage. The music gets really quiet, and then picks up-tempo and she begins stripping with only bare minimum lingerie and exposed cleavage. The men get rowdier and both Basil and Dawson seem not to be able to avert their eyes.

This scene is full of classic of gender stereotypes. The men seem only to be interested in one thing, a sexualized woman. Even as mice, the emphasis on sex is heightened.

Basil and Dawson find Ratigan, and rescue Olivia only to be put in a large mouse trap with seemingly no hope of escape as Ratigan leaves to go kill the queen. Basil seems to have lost all hope, when Dawson convinces him that they cannot give up now! Basil frees all three of them, and they manage to get to the city to save the queen from being eaten by Ratigan's cat. However, Ratigan manages to snatch Olivia again. The battle against Ratigan ends up in the large iconic clock of London where they have a battle to the death, first over Olivia, then simply between the arch enemies of Ratigan and Basil. Basil emerges victorious and the group of Dawson, Basil, Olivia, and Mr. Flavasham head home. Dawson ends up helping Basil in future cases.

With very little female participation, this film did not receive high marks towards gender balance. Of the few female parts that were present, most were blatantly docile and took a back seat role to the male heroes and villains. The blatant disregard to thoughts and opinions of the women in the film earned this film a "F" on the gender representational equality scale.

Beauty and the Beast (1991)

This movie begins with a young woman, Belle, who is ridiculed in the town square because she enjoys reading. When the viewer looks beyond the lyrics and bright faces of the background characters, we see the women in town are displayed in one of two ways: with children, a large round shape, and very little exposed skin, or without children, hourglass body, large eyes and lips, with their cleavage visible. One of the main male characters, Gaston, is highly sought out by all of the females in town because of his good looks and impressive physique. However, with continuous comments like "I'm going to marry her. She's the prettiest in town. That makes her the best...Here in town she's the one that's as beautiful as me." Gaston's character is quickly transformed into a misogynistic male figure consumed by his own vanity.

The movie progresses and Belle finds herself in the clutches of the Beast who has become an angry creature due to his curse. She shows signs of timid behavior and fear, all things that were not apparent in her character earlier in the movie. She begins to show him kindness and they become friends. As her feelings for the Beast grow, the clothes Belle wears become more revealing, and her hair is done up in an elaborate up-do as opposed to the sloppy pony tail she had been wearing.

When the beast is finally transformed back into a human, in the final scenes, we see him as a strong, good looking young man with large muscles and a large square jaw, comparable to Belle's beauty. The two fall in love and end the movie in smiles and affectionate kisses.

While this movie is credited for having a female character who loves reading, there is no mention of this hobby other than the first few minutes of the opening scene and one three-minute scene where Beast shows her his library. At no other time during the 84-minute movie is Belle seen even holding a book. The women are distinctly portrayed in one of two ways: sexy/lustful or motherly with a large round

figure. The men are shown as strong strapping fighters, prepared to do anything for their female counterparts. Belle transforms from an exciting lead female character, to a more docile, timid supporting character as the film progresses. The consistent viewing of women in a very strict format along with the portrayals of Beast and Gaston as macho men willing to fight to the death for the love of Belle calls into question the equality of the two sexes. For these reasons in conjunction with Gaston's repeated sexist comments, *Beauty and the Beast* (1991) earned a "D".

Lady and the Tramp (1955)

This film begins with a young family getting a female puppy that they name "Lady." Darling (the wife) and Jim Dear (husband) describe Lady as beautiful and perfect. Darling tries to comfort Lady at night, when she begins crying, by allowing her on the bed. But Jim Dear insists that she needs to understand who is boss and repeatedly tells Lady to be quiet. Here we see how the female role is leaning towards a more nurturing role while Jim Dear, our male, is utilizing more physical techniques like barricading the kitchen door and yelling at Lady, so as to avoid any nurturance or compassion to a puppy.

Once Lady becomes old enough, she is given a collar that she runs to show off to her friends Jack and Trustee. The two old timers remark on how expensive it is and acknowledge her maturity into a "woman." The viewers are able to witness a change in Jack and Trustee by finally viewing Lady as a lady who has reached the maturity of a young adult. They remark about how pretty the collar is and how it enhances her beauty.

Later we see Tramp scavenging for food and running with a tougher crowd who finds themselves in and out of the pound on multiple occasions. He is shown as unkempt, rough around the edges, and admired by his peers for his cunning ability to evade detection from the dogcatcher. Lady is forced outside when Darling and Jim Dear have a baby shower for their expected newborn. The women are congratulating Darling on her radiance and pregnancy in one room, while the men joke with Jim Dear that his life is over while smoking cigars in another.

Later, Lady is rescued by Tramp from a pack of angry dogs. He attempts to show her the world he lives in is not so bad. He struggles to convince her to stay and live with him. She refuses, despite a romantic dinner by candlelight and soft music at Tony's. When Lady is on her way home, she is captured and taken to the pound where she meets other females. These female dogs are shown to be from a different social class than Lady. They are wearing thick eye shadow and have raspy voices as they talk about their rendezvous with the Tramp. This enrages Lady to know that Tramp has not been very selective with his "friends." Lady seems upset with her choice to enjoy Tramp's company because it has somehow diminished her reputation. This obsession over reputation and outward appearance to others is typical of an exaggerated feminine role. Women rely on their reputation and looks to find mates, and when that is compromised, the search becomes much more difficult.

When she arrives home, her friends try to console her despite the fact her reputation is ruined. They offer to let her move in with them when Tramp arrives. He explains that her experience wasn't so bad and tries to comfort her by saying

“Now, now, who could ever harm a trick like you?” She shoos him away only to need his help later to save the baby’s family. The two end up together with puppies living with Darling and Jim Dear.

While mainly about dogs, this movie does a phenomenal job depicting the stereotypical female/male role within society. A woman with lower standards and from lower socio-economic classes wear dark and odd color makeup, like the dogs in the pound. Women from the upper echelons of society are ashamed to associate with those in lower classes or have been in jail. However, when in distress, she relies on this wild man that may have always been her fantasy to save the day. This depiction of homeless males moving up from lower, rougher neighborhoods, to a family life with puppies shows how malleable a male’s status is in a society. Yet, a woman’s status seems to be solely based on her reputation to maintain a certain image and do what is expected of her. This behavior and message reinforces the ideas that women are unable to make a better life for themselves without a male present. For these reasons, this movie received a “D” for overall gender representational equality.

Aristocats (1970)

The movie begins with the mother cat, Duchess, prepping her kittens Toulouse, Marie, and Berlioz for playing and practicing the arts. When the butler, Edgar hears that the cats will be inheriting Madame’s fortune, he gets angry and plots to get rid of the cats. He dumps them off near a farm far away from the city’s center.

Duchess awakens and is frightened but tries to keep her kittens calm. When she sees Tom O’Malley, she tries flirting with him, by sashaying out into the open and brushing her fur out and batting her long eyelashes. When she asks for help he responds “Helping beautiful dames....damsels is my specialty.” However, O’Malley seems put off by her kittens who all take an immediate liking to him. He gets the family a ride on a milk truck that should take them to town, but Marie falls off and he runs to save her. They are all spotted and kicked out of the truck. While not even a part of the family, O’Malley preforms father-like duties by helping the family get home and saving Marie. Duchess seems helpless to get home on her own so O’Malley offers his expertise.

The group begins walking towards town along a set of train tracks. A real train comes and Duchess jumps to protect her kittens while O’Malley jumps to protect Duchess. Marie slips off the edge and falls into the river below. O’Malley jumps in after her. Two geese, Abigail and Amelia, lead the group back to Paris. O’Malley makes one stop to introduce Duchess to Scatcat and his gang of street cats. The kittens enjoy the lively jazz music and Duchess plays the harp and sings in heavenly tones. Duchess walks out on to the roof with O’Malley where he asks her to stay and she says that she must return to Madame. While the two have only known each other for less than 24 hours, there seems to be a passionate connection and the two wish to stay with one another, but Duchess, like Lady from *Lady and the Tramp* is not cut out for living on the streets and must return home.

When the family returns, Edgar panics and puts the family of cats inside a box to ship away. Rumpford, the friendly mouse, goes to find Scatcat before he is eaten. He stutters out that O'Malley and Duchess are in trouble. The entire group goes to rescue them. Once freed from the box, O'Malley attacks Edgar and is able to put him in the trunk and locks it. O'Malley is adopted by Madame and lives with Duchess and the kittens. Madame also opens her home up to all of the street cats of Paris.

While there were numerous moments of reminders of a stereotypical cookie-cutter female role, Duchess and Marie branch out by trying to be brave and as adventurous as their male counterparts. Like the females, the male roles branch out by expressing feelings of desire, fear, and nerves to their family and friends. However, it is clear that Duchess is helpless without O'Malley's help and this reminder of a weak female family leader earned this film a "C".

The Hunchback of Notre Dame (1996)

The movie opens up with Frollo chasing after and capturing gypsies. A young woman runs clinging to her baby towards a church for sanctuary. Frollo kills her on the steps because he believes she has stolen goods in her arms, and when he sees the baby, he is horrified and tries to drop it down a well. The priest pleads with him and says that the only way to save his soul is to care for the child. Frollo agrees to let him live in the bell tower and says, "He'll be of use to me one day."

Quasi-Modo seems ashamed of the way he looks and fearful of disobeying Frollo. Frollo constantly reminds him that he is hideous and should not go out in public. Quasi's friends, the gargoyles, finally convince him to go to the festival of fools where he crashes into Esmerelda's tent on accident. She gets angry for a man trying to catch her changing clothes, and then apologizes when she realizes the sincere mistake Quasi made. Esmerelda is introduced on stage as "The Finest Girl France" and dances around a pole, throws her scarf around Frollo and gives him a wink as she strips off more clothing on stage. Men throw money at her while she dances with her midriff showing, cleavage exposed and hair down. Quasi is pulled on stage for an ugly mask contest but is quickly made fun of by the locals. They begin to throw tomatoes at him and tie him down. Esmerelda jumps up on stage to yell at the crowd for being so cruel and heartless and frees Quasi. She begins to display signs of sexuality but also strength and courage, by saving Quasi from the crowd, breaking the mold of traditional female characters.

Frollo orders her arrest and she runs for sanctuary after she has made a mockery of Captain Phoebus' army. Phoebus finds her and they begin to fight with swords and he comments "You fight almost as well as a man," and without missing a beat, Esmerelda responds "I was going to say the same about you." Frollo tries to drag her out of the church but the priest will not allow it. When everyone disappears, Frollo comes behind Esmerelda and smells her neck and hair and warns her that he will find her.

Quasi tries to comfort her and tells her his life story. Esmerelda explains to Quasi that Frollo is the monster, not him. Quasi helps her escape. Infatuated by her sexual allure, Frollo stands in front of a fire, in his chamber, and sings out that "She

will be mine, or burn!” When no one will tell Frollo where Esmerelda is hiding, he begins torching homes of the peasants in order to find her. When Captain Phoebus refuses to torch the homes, Frollo orders him to be exterminated. Quasi and Phoebus work together to save Esmerelda but Frollo finds their hideout and rounds up all of the gypsies to imprison them.

Frollo decides to burn Esmerelda at the stake. He offers one last chance to live with him, or die. She spits in his face and turns her head. Quasi breaks free and saves Esmerelda while Phoebus engages the townspeople to fight Frollo. The three end up succeeding. Phoebus and Esmerelda stand on a set of steps holding each other and Quasi finally emerges from the tower as a human being, accepted by a small child.

Esmerelda is viewed by her male counterparts as a sexual object and is in clothing that accentuates her sexuality until she is about to be burned at the stake. Phoebus is given the larger roles in the movie, like saving a family from a burning building, flirting with Esmerelda, and good looks. While the story is centered around Quasi, he is constantly reminded about his deformities. This movie makes strides towards a more equal representation. Yet, Esmerelda is still seen as in need of rescuing while the men prevail as heroes. For these reasons, this film earned a “B”.

The Incredibles (2004)

Unlike the others, this movie begins to move towards the direction of equal footing for both men and women. The opening scene shows an armed gunman trying to evade arrest. Mr. Incredible is shown as driving an average car when he first hears the police scanner. It then morphs into something more reminiscent of the bat mobile, and he changes in his car into his super hero costume to help the police. However, it is Elastagirl who ends up saving his life by slapping the gun out of the hands of the bank robber. This immediate scene sends a message to the viewer that men are not always the one who will save the day. Everyone will need help at some point and the rescuers do not have to be men.

Time goes on and the Mr. Incredible and Elastagirl get married. They are forced to change their life style as the super hero support subsides in their community, and they begin taking on real jobs. Mr. Incredible, Robert, takes on an insurance position where he is forced to deny people coverage over medical issues due to an overbearing boss. Elastagirl, Ellen, becomes a stay at home mom with three kids. She is compelled to go to school when her son Flash is being disruptive during class. When Ellen tries to bring up this issue at dinner with Robert, Robert seems really excited that his son is using his superpowers but is quickly reminded by Ellen that it’s not a positive thing. Robert leaves with his friend Frozone to go “bowling” which instead they actually go to listen to a police scanner. We see here a typical problem within marriages, that couples disagree about issues. What is different about this particular disagreement is that Ellen has brought this issue up as she sits at the end of the table, and reminds Robert at the other end, that using their super powers is a bad thing. Robert reluctantly agrees and sulks away until Frozone arrives. Ellen immediately seems to portray a strong independent woman that is not afraid to disagree with someone else’s opinion.

Robert is given a secret message to help save experimenters on a deserted island. He jumps at the chance to escape his everyday home life and use his powers again. When he returns home he finds a sense of purpose again and starts getting in shape and has a new superhero costume made. His wife notices the changes and seems to not be able to keep her hands off him as he tries to leave the house. He begins to be shown in more fitted suits, with slicked back hair, and a fancy car while Ellen is still wearing her bandanna cleaning the house. However, Ellen notices that Robert's behavior has become erratic with lots of "business trips." She then finds a long blonde hair on his super suit in the closet. She becomes suspicious and leaves to find Robert.

The kids stow away and help Ellen find and save Robert. When she sees Robert hugging Mirage, a tall blonde woman that is portrayed as tempting Robert into cheating on his wife, she becomes enraged and punches her. Robert reassures Ellen that nothing happened because he "could never betray the perfect woman." The moment is short lived because the kids are being chased and the parents run after to save them. There is a large battle on the island where it seems that all of the family's superpowers are necessary.

Syndrome takes his evil plot to the city to create fear, only to stop the robot he created to become a hero. However, his plan is foiled when his controller is crushed. Frozone and Robert save the city by defeating the robot with assistance from Ellen and the kids.

The idea that women can stand beside men to fight off evil and save the city is encouraging. However the producers would not allow for the element of femininity to disappear. The supersuits accentuate female characteristics and show off the hourglass figure in women's bodies while giving the men large shoulders and chests with small waists. The men are seen as smart and cunning, even the villains are men with replaceable female assistants. Yet, the women are not strong enough to perform rescue missions alone, or fight battles successfully without a male present. This slight throwback to a stagnant female view held this movie back from reaching the top of the gender-balance scale. This movie received a "B".

Toy Story 2 (1999)

This film opens up with the whole toy box looking for Woody's hat. Mrs. Potato Head responds with "it's so nice to have a big strong spud around the house" when Mr. Potato Head finds her missing earring. He dips Mrs. Potato Head and lays a loud kiss on her lips. Bo peep tries to calm Woody down by kissing him, and he gets embarrassed because he is in front of his friends.

After Woody's arm is ripped, he is placed on a shelf and seemingly forgotten about. Woody attempts to save Wheezy from the yard sale and does so successfully. However, he is stolen by Al, a big collector of Woody's Round-Up memorabilia. The toy gang organizes a plan to save Woody. Bo Peep kisses Slinky and tells him to give her message to Woody when they find him while Mrs. Potato Head packs Mr. Potato Head's angry eyes for him. In the group that attempts to rescue Woody, only male characters are allowed to go as it is seemingly "too dangerous" for the females to go.

Woody meets the Prospector, Jessie, and Bullseye at Al's only to find out they are being shipped off to Japan. He also is shown the entire Round-Up collection and becomes infatuated by his own fame. At one point he seems okay with never going home and living in a museum. He becomes entranced with a world that revolves around him. The other Round-Up characters rely on him in order to make a full collection and this type of responsibility seems appealing to Woody.

The toys find Al's Toy Barn (a large toy store) and enter it looking for Woody. The toys find the Barbie aisle and ask for directions. Mr. Potato Head keeps muttering to himself "I'm a married spud. I'm a married spud" while Barbie drives them around. Buzz finds the Buzz Lightyear aisle and asks his friends if he is actually that fat.

The movie comes to a close with a dramatic battle of Woody trying to escape, but the Prospector and Jessie refuse to allow that to happen. Buzz ends up attempting to save Woody and Jessie from being shipped to Japan. The gang travels back to Andy's to be played with once again. Buzz and Jessie begin a relationship beyond basic friendship in the closing scene.

In this film, the male roles are redefined. However, the females roles are kept strictly as supportive to their male leads. Only Jessie is seen as deviating from the traditional female role, but this just for brief moments, and then we see her as vulnerable, emotional, and somewhat irrational. Buzz and Woody are able to display a range of emotions without once having to question their masculinity or role as the leader of the toy group. Because of this type of story line, and repeated stereotypical messages such as those stated by Mrs. Potato in the beginning, or by Mr. Potato in the Barbie car, this film earned a "B."

Up (2009)

This movie opens with a young boy watching a movie about a young Charles Muntz, who is trying to make a new discovery in Paradise Falls of an exotic bird. On his way home, the young boy meets Ellie, who invites him to join her explorer club. He seems too shy to speak and reluctant to do anything. Later that night, Ellie stops by his house and climbs in his window to show him her Adventure Book. Ellie backs Carl into a corner and out of fear he agrees to take her to Paradise Falls before they die. The next few minutes are filled with the next years of their lives. They get married, attempt to raise a family, and when that fails, Carl starts saving for Paradise Falls again. Ellie becomes very sick and dies.

Russel meets Carl while trying to complete his Wilderness Badges by assisting the elderly. After an altercation with the construction workers around Carl's house, he gets a wild idea and sets off for Paradise Falls by balloons. Unfortunately, Russel stowed away on the porch of the house and is panicked when the house takes off and heads to South America. Carl turns down his hearing aid while Russel rambles on about a million different things but realizes they are headed for a thunderstorm. They land safely in next to the Falls. Carl decides that they can walk the house over to the spot that oversees the falls. On the way there, Russel finds Kevin, a strange bird resembling a peacock. Russel begs Carl to keep

Kevin. Typical of an older man, Carl displays agitation and annoyance with Russel's youthfulness and energy.

On their travels, they run into a pack of dogs that leads them to Charles Muntz hideout. They have dinner and Russel ends up slipping up and talking about Kevin. Charles gets a hungry look in his eyes and tries to kill Kevin. Russel and Carl escape the Muntz's attack dogs, and Charles by riding Kevin away. Charles holds a fire next to Carl's house and threatens to burn it up if he doesn't give Kevin up. Carl sacrifices Kevin to get his house to Paradise Falls. When he finally arrives, he is alone and finds a note from Ellie stating that her life with him was her adventure. "Keep exploring" was her final words to him. Carl sacrifices his house to help Russel save Kevin. In an epic battle on Charles' blimp, they save Kevin and get home safely. The final scene is of Carl and Russel eating ice cream, and counting cars like Russel's father used to do (but is now busy with a new family).

This movie allows the male role to take on numerous roles of a devoted lover, mad, happy, adventurous, and loyal. But the one female character has only 7 minutes on screen. Granted, her role is one of excitement, adventure, and truly the star of the show. This film is moving towards more equality in representation, but would have received higher marks with more female characters with more central roles to the film. This film earned a "C."

Wreck-It Ralph (2012)

This movie begins with Ralph who lives in a video game and seems to be ignored, if not hated, by the other people in game because his job is to break things, while Felix fixes them. Ralph is several times larger than the rest of the characters in his game that gives him an intimidating stature. We see Ralph go to a support group for bad guys and is stopped by a surge protector at game central on his way home to ensure he didn't steal any fruit. He gives his extra cherry to homeless characters whose game was unplugged.

Ralph becomes angry he isn't included in the 30th anniversary celebration of his game and tries to become a hero so he will have a medal like Felix. He enters Heroes Duty where he is greeted by a female commanding officer who is rough around the edges. While Calhoun barks orders at her troops, we notice how small her waist is in comparison to her chest and hips, similar to a Barbie. "It's make your mommas proud time" is her last command as they enter this futuristic war game. When the gamer loses and restarts, Calhoun screams out "Alright pussy willows, back to starting positions." She smacks Ralph around for getting out ahead of the gamer. In the next game, Ralph succeeds in getting the medal but is chased by the mutant bugs out of the game and into Candy Rush.

Vanellope steals Ralph's medal to use it to enter the drag race. King Candy is appalled and sends police after Ralph and Vanellope. Ralph finds Vanellope being teased by Taffyta who says "I'm not racing with a glitch!" In order to get his medal back, the two work together to make Vanellope a great racer by breaking into the car bakery to make a new racecar.

When Ralph doesn't show up for work, Felix gets worried and goes to game central looking for him. Here he meets Calhoun, whose beauty stuns him. Calhoun seems annoyed by his pleasantries and sweetness. The two fly into Candy Rush looking for Ralph and the mutant bugs. Felix looks at Calhoun and states "You're one dynamite gal" and she freaks out with a flashback to her marriage when her husband stated that before the space bug attacked him. She forces him out of her spaceship. Felix is captured by King Candy and put in prison.

Ralph teaches Vanellope how to race by building her a track and encouraging her through her glitches. Instead of the female encouraging the male character, here we see that Vanellope is the one in control. King Candy appears to Ralph with his medal on the promise Vanellope does not race. Ralph goes to talk to Vanellope who has become so excited about the race she is "vurping" (vomiting and burping). She tells him that he is her hero. Ralph tries to talk her out of racing, and when she refuses, she finds the medal as he destroys her car. He yells out through tears "You really are a bad guy!"

Ralph returns to his game to find that everyone thought the game would be shut down and left. He throws his medal into the trash. Ralph looks over at candy rush and sees Vanellope on the side of the game. Realizing that she deserves to race, he decides that the medal isn't worth ruining her life and returns to Candy Rush and saves Felix. They fix Vanellope's car and she enters the race late. She becomes second in the race behind King Candy. Calhoun reappears and Felix responds "My lady! You came back!" Calhoun seems unimpressed and annoyed with a "Can it" response. She explains the mutant bugs have attacked and everyone was fleeing the game. King Candy reveals his true identity, Turbo, a character that tried to take over every game when his was unplugged. He wrecks Vanellope and tries to finish the race.

King Candy/Turbo and Ralph battle it out in the mountain. Vanellope drives through the beam of light and saves Ralph. Felix rebuilds the finish line as the light from the mountain zaps the bugs. Once Vanellope drives across, the game resets and she is returned to her rightful place as Princess Vanellope. Ralph returns to his game, and Felix builds Ralph a house. Calhoun and Felix get married, but it is clear that she is the muscle in the relationship.

This film received the highest ranking on the gender representational equality scale because it showed multiple emotions for both sexes. Each gender was able to play a multitude of parts and certain points have the main role or be supportive in the background. For these reasons, this film earned an "A".

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