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Nota di contenuto	Introduction: pleasure, pedagogy, and popular culture / Douglas Brode -- A less than wonderful "world": challenging Disney myths / Janet Wasko -- Gender and genre: brains, brawn, and masculine desire in Walt Disney's science fiction classic science-fiction film -- James W. Maertens -- The past as product in the present: Disney and the imagineering of history / Scott Schaeffer -- Changing people, altering places: Disney's two Japans / Cynthia J. Miller & A. Bowdoin Van Riper -- "With a smile and a song": Walt Disney and the birth of the American fairytale / Tracy Mollet -- Seeing white: children of color and the Disney fairy tale: Princess / Dorothy I. Hurley -- Seeing black: critical reactions to The princess and the frog / Shea T. Brode -- Objectivism versus altruism---a choice of heroes for the 1950s: Stanley Kramer's High noon (1952) and Walt Disney's Davy Crockett, king of the wild frontier (1954-1955) / Douglas Brode -- "Savages, savages, barely even human": native American representations in Disney films / Myles Russell-Cook -- "Roar!": representations of gender, sexuality, and race in Walt Disney's The lion king / Georgia Vraketta -- "A family of wolves I knew": Disney's Wonderful world of nature / David Haworth -- "Who's watching the kids?": caregiving and parenting in Disney films / Jeanne Holcomb, Daniel Fernandez-Baca, and Kenzic Lathau -- Cinematic existentialism, political agendas: Walt Disney's Aladdin / Samantha Heydt -- The ambiguous Captain Jack Sparrow: destabilizing gender, politics, and religion in Pirates of the Caribbean / Jennifer Porter --

"Death be not proud": the "Final curtain" in Disney Entertainment / Gary Laderman -- Fantasy worlds and Disney girls: frozen, brave, and re-imagined 21st century romance / Victoria Amador -- Upon a dream once more: beauty redacted in Disney's re-adapted classics / Allison Craven -- Deviance in Disney: of crime and the magic kingdom / Rebecca Rabison -- Anti-semitism, American style and a man named Disney / Douglas Brode.

Sommario/riassunto

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