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Candidate session number

Candidate name

School number

School name

Examination session (May or November)

MAY

Year

2013

Diploma Programme subject in which this extended essay is registered: FILM STUDIES

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: HOW DOES THE USE OF FILMIC
TECHNIQUES PORTRAY THE CHANGE IN DISNEY
PRINCESSES FROM 1937-2012?

Candidate's declaration

This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

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Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

After a few false starts she was able to focus her analysis on the topic with real direction and dedication. Her enthusiasm for the topic shines through in the quality of the analysis. On a macro level she researched widely to get to grips with the socio-historical context of the films and on a micro level she demonstrated superb analytical skills in textual commentary. She required very little guidance as she was self-motivated and self-critical.

This declaration must be signed by the supervisor; otherwise a grade may not be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent 3 hours with the candidate discussing the progress of the extended essay.

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Date:

Assessment form (for examiner use only)

Achievement level

Criteria	Examiner 1		Examiner 2		Examiner 3
	maximum		maximum		
A research question	2	2		2	
B introduction	1	2		2	
C investigation	4	4		4	
D knowledge and understanding	4	4		4	
E reasoned argument	4	4		4	
F analysis and evaluation	3	4		4	
G use of subject language	4	4		4	
H conclusion	2	2		2	
I formal presentation	4	4		4	
J abstract	2	2		2	
K holistic judgment	4	4		4	
Total out of 36	34				

EXTENDED ESSAY: HOW DOES
THE USE OF FILMIC
TECHNIQUES PORTRAY THE
CHANGE IN DISNEY
PRINCESSES FROM 1937-2012?

Candidate Number:

Centre Number:

Subject: Film Studies

Word count 3917

Abstract

Research question: How does the use of filmic techniques portray the change in Disney princesses from 1937-2012?

In depth textual analysis on the films: *Snow White and the Seven Dwarfs* (1937), *Tangled* (2010) and *Brave* (2012), forms the basis of this essay. Whilst watching these films I noticed a change with regard to Disney's portrayal of each respective princess and wanted to explore the filmic techniques that portray these changes. However, after some research it was found that many people don't believe that the portrayal of the princesses has progressed with the progression of western culture; therefore they argue that the princesses are inappropriate role-models for the current generation of young girls.

In seeking to answer the research question I consulted a range of media beyond the films themselves including interviews and audio commentaries by the creators of the films, critical reviews, feminist theory, blogs and other popular film websites. These media have led me to the conclusion that Snow White and the first wave of Disney princesses, which were uniformly two-dimensional passive dreamers, have evolved into more modern, progressive and satisfyingly complex characters which are ultimately epitomized by Princess Merida in *Brave* (2012).

This new form of Disney princess is one that feminist theorists and contemporary mothers alike approve of as they feel these characters can be role models to their daughters. These proactive protagonists can teach them that they don't need men to save them from their fate and they don't need to be tied to the traditionally passive archetypes of doting wife and domestic goddess. Far from the image promoted in the early Disney princess films they are characters in their own right, characters who take charge of their own fate, characters who can attain positions equal, and in some cases beyond men.

Word count: 296

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Introduction

Film has always been a useful barometer of the prevailing attitudes of our society, particularly in relation to the politics of gender. Women have been portrayed in film media in various forms: from the pathetic and servile character of Mina in Tod Browning's *Dracula*, 1931 (appendix 1), to forceful and resourceful female leads as shown in the main character Margaret Tate of Anne Fletcher's *The Proposal*, 2009 (appendix 2). Disney's portrayal of female protagonists started at the former and has evolved into the latter in recent years. Throughout its history, the portrayal of Disney princesses had to be executed sensitively as their target audience were young girls, whose first experience of media representation of womanhood would be through watching animations such as *Snow White and the Seven Dwarfs*. Consequently, in the 75 years of its output the Disney studios has become synonymous with the princess narrative.

In the year 2000, Disney made the transformative decision to unite the well-loved princesses together into one unstoppable franchise: the Disney Princess Brand- which has gone so far as to extend across many different categories such as: home décor, clothing, electronics, toys, and books. The Disney Princess Brand is reportedly "The No. 1 girls license toy brand in the United States among all girls and the No. 1 toy brand for dolls and role play among girls ages 2-5" (Disney Consumer Products, 2011) and "Among the fastest growing DCP brands (Disney Consumer Products) with more than \$4 billion in worldwide retail sales." (Disney Consumer Products, 2011)

The success of these products stem from Disney's ability to create a world were young girls want to reside; a world where "clothes are spun of silk and gold, where balls are held in her honour and where princes fall in love at first sight," (Disney Consumer Products, 2011) and where they can feel as special as a princess. Predictably, Disney princesses have become the ultimate role models for young generations of girls. Recently though mothers, critics and feminists have begun to question whether these princesses are appropriate examples for young girls of this generation where there is so much competition for jobs and such an unstable economy; where women actually have the opportunity to be men's equals. Many argue that as the social climate has changed, the Disney princesses haven't followed and as a result are inappropriate and outmoded role models.

This essay endeavours to prove that the Disney princesses have changed and therefore do now represent suitable role-models. The thesis of this essay is that the farther we get away from the first Disney princess, Snow White, the more evolved the character of the princess has become in terms of independence of both thought and action.

Evolution of the Disney Princess

Personality

“Knowledgeable, compassionate, patient, cautious, clean and strivers of perfection” (*Brave*). These criteria for the personality of the archetypal Disney princess were stated by Queen Elinor, mother of Princess Merida. The director, Mark Andrews, stated that he was able to identify these qualities after studying the personalities of pre-*Brave* Disney princesses and researching the audience’s expectation of a Disney princess (*Brave: Bonus Feature, 2012*). Recently, the appropriateness of the traditional princess paradigm has been questioned. Some critics and feminists argue that Disney continues to produce “passive, anorexic princesses.” (Brooks, 2008). Consequently, Andrews sought to undermine these conventions and relocate the paradigm in a post-feminist ideology. During the production of *Brave*, Andrews said “we really wanted to define what everybody thinks a princess is in the opening so we could break it.” (Andrews, 2012)

Through close textual analysis of three films it is possible to chart the progress of the Disney princess archetype. The mise-en-scene, editing, costume, lighting, dialogue and title graphics reveal the evolution of the Disney princess from the passive and subservient character in *Snow White and the Seven Dwarfs*, through the more independent, personality in *Tangled* (2010) to the apotheosis of post-feminist virtues in *Brave* (2012).

Editing and Mise-en-Scene



Figure 1: *Tangled*; Rapunzel performing her chores

The editing sequences in *Tangled* are particularly adept at demonstrating the personality of Rapunzel. In figure 1, her restless efficiency is shown through the slow dissolves and constant movement of the camera from a montage sequence. She is not passive like the earlier Disney princesses and endeavours to be optimistic and proactive even within the confines of her tower; the use of warm

colours such as: brown, yellow and pink further emphasize this.

In figures 2 and 3, the juxtaposition between her child-like jubilation and her guilt, and the contrast in the lighting and tone portrays Rapunzel’s moral conflict as she decides whether to leave her tower and embark upon her quest. It reminds the audience that she is not all good as she disobeys her “mother’s” instruction to remain within the tower in order to satisfy her insatiable curiosity for the outside world. Her ‘everyman’ nature, established through the contagious exuberance of youth, promotes greater

empathy from the audience. Her condition alternates through sulky, impulsive and hyperactive like all children, as such the audience of *Tangled* can relate to her much more than they could the traditionally passive Disney princesses.

The use of pathetic fallacy, the idea that the elements are suffering along with the protagonist, is a technique used frequently in this film and is also represented in figures 2 and 3. Generally, Rapunzel's upbeat personality is reflected in the colour palette and vibrant lighting, so the few times when she is feeling low the change in tone is conspicuous through the darkening colour scheme and through pathetic fallacy as demonstrated in figure 3.



Figure 2: *Tangled*; Rapunzel excited from having left the tower

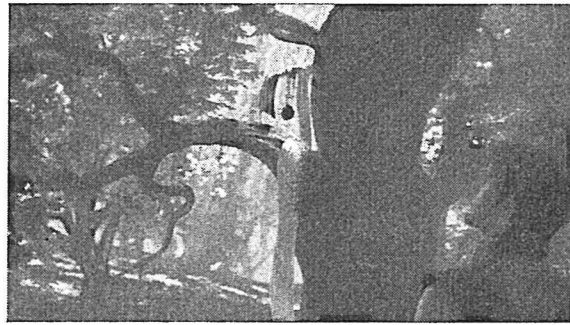


Figure 3: *Tangled*; Rapunzel fretting over having left the tower

Costume and Mise-en-Scene



Figure 4: Princess Aurora, Snow White and Cinderella. www.comicvine.com

Many of Disney's princesses are in their element in their resplendent ball gowns, however, when Merida faces a situation in which she must conform to the traditions of her tribe and wear a dress; we



Figure 5: *Brave*; Merida in her traditional garb

immediately see her discomfort which is similarly accentuated by a darkening of the palette (figure 5). The lighting is low, creating a grey tone for the two shot which is contrary to the rich natural tones in the preceding scenes.

This represents how unnatural Merida feels in the dress. The clashing colours of Merida's blue dress and her mother's green one represents their clash of opinions. Elinor's green can also connote nature or tradition which plays an extensive role in her tribe. She is earth-bound, tethered to convention whereas Merida's blue dress is synonymous the sky and her desire to break free. The proxemics here also indicate the increasing estrangement of Elinor and her wilful daughter

In figure 4, the pre-1960's Princesses: Aurora, Snow White and Cinderella are portrayed as almost drunk with love in their over-enthusiasm for twirling coquettishly in their gowns and inhaling the scent of love, whilst in figure 5 we are presented with a tom-boy princess who loathes having to wear a formal gown. We are witness to this loathing through the following close-up shots (figure 6) as Merida rips the dress (symbolising her breaking the traditions of her tribe) in order to shoot her arrows. Her catharsis is evident as we can see through the cinematography, the beast-like abandon in which she rips her dress.

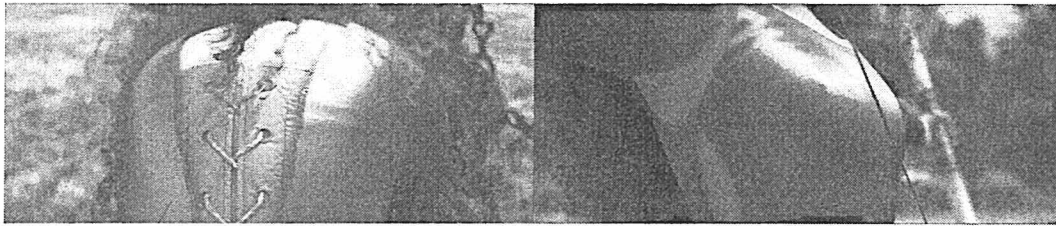


Figure 6: *Brave*; Merida ripping her dress

Dialogue

The way the princesses responded to the 'disruption' phase in their relative narratives also reveals how far the representation has shifted over time; this narrative structure was proposed by Tzvetan Todorov in 1969. (Ranson)

Tangled Disruption: The arrival of Flynn Rider and the prospect he brings of her escape.

Snow White and the Seven Dwarfs Disruption: Snow White is the fairest in the land; the jealous Queen orders her death.

Brave Disruption: Merida discovers that she is being forced into marriage.

Rapunzel and Flynn's interaction reveals that even though she was slightly intimidated at the offset she soon found a way to assert herself. Though Rapunzel had never engaged in conversation with anyone besides Mother Gothel she was able to demonstrate her resilience and find the courage to say: "Struggling...struggling is pointless." The ellipsis represents the time she takes in which to compose herself. The following language is direct and loaded with imperatives, such as "you will..." and "look this way." This reinforces her assertive and courageous character. Most importantly, however, is her ability to take control of the situation. Though Rapunzel was confronted with a circumstance

she had never before encountered, she quickly learns how to use it to her advantage by blackmailing Flynn into helping her: “take me to these lanterns... Then, and only then, will I return your satchel to you.” The use of repetition and her final “that is my deal.” bolsters her as the person in control of the situation and the finality of the full stop leaves no room for discussion or compromise on Flynn’s part.

By contrast, when Snow White learns of the Queen’s intention to kill her she takes no initiative or control of the situation. She does not even question the role reversal that has taken place as the huntsman orders Snow, the princess, to “Hide! Never come back!” The lack of response from Snow White shows Snow’s inadequacy for independent, constructive thought. It could also demonstrate her complete naiveté that any evil could impinge on her perfect world. This seems more likely as the huntsman needed to repeat himself in order to emphasize the severity of the situation and get Snow White moving.

Merida is strong-willed, argumentative and confrontational as demonstrated in the phrase, “I won’t go through with it!” As she is speaking to her parents and her Monarchs, her use of language is surprising to a Disney audience raised on a diet of submissive princesses and makes us question her maturity and respect for authority. However, her passion for justice is admirable as Merida fights back to ensure she is dealt the hand she deserves. Her coarse Scottish accent distinguishes her voice from the breathy, saccharine voices of early Disney princesses such as Snow White and Cinderella.

Lighting



Figure 7: Tangled; Rapunzel revealing herself to Flynn

The lighting in figure 7 shrouds Rapunzel in an air of mystery as she slowly walks into the light source where Flynn can see her. Although it’s not a point of view shot we are able to experience Rapunzel for the first time as if through Flynn’s eyes. With the strong lighting she appears at once angelic yet mysterious. It is this tone that suggests the complexity of her character. In comparison, the consistently well-lit face of Snow White (figure 8) shows us that there’s nothing more to her character the surface

presentation.



Figure 8: Snow White and the Seven Dwarfs; Snow White singing to a bird

Typography

The title graphics for each Disney animation film serves to introduce the audience to the protagonist character; even someone who hasn't watched the film would get a sense of her personality.

The title cards of Pre-1960 Disney princess feature lengths consisted of the generic fairy-tale font



Figure 9: *Tangled*; official title graphics
www.katiesnestingspot.com

which did nothing to portray the character of the Protagonist whilst more recently the style of the title card has been adapted to connote to the princess in every way possible.

The title of *Tangled* (figure 9) is in gold because it features heavily in the colour palette and represents both

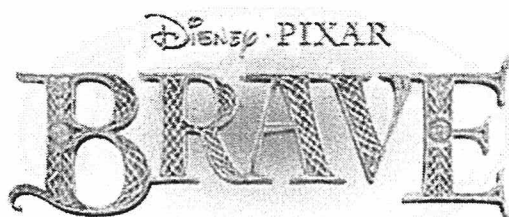


Figure 10: *Brave*; official title graphics
<http://www.disney.co.uk/brave/home/>

the warmth of her personality and the surreal gold quality of her magic hair. The font is fun and spunky like her personality and the curvature and gleam of the letters are further symbols of her hair.

A motif referred to much in *Brave* are the Standing Stones (appendix 3). This is because they are the revered symbols of strength and perseverance in her tribe. The rocks have stood firm for thousands of years in spite of the difficulties posed by the setting of the Scottish highlands; these stones sum up Merida's strength of character and are therefore models for the title style (figure 10). The intricate Celtic knot work carved into the lettering symbolises fate as the film explores the idea that "fate is woven together like a cloth" (*Brave*, 2012). It is also a form of irony as it foreshadows the traditions of her clan that she will ultimately break.

Character design

The physical appearance of the female protagonist has stayed glaringly similar through the progression of Disney princess films. The early princesses possessed largely interchangeable feminine traits, even when different races were represented in film, like Pocahontas (1995), such as: beautiful hair, large, innocently alluring eyes, voluptuous red lips (the connotations of which usually regard sexuality) and doll-like physique. This physique included the sizeable bust, small waist, which conveniently rests between the range for high male attraction which is 0.6-0.8 (Shop your Shape, 2011), and the slightness of the frame, incapable of providing protection and thus creating dependency on a male protector. These features show that the female protagonist was constructed under, and for, the 'male gaze'.

This concept emerges from the assumption that since men have control of the film production, the audience is subjected to see it through their eyes. This includes the objectification of women and the tendency for men to be heroicised. Laura Mulvey, the mind behind the male gaze theory, stated that “the determining male gaze projects its fantasy onto the female which is styled accordingly...women are simultaneously looked at and displayed with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*.” (Mulvey, *The Feminism and Visual Culture Reader*, 2003)

At face value Merida possesses all of the feminine qualities her predecessors possessed, yet her overall representation is different. For example, even though Merida possesses the child bearing hips we expect from Disney (appendix 4), her waist- to-hip ration is significantly larger than what is considered attractive to a male. This illustrates the deviation Disney has taken from the archetypal princess.

However, since men are still in control of the productions, it can only be deduced that representation of princesses has had to change in response to a growing awareness amongst its female audience of female rights and male chauvinism.

This feminist perspective demands a representation of women that is in tune with the times. The first wave of feminism in Europe and America occurred after the world wars when women demonstrated that they too could do jobs traditionally thought of as the sole reserve of men. Predictably this audience reacted negatively to the early depictions of female characters in Disney. They wanted a world where their daughters could compete for jobs with their male counterparts on an equal footing. Snow White and Sleeping Beauty’s ambition to get married and live the life of a domestic goddess was completely out of keeping with their quest for equality.



Figure 11: *Brave*; Merida chortling like a pig, displaying extreme disinterest and looking dishevelled

In figure 11 Merida is portrayed as the absolute antithesis of traditional feminine virtues; her hair is messy, she has an obnoxious and pitchy bark of a laugh, her face constantly contorts into unattractive positions yet Merida emits a charm that stems from her individuality and genuineness. She is not a damsel in distress and therefore doesn’t need to display those characteristics of vulnerability and servility in order to gratify the prince that will save her. Her strength, flair and capability, demonstrated many times within the film, can rival those of men. If she can’t save herself, who can?

Therefore Merida can afford to be seen on screen with unkempt hair and a sleepy face; she can be silly and flamboyant, characteristics the early Disney princesses would and could never hope to possess. She is a much more fully realised creation than the early archetypes. This idealisation defines what it is to be an individual, to be, in a word, real. As such, a twenty first century audience can far more readily identify with her character than the photo fit princesses of the early and mid-twentieth century.

Narrative

Disney bases their narratives around the conflict that springs between binary opposites as proposed by Claude Lévi Strauss (Robert Stam, 1992) as the factor that perpetuates the story, e.g. good versus bad, young versus old, beautiful versus ugly. However *Brave* is the exception to this rule. The only opposition presented is the difference of opinion between her Mother and herself, and it is this more abstract yet realistic opposition which drives the narrative.

Another revolution in the narrative pattern of *Brave* is the rejection of romantic love as the central thematic concern. Every princess narrative so far is centred on true love- where the princess is saved by the prince or some other form of hero. However again in *Brave* the only type of love explored is familial love. The original director of *Brave*, and also the first female director of Pixar Animation Studios, Brenda Chapman, was motivated to explore mother-daughter relationships based on the relationship she shared with her own daughter. She felt it important that a different kind of relationship be explored other than the typical love at first sight or true love romance. She felt this kind of direction would be good for the youth of this generation; for them to focus first on strengthening family relationships before they were enchanted by the concepts surrounding ‘true love’. (Pixar Wikia) hence there is no dashing male to distract from this complex relationship.

Sound Design

Film composer Laurence Rosenthal defined film as being a “visual-aural rather than verbal intellectual medium, (Fischoff, 2005)” thus stating the importance of sound in balancing the success of a film. Sound has an uncanny ability to “seek out and intensify the inner thoughts of the characters. It can invest a scene with terror, grandeur, gaiety, or misery. It can propel narrative swiftly forward, or slow it down. It often lifts mere dialogue into the realm of poetry. Finally, it is the communicating link between the screen and the audience, reaching out and enveloping all into one single experience.” (Fischoff, 2005)As said by the Composer Bernard Herrmann.

Musical versus Non-Musical

All of the Disney princess films excluding *Brave* have been musicals. The significance of Musicals is that they allow the audience into the mind and psychological state of the character; (Fischhoff, 2005) allowing us to see their dreams and ultimately heightening the audiences ability to empathise with the characters. The performances of the musical numbers add to our ability to identify with their



Figure 12: *Mulan*; Mulan singing at her ancestor's tombs

experiences. There is some research that suggests the ability for music in film to either create or enhance emotion within the listener. (Zentner, 2001) Research also shows that the addition of emotional intensity allows the audience to remember events better (Brown and Kulik, 1977) and to empathise on a deeper level. For example, we feel a stronger sense of pathos towards Mulan (figure 12) for the accumulation of both her song "Reflection" (*Mulan*, 1998)

and her facial expressions. We can see that she is really hurting and therefore we empathise with her.

Musicals are an expressionistic genre of film, yet *Brave* does not seek to be an escapist work in that sense. Rather, it tries to capture the real-life complexities of a young woman growing up in a patriarchal society. To have Merida burst into song at moments of heightened emotion would undercut the seriousness of her situation and undermine her credibility as a realistic character. The use of musicals seems to render the audience sympathetic towards the protagonist. Merida is a strong character who needs no sympathy therefore she doesn't sing also, from her display of masculine traits, it stands to reason that she cannot sing, or doesn't enjoy singing. Her form of catharsis is to ride and to shoot instead of revealing the inner workings of her mind and heart through song as the previous Disney princesses do, portraying Merida as a more reserved character as opposed to the emotional characters of the previous Disney princesses.

Themes

The themes of the main songs from Disney princess films perfectly demonstrate their characters and therefore how they are portrayed. Snow White's theme song "Some Day my Prince will Come" (*Snow White and the Seven Dwarfs*, 1937) articulates her deepest "dream" of being rescued by her prince and living happily ever after with him. This portrays Snow as a passive dreamer as she waits to be rescued rather than effectuating her own escape. In addition to this, her ultimate desire to live in marital bliss is an example of the aforementioned 'Male Gaze' in effect.

Rapunzel similarly dreams of escape from the tediousness of her imprisoned life; however she doesn't rely on the arrival of a prince, rather, she bides her time waiting for the opportune moment to make her escape. Though counter to Snow White's dreams of Domestic bliss, Rapunzel is already living this life and has decided she wants more than to "Start on the chores and sweep 'til the floor's all clean; Polish and wax, do laundry and mop and shine up..."(*Tangled*, 2010) She's not satisfied by this life and wonders when her real one will begin.



Figure 13 *Brave*; Merida as she escapes from the demon bear Mor'du

"Touch the Sky" is a non-diegetic soundtrack which explores the theme of flight and acts as a commentary of the film and voicing Merida's dream to be in control of her own fate. It's deeply inspirational and expresses her desire for freedom: "I will ride...", "I will fly... and "I will hear"- as shown in figure 13.

Conclusion

The aim of this research essay was to gauge whether the changes in portrayal of the Disney princesses were enough for them now to be considered appropriate role-models. The thesis that Merida would be the antithesis of Snow White has been explored and the conclusion of the study is that the characters of the Disney princesses do progress and that Merida is an appropriate role-model. The following statement was made about the character of Merida from Disney's *Brave* by a very pleased mother. "This was heads and shoulders above almost all of the other trash offered our young daughters. The fact that this film made it...gave me so much hope for this planet's future cultures and women."(McFadden, 2012)

Brave ushers in a new era in Disney films where the representation is relatable to adults and children, girls and boys alike. Finally, Disney has ceased to pander to the fairy tale princess fantasies that fail to reflect a single thing about its audience. This idealisation, objectification and over simplification of love and life say nothing about the complexities of growing up and finding your place in the world and are not representative of the society in which the audience is a member.

Through its complex storyline and, most importantly, the characterisation of its female protagonist, *Brave* has broken free of the hackneyed princess formula without sacrificing the edifying moral vision which is so quintessentially Disney. She lacks the traditional, well assembled, dainty appearance of former Disney princesses and has escaped the prisons of purple and peach which seem to adorn each Disney princess at one stage or another yet she is still liked by her target audience. Most significant though is that Merida's life is coloured with emotions true to realistic human experience which relays relevant social messages. Mothers and feminists alike can be assured this Merida serves as a role models to their daughters and can teach them that, as females, they don't need men to save them from their fates and they don't need to be tied to the traditional roles of a doting housewife. Far from the image promoted in the early Disney princess films; they are characters in their own right, characters that can attain positions equal to those of men.

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Filmography

Brave (2012)

Directed by: Mark Andrews and Brenda Chapman

Studio: Pixar Animations Studios

Cinderella (1950)

Directed by: Clyde Geronimi, Wilfred Jackson, Hamilton Luske

Studio: Walt Disney Productions (Walt Disney Animation Studios)

Dracula (1931)

Directed by: Tod Browning

Studio: Universal pictures

Mulan (1998)

Directed by: Tony Bancroft, Barry Cook

Studio: Walt Disney Feature Animation, Walt Disney Pictures

Pocahontas (1995)

Directed by: Mike Gabriel, Eric Goldberg

Studio: Walt Disney Pictures, Walt Disney Feature Animation

Sleeping Beauty (1959)

Directed by: Clyde Geronimi, Les Clarke, Eric Larson, Wolfgang Reitherman

Studio: Walt Disney Productions (Walt Disney Animation Studios)

Snow White and the Seven Dwarfs (1937)

Directed by: David hand, William Cottrell, Wilfred Jackson, Larry Morey, Perce Pearce, Ben Sharpsteen

Studio: Walt Disney Productions (Walt Disney Animation Studios)

Tangled (2010)

Directed by: Nathan Greno and Byron Howard

Studio: Walt Disney Animation Studios

The Proposal (2009)

Directed by: Anne Fletcher

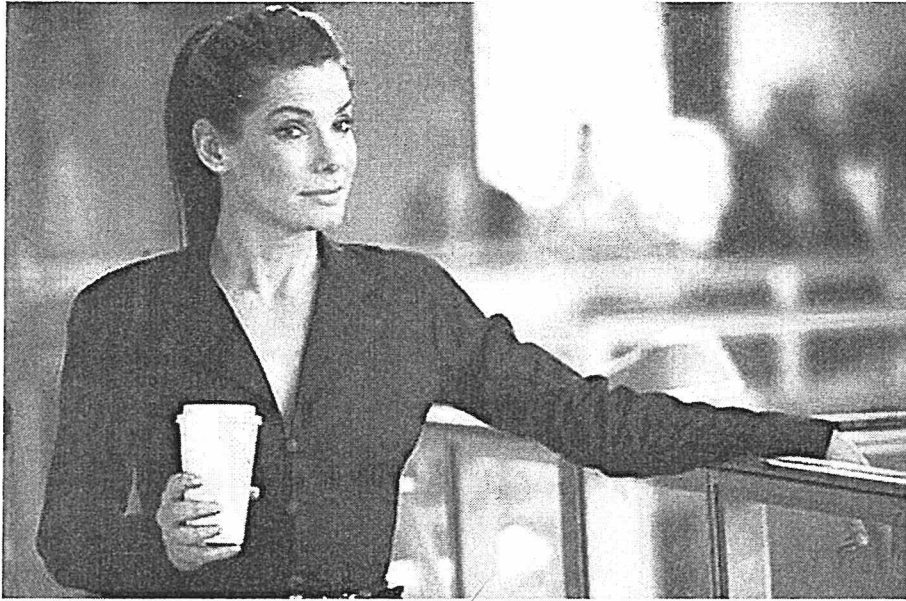
Studios: Touchstone Pictures, Mandeville Films, Kurtzman/Orci

Appendices

Appendix 1- Mina in Tod Browning's: Dracula (1931) www.the-frame.com



Appendix 2: Confident and commanding Margaret Tate from Anne Fletcher's: The proposal (2009)
www.thingsoftheday.com

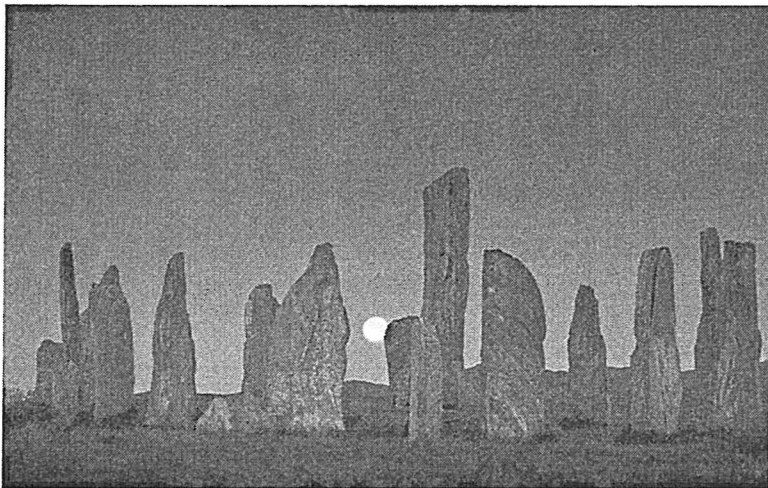


Appendix 3- Standing stones in *Brave*, modelled after the Callanish Standing Stones in the Isle of Lewis, Scotland.

Still from *Brave* 2012,



Image from: stonecirclesandnature.wordpress.com



Appendix 4: Merida's wide hips.

Still from *Brave* 2012



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