

Gender Role Portrayals of Modern Disney Royalty: Stereotypical or Androgynous?

by

Katie M. Lopreore

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Psychology

Middle Tennessee State University

May 2016

Thesis Committee:

Dr. James O. Rust, Chair

Dr. Monica Wallace

Dr. Tracey Huddleston

I dedicate this research to my mother, Debbie P. Lopreore. I love you, Mama.

ACKNOWLEDGEMENTS

I would like to thank my mother for her unwavering love and support and for teaching me the value of diligence, intelligence, and compassion. I would also like to thank Trey Belcher, Nicole Ricucci, and Erica D. Smith for their commitment to this project and for their daily “magical” encouragement. I would also like to thank Dr. James Rust, Dr. Monica Wallace, and Dr. Tracy Huddleston for their assistance and support with my research. In addition, I would like to thank Dr. Toto Sutarso for helping me with the data analyses. I owe my success to this team of family, friends, and dedicated professionals.

ABSTRACT

The purpose of this study was to assess the occurrences of gender-stereotypical characteristics and gender atypicalities observed in the prince and princess characters from Disney's 2010 film, *Tangled*; 2012 film, *Brave*; and 2013 film, *Frozen*. Participant coders observed the characters using a checklist comprised of gender-stereotypical characteristics, and they made tally marks and notes about the characters' gender portrayals. The results from the coders' checklists indicate important differences between past and present Disney royalty. The quantitative results revealed that the observed characters in revival Disney Princess films have androgynous or undifferentiated gender role portrayals. Qualitative notes indicated that most of the revival prince and princess characters are both androgynous and progressive.

TABLE OF CONTENTS

	Page
LIST OF TABLES.....	ix
CHAPTER I: INTRODUCTION.....	1
Theoretical Impact of Children’s Exposure to Televised Gender Portrayals....	1
Social Cognitive Theory.....	2
Cultivation Theory.....	2
Gender Schema Theory.....	3
Gender in Young Children.....	3
Gender Role Portrayals and Children’s Media.....	3
Exposure to Media.....	4
Influence of Media on Children.....	5
Animated Media.....	5
Male and Female Character Representation.....	6
Stereotypical Gender Portrayals in Animated Media.....	6
Influence of Animated Media	7
Owned Media.....	8
Disney Princess Films and Gender Bias.....	8
Disney’s Audience and Popularity.....	9
The Influence of Disney Princess Films.....	9
Criticism of Past Disney Princess Gendered Characteristics.....	10
Stereotypical Gender Portrayals in Disney Princess Films.....	11

Modern-Day Disney Princess Films.....	12
Disney’s New Princesses and Messages.....	12
Androgyny.....	13
Progressive Character Portrayals.....	13
Current Study and Hypotheses.....	14
Hypothesis 1.....	15
Hypothesis 2.....	15
Hypothesis 3.....	15
CHAPTER II: METHOD.....	16
Participants.....	16
Materials.....	16
DVDs.....	16
Prince and Princess Checklist.....	16
Procedure.....	17
Training Procedure.....	17
Coding Procedure Rules.....	17
Tallying Procedure Rules.....	18
Gender Atypicalities.....	18
Helpful Symbols.....	19
Training Sessions.....	19
Training Part 1: Modeling and Practicing Rating Procedure....	19
Training Part 2: Guided Practice.....	20

Coder Competency.....	20
Training Part 3: Certification of Independent Coders.....	21
Operating the DVD.....	22
Present Study Coding Procedure.....	22
CHAPTER III: RESULTS.....	24
Data.....	24
Inter-rater Reliability.....	26
Testing Hypotheses.....	26
Hypothesis 1.....	26
Hypothesis 2.....	28
Hypothesis 3.....	31
Qualitative Data.....	31
Discussion of Princes.....	34
Discussion of Princesses.....	37
CHAPTER IV: DISCUSSION.....	42
General Findings.....	42
Findings by Hypotheses.....	42
Hypothesis 1.....	42
Hypothesis 2.....	46
Hypothesis 3.....	47
Conclusion and Summary.....	48
Limitations of the Study.....	49

Recommendations for Future Research.....	49
REFERENCES.....	51
APPENDICES.....	59
APPENDIX A: PRINCE AND PRINCESS CHECKLIST.....	60
APPENDIX B: OPERATIONAL DEFINITIONS.....	62
APPENDIX C: IRB APPROVAL.....	68

LIST OF TABLES

Table 1: <i>Comparing Classic, Renaissance, and Revival Princes and Princesses</i>	25
Table 2: <i>Percentage of Masculine Characteristics in Revival Characters</i>	29
Table 3: <i>Most Frequent Traits in Revival Princes and Princesses</i>	30
Table 4: <i>Descriptive Statistics of Significant Median Test Findings</i>	32
Table 5: <i>Revival Characters Masculine and Feminine Codes</i>	33

CHAPTER I

INTRODUCTION

The purpose of the current study was to examine the gender portrayals of Disney's newest prince and princess characters in the 2010 film, *Tangled*; 2012 film, *Brave*; and 2013 film, *Frozen*. In the first section of the literature review, gender roles are operationally defined, and various theories of exposure to televised gender portrayals are introduced. In the second section, the relationship between children's exposure to gender role portrayals in the media and children's behavior and attitudes are explored. In the third section, the Disney Princess collection is introduced, and the popularity, influence, and criticism of the Disney Princess films are reviewed. In the fourth section, the most recent Disney Princess films are introduced, and the most recent research regarding the content of the films is explored. Lastly, the current study's hypotheses and rationales are provided.

Theoretical Impact of Children's Exposure to Televised Gender Role Portrayals

Gender roles are a set of specific behaviors and traditional social roles related to gender, which can be portrayed as stereotypical, counter-stereotypical, androgynous, or undifferentiated (Bem, 1974; Durkin, 1985a). The social cognitive theory (Bandura, 1986), cultivation theory (Gerbner, Gross, Morgan, & Signorelli, 1980), and the gender schema theory (Klein, Shiffman, & Welka, 2000) support the assumption that exposure to gender roles portrayed in children's media can influence sex-role acquisition and expression (Busby, 1975; Durkin, 1985a).

Social Cognitive Theory. Psychologists and educators have long been interested in the relationship between children viewing gender-stereotyped characters on television and the development of children's behavior. For instance, the social cognitive theory (Bandura, 1986) states that children learn certain behaviors and consequences through observations of social situations in reality or through media. Furthermore, past researchers have discussed that children are particularly likely to imitate attractive, same-gendered characters on television when several same-gendered characters behave in a distinct way compared to the opposite-gendered characters (Bandura, 1989; Hentges & Case, 2013). Children as young as preschoolers imitate television and movie characters through verbal expression and social behavior (Schiau, Plitea, Guista, Pjekny, & Iancu, 2013). Through observational learning children develop an understanding of appropriate behavior and preferences by imitating characters on television and movies.

Cultivation Theory. Another explanation of the relationship between media viewing and gender stereotyping is cultivation theory, which posits that the longer a person is exposed to media stimuli, such as television, the more likely they are to apply the concepts learned from the media to the real world (Gerbner et al., 1980; Graves 1999). Cultivation theory has been applied to gender role development (England, Descartes, & Collier-Meek, 2011; Hentges & Case, 2013). Children who are heavily exposed to gendered messages through media use the characters' gender portrayals as guides for what is appropriate behavior to display or what to expect when socializing with their peers. Graves (1999) investigated stereotypical portrayals of television characters and used cultivation theory to explain these portrayals' potential influence on

children. Frequent viewing of prejudice or stereotyping in television shows or movies can easily distort children's social reality. As a result, the exposure to gender-stereotypical characters in media may alter a child's tendency to use gender-stereotyping themselves (Williams, 1985).

Gender Schema Theory. Gender schema theory posits that people develop an understanding of the world around them by organizing what they learn into concepts such as gender (Klein et al., 2000). These schemata allow children to combine what they observe from parents, teachers, or peers with the messages they learn from media (e.g., television and movies) into a general cognitive structure. According to this theory, children first form a concept of their personal gender and then, after learning which qualities or attributes define the gender, begin deducing what preferences, interests, and behaviors conform to that schema (Bem, 1981).

Gender in Young Children. Children become aware of the existence of gender as early as 1 year of age (Ruble & Martin, 1998) and continue to develop their concepts of gender throughout childhood. Even toddlers are capable of beginning to learn and express stereotypical preferences and reactions (Bakir, Rose, & Blodgett, 2005). Between the ages of 2 and 4, children imitate same-gendered models to learn about appropriate gendered behavior, and they begin to distinguish boys from girls by stereotypical characteristics (Urberg, 1982).

Gender Role Portrayals and Children's Media

Various forms of research have demonstrated that children can learn from models observed in the media; therefore, as Busby (1975) concluded, consumers should be

concerned about the stereotypical images of men and women in media to which children are heavily exposed. Durkin (1985a) investigated the evidence supporting a relationship between children's television shows and sex-role acquisition. Through a comprehensive review of children's television content analyses, Durkin confirmed that clear differences are evident in the portrayal of male and female characters (1985a). Durkin further examined the association between gender role portrayals in children's television on sex-role acquisition (1985b). The following literature supports Durkin's findings that there is a strong relationship between children's viewing of gender role portrayals on television and their acquisition of gender roles.

Exposure to Media. Because even infant development can be strongly influenced by viewing media (Klein & Shiffman, 1992; Mumme & Fernald, 2003; Strasburger, Jordan, & Donnerstein, 2010; Swindler, 1986) and because these influences are potentially stronger than the influences of peers and parents (Hollender, 1970; Lamarine, 1993), it is important to understand the amount and duration of children's exposure. Recent findings suggest that many American children are exposed to 7 hours of media each day, and the leading contributor to that exposure is television watching (Rideout, Foehr, & Roberts, 2010; Strasburger et al., 2010). Other studies have specifically found that over 70% of 3-year-old children are in front of a television more than 2 hours a day (Christakis, Zimmerman, DiGiuseppe, & McCarty, 2004). In fact, most children watch TV on a regular basis before beginning their formal education in school (Certain & Kahn, 2002). By the time they are old enough to be in school, children watch television over 3 hours a day on average (Roberts, Foehr, & Rideout, 2005).

Influence of Media on Children. Although most experts cannot not make causal inferences with the results of media research, one study investigated cause and effect of mass media exposure specifically on children's gender stereotypical behavior. Kimball (1986) used a longitudinal study to investigate the effects of media consumption in a small town before and after families had access to television. Researchers found that after exposure to the television programs, young girls became more stereotypical in their interactions with other boys and girls, while the boys revealed more stereotypical attitudes towards certain tasks and behaviors, such as housework, using profane language, and expressing emotion (Kimball, 1986). Many have found positive correlations between children's exposure to media and increased gender stereotyped behavior or attitudes (Frueh & McGhee, 1975; Herrett-Skjellum & Allen, 1996; Leaper, 2000; Morgan, 1987; Remafedi, 1990; Signorielli, 1990; Van Evra, 1990; Williams, 1985).

Animated Media. Although various studies have indicated that overall media exposure is linked to children's general behavior and attitudes, animated media, such as cartoons, may have more influence compared to live-action media. After close examination of over 15 television stations, researchers found that out of the media designed to target young audiences, 84% of those programs are animated (Goetz, 2009). Furthermore, cartoons are the preferred type of media by young children (Lyle & Hoffman, 1971). Paik and Comstock suggested that viewing animated media can be as influential as live-action media due to young children's difficulty distinguishing fantasy from reality (1994). Children may pay more attention to animated media because it is

most available and also because it is so much more attractive to them than live-action media.

Male and Female Character Representation. Various studies have addressed gender-stereotyping and unrealistic representation within children's animated media. Klein et al. (2000) examined animated cartoons that are typically watched by children. The researchers used operationally defined terms related to their gender and role in the cartoon to examine the content in each episode. They found that in these cartoons, male characters dominated the cartoons 5 to 1 in terms of screen time. The authors also compared the cartoons made in earlier years (such as 1930) to more contemporary cartoons in order to examine changes over time regarding the representation and portrayal of males and females. Although women were less underrepresented in later films, the ratio of male to female characters was still 3 to 1 in the latest cartoons examined (Klein et al. 2000). Goetz (2009) as well as Hentges and Case (2013) also evaluated gender representation in children's media and found similar results to Klein et al. (2000). There are still significantly more male characters than female characters in the cartoons that children watch (Goetz, 2009; Hentges & Case, 2013).

Stereotypical Gender Portrayals in Animated Media. Research has revealed that not only were females greatly underrepresented in cartoons, but the depictions of male and female character behavior continue to be vastly different from each other. Differences were found between male and female characters regarding emotional tendencies, personality characteristics, and familial relationships (Klein et al., 2000). For example, Klein et al. found that women in the cartoons were more likely than males to

show concern for the well-being of another character, whereas men were 4 times more likely to commit acts of violence and aggression (2000). Thompson and Zerbinos (1995) found females more likely to show affection or ask for advice, whereas males were more likely to express opinions and show anger. Not only were male and female characters different in overall behavior, but they were also shown in different roles within the cartoon. For example, male characters were more likely to be in comical roles while the female characters were more frequently shown in romantic situations (Hentges & Case, 2013). Also, females were more likely to be introduced in home settings, while males were more likely to be introduced to the audience in a public setting, such as a work environment (Goetz, 2009). In Goetz's analysis, only 32% of the cartoons' protagonists were female (2009).

Influence of Animated Media. Other findings have pointed towards the influence of animated cartoons on children's behavior. One study determined that young children typically and frequently pretend to be like their favorite same-gendered cartoon character by mimicking the character's speech and social behaviors, and some children have admitted to this imitating. (Frueh & Mcghee, 1975; Wilson & Drogos, 2007). A study by Thompson and Zerbinos found that children are aware of the gender-role portrayals in cartoons, and the children in their study had stereotypical perceptions of the main characters (1997). Oliver and Green found that children expressed disapproval for animated films that they believed were appealing to the other gender (2001). Taken together, these findings indicate that exposure to stereotyped messages in animated media is related to children's gender perceptions and social behaviors.

Owned Media. Strong relationships between media exposure and children's adoption of gender-stereotyped behavior are evident when children own copies of television or films. Children are equally likely to learn an observed behavior from television, videotapes, and movies (Roberts & Foehr, 2004). Some researchers suggest that owned media may have a unique influence on children's learning about gender because video copies (such as DVD movies) contain the same behaviors and images for children to watch repeatedly (Smith, Pieper, Granados, & Choueiti, 2010). Lin (2001) has suggested that once children own a video copy, they watch it repeatedly and as frequently as they watch television. Rideout, Vandewater, and Wartella from a Kaiser Family Foundation study (2003) reported that over half of the parents with children ages 0 to 6 years old noted that their children owned at least 20 DVDs, and many of these children watched at least one of these DVDs in a typical day.

Disney Princess Films and Gender Bias

The Disney Princess collection is a popular brand of products, including films, books, and toys, that The Walt Disney Company advertises to young girls with the goal of enticing the children to identify with the princess characters (Do Rozario, 2004). The success of the Disney Princess collection is heavily dependent on the stereotype of femininity and the products reflecting the film's gendered messages (England et al., 2011; Lacroix, 2004; Orenstein, 2006). The content of the Disney Princess films released between 1937 and 1998 has been analyzed and critiqued by various researchers. The following literature discusses the popularity of the Disney Princess collection, the

influence of the Disney Princess films, and past criticism related to the films' stereotypical gender portrayals.

Disney's Audience and Popularity. The Disney Corporation is consistently listed as being one of the top producers of children's entertainment and thus is a major source of media that children consume (Buckingham, 1997). One of Disney's film categories includes the Disney Princess collection. Although the first Disney princess was introduced to the public in the 1937 movie *Snow White and the Seven Dwarves*, Snow White and the later princess characters experienced a sudden boost in popularity after the Disney Princess collection was reintroduced and marketed as a group in 2001 (Orenstein, 2006). Thanks to the Princess brand's popularity, The Walt Disney Company has experienced huge retail profits since combining the characters under one Disney Princess title. One publication determined that The Walt Disney Company made \$300 million in the year 2001 to an estimated \$4 billion in 2008 (Setoodeh & Yabroff, 2007). Clearly, Disney Princess products, including the movies in which each princess character is featured, have become a large contributor to Disney's overwhelming success (Coulter, 2012).

The Influence of Disney Princess Films. The collection of Disney Princess films has been described as having a powerful influence on children's media by permeating the market (Coulter, 2012; Giroux, 1997), and this influence is apparent even in Disney's youngest viewers. One disgruntled parent wrote an article in the *New York Post* and explained that the first word his 2 year old says in the morning is the name of her favorite Disney princess ("Elsa"), which he interprets as a demand to watch the film again (Smith,

2014). Stone (1975) notes that Disney's influence is so powerful that few people from America can name a fairy-tale heroine that was not featured in a Disney movie. In fact, Disney Consumer Products, a Walt Disney Company branch dedicated to marketing the Disney brand, found that 97% of children they surveyed between ages 2-11 years old were familiar with Cinderella, one of Disney's earliest princesses (Bell & Winig, 2006). The collection of Disney Princess characters was created to target young viewers (Orenstein, 2006) with the understanding that the children would remember and identify with these characters, and so far, Disney has been successful.

Criticism of Past Disney Princess Gendered Characteristics. Despite their popularity, the gender roles and characteristics of Disney Princess characters have a less-than-magical reputation according to past content analyses. The few studies that appear to dispute the undesirable findings come from articles and research by affiliates of the Disney Company, such as the company's employees or close associates (Faherty, 2001). Various critics have used qualitative methods to analyze the content of Disney Princess movies (Dundes, 2001; Lacroix, 2004; Ono & Buescher, 2001; Whelan, 2012). Many of these studies compare the qualities of the princesses in the "classic" Disney Princess movies (i.e., *Snow White and the Seven Dwarves*, *Sleeping Beauty*, and *Cinderella*) to the princesses in "renaissance" films (movies released after 1980.) Princesses in the early movies are described as domestic and passive (Dundes, 2001). The renaissance princesses, on the other hand, were praised for their adventurous behavior and goals; however, researchers found that these movies continued to reinforce stereotypical female qualities such as the princesses' focus on romantic love and the tendency to act as the

“selfless nurturer (Dundes, 2001, p. 354)”. In one study, the researcher found that Princess Ariel’s free-spirited nature seen in the beginning of *The Little Mermaid* changes after her sudden longing to be with a man she only met once (Whelan, 2012). Similarly, Princess Belle, although characterized in the beginning of the film by her intellect (England et al., 2011), later becomes submissive to the romantic advances of a violent man (Beres, 1999). Although raters observed the renaissance princesses as adventurous and rebellious compared to classic princesses, they also observed these princesses to exhibit primarily stereotypical feminine characteristics (England et al., 2011).

Stereotypical Gender Portrayals in Disney Princess Films. The leading characters’ behavior and decisions throughout the classic and renaissance movies ignited concerns in researchers and parents alike regarding messages that children receive from these movies. In 2001, a content analysis of 16 animated Disney films revealed that the gender portrayals of the movies’ characters did not reflect the changing gender roles in society (Wiersma, 2001). One researcher discussed that through Pocahontas’ gender role, viewers understand that qualities associated with female empowerment, such as desire and choice, are connected to finding romantic love in a handsome man or fulfilling a role as nurturer (Giroux, 1997). Another researcher noted that Disney movies tend to emphasize the importance of physical attractiveness and dutifulness in women, whereas the important qualities in the male characters included leadership and exploration (Whelan, 2012). According to the past literature of children’s learning through media exposure, it is important to keep in mind that children are potentially not only learning about what is an important quality in their own sex but also what is expected in people of

the opposite sex (Frueh & Mcghee, 1975; Herrett-Skjellum & Allen, 1996; Leaper, 2000). When such popular characters such as the prince and princesses in Disney movies are portrayed in rigid, stereotypic roles, the children inspired by the characters are left with limited choices for role-models (Whelan, 2012).

Modern-Day Disney Princess Films

After Disney's Princess Mulan was introduced in 1998, the Disney franchise did not release a new Princess movie for over 10 years. Finally in 2009, *The Princess and the Frog* came to theaters. This new release inspired England et al. (2011) to investigate the differences in gender portrayals by comparing the Disney Princess movies across time. This study was one of the few to use a quantitative method of observing operationally defined, stereotypical characteristics to analyze the gender portrayals in each of the Disney Princess movies. Also, this study was one of the few to analyze the comparison between princes and princesses to investigate the princes' stereotypical portrayal rather than focusing only on the princesses. The findings of this research revealed that, although the movies across time do not indicate a linear trend toward egalitarian gender roles, the Disney Princess collection may be finally responding to criticisms concerning the stereotyped characters.

Disney's New Princesses and Messages. The success of *The Princess and the Frog* seemed to have rejuvenated the marketing potential of the Disney Princess collection, which released 4 "revival" Princess movies in 5 years (2009-2014). Disney began to emphasize the importance of the inner characteristics and diversity, as seen in their new Disney Princess commercials. Some commercials include various young girls

repeating the mantra, “I am a princess” (Disney, 2012), and other commercials feature current Disney Channel celebrities describing the “best part about being a princess” (Disney Channel, 2014). The girls in these commercials use adjectives such as “courageous” and “ambitious” as well as “kind” to describe the princess characters. As suggested by these commercials, The Walt Disney Company continues to promote young children’s identification with the princesses in their movies. Their descriptions of the characters, however, now include both feminine and masculine traits.

Androgyny. Another indication that the Disney Princess collection may have evolved in response to past criticism is evident in more complex and less stereotypical characters (England et al., 2011). After analyzing *The Princess and the Frog*, England et al. discovered that both the prince and princess were portrayed more androgynously than characters in the earlier films. Bem (1974) defines androgyny as displaying high rates of stereotypical masculine and feminine traits. An example of androgyny from *The Princess and the Frog* is that combining hard work *and* dreaming will help people reach their goals (England et al., 2011). Because the prince and princess characters in the more recent Disney Princess films displayed high rates of both stereotypical masculine and feminine traits, this was considered by England et al. (2011) to be more androgynous compared to previous portrayals.

Progressive Character Portrayals. Because Disney films are so widely watched and potentially influential to young viewers, it would be beneficial for character portrayals to be consistent with recent developments in gender equality (England et al., 2011). O’Keefe (2000) argues that as harmful as it is for young girls to identify with traits

such as submissiveness, it is equally harmful to encourage them to portray harmful masculine stereotypes, such as rigidity, selfishness, and aggression. As young children develop their gender identity and understanding of social roles, harmful character traits that are typically associated with the prince or princess characters may potentially impact children's attitudes or behavior. Bem (1974) discusses that androgynous people are more adaptable compared to people who identify with counter-stereotypical roles (i.e. male acting exclusively feminine); therefore, people should be encouraged to encompass both masculine and feminine traits depending on the occasion. O'Keefe (2000) supports this claim by explaining that a progressive character incorporates the positive qualities associated with femininity (e.g., helpfulness and sensitivity) with the positive traits typically seen in male characters (e.g., intelligence and bravery). This allows characters to surpass typical gender roles. Giroux (1997) argues that Disney's films are just as capable tools of teaching cultural values as the child's school or family; therefore, it is important for researchers to monitor whether Disney's film characters reflect the progressive culture of modern-day society.

Current Study and Hypotheses

The current study used the quantitative method created by England et al. (2011) to analyze and compare the prince and princesses gender role portrayals in the four newest films that are part of the Disney Princess collection, as this has not previously been done. Through this study's content analysis, I provided information about the gender portrayals and themes presented in the new films, which could allow parents to potentially mediate

or discuss certain messages with their children (Tanner, Haddock, Zimmerman, & Lund, 2003).

Hypothesis 1. I predicted that the prince and princess characters in the revival movies would be less gender stereotypical, according to Thompson and Zerbinos' (1995) method that has been modified by England et al. (2011), than the characters in classic and renaissance Disney princess movies, signifying a reflection of the changes within society.

Hypothesis 2. I predicted that the average total of masculine characteristics and average total of feminine characteristics in the revival princesses would not be significantly different from that of princes in the movies *Tangled*, *Brave*, and *Frozen*, signifying egalitarian gender role portrayals.

Hypothesis 3. I predicted that the average total of feminine characteristics would not be significantly different from the average total of masculine characteristics in each prince and princess character in the movies *Tangled*, *Brave*, and *Frozen*, signifying androgyny in the individual character.

CHAPTER II

METHOD

Participants

Three adult participant coders were chosen from a group of adults who are familiar with all past and current Disney Princess films. All of the participant coders have participated in the Disney College Program, a semester-long internship at Walt Disney World and Disneyland that allows college students to work in various work locations in the company and provides course credits in many undergraduate degree programs. Participants were not compensated in any way.

Materials

DVDs. I purchased DVD copies and supplied the films used in this study. The DVDs were 2010 film, *Tangled*; 2012 film, *Brave*; and 2013 film, *Frozen*.

Prince and Princess Checklist. I created a checklist (see Appendix A) that included behavioral codes and characteristics selected from past research (England et al., 2011; Thompson & Zerbinos, 1995). The traits on my checklist are representative of traditionally stereotypical traits (England et al., 2011; Thompson & Zerbinos, 1995). The checklist is comprised of 31 gendered characteristics: 14 characteristics considered traditionally masculine and 17 characteristics considered traditionally feminine. All terms that are listed on the checklist have been operationally defined in past literature (England et. al, 2011).

The checklist also provides room for qualitative notes regarding gender atypicalities, which are behaviors or scenes that show the prince/princess character acting

in a way that is counter-stereotypical or androgynous. I provided qualitative operational definitions that are listed separately from the checklists (see Appendix B).

Procedure

The Middle Tennessee State University Institutional Review Board (IRB) approved the present project on August 7th, 2015 after an expedited review. The IRB approval letter is in Appendix C.

Training Procedure. Ms. Dawn England developed and published the rating systems for determining gender portrayals of Disney Princess films. Ms. England trained me to use her system reliably. During two Skype sessions lasting approximately 2 hours each, Ms. England explained the procedure I would use to train the coders. After I demonstrated her procedure, she determined that I was competent to train my participant coders. The following procedure that I used to train the coders was approved by D. E. England (personal communication, June 3, 2015).

Coding Procedure Rules. The following coding procedure rules (England et al., 2011) were given to the coders before beginning the first training session, and they were clarified whenever necessary. I frequently instructed the participant coders to write the time the scene started before watching any scene. This helped ensure that when I compared my checklist with the coder's checklist to assess reliability, we were watching the same scenes. I also instructed the coders to watch scenes that included both the prince and princess character more than once to observe each character separately. Lastly, I reminded coders to refer to the operational definitions throughout each observation.

Tallying Procedure Rules. I asked coders to make a new tally mark next to a characteristic (a) whenever the observed prince/princess exhibited the characteristic, (b) when another character described the prince/princess as possessing the characteristic, (c) when the characteristic occurred for more than 3 s, (d) when the character performed a characteristic behavior (e.g., tending to his/her physical appearance) and the screen's image changed briefly but then returned to the character, who continued to perform that same act.

I also explained that the operational definition of a characteristic includes all variations of the characteristic (e.g., "athletic" includes jumping, kicking, and running). According to D.E. England (personal communication, June 3, 2015), this coding procedure was created to reflect the frequency in which a movie viewer observes each characteristic.

Gender Atypicalities. I encouraged the coders to note and describe any part of the scene that was atypical for the character's gender. I explained to the coders that past researchers have predicted that revival Disney characters would display characteristics that are contrary to typical prince/princess behavior. For example, I described Princess Mulan cutting off her hair as a gender atypicality because past princesses typically tended to their feminine appearance rather than removing it. Because all coders were familiar with past Disney Princess films, I asked the coders to write notes about any observed characteristic or behavior that is atypical for that character compared to past princes and princesses.

Helpful Symbols. I encouraged participant coders to place commas before and after the tally marks when a love interest entered the scene when coding the prince or princess. Also, I encouraged participant coders to indicate scene shifts, or a change of setting in the film, with an asterisk (D.E. England, personal communication reference, June 3, 2015). The asterisk and commas served as markers so that the raters were able to keep up with where they were in the movie scene by scene. Also, it provided me with the opportunity to give directive feedback when I discovered disagreements in specific scenes.

Training Sessions. After sending the necessary materials, including the prince and princess checklist, operational definitions, and consent form, I contacted the coders individually to explain their role in the project and to schedule a convenient time for one-on-one training sessions. The objectives of the training sessions were to familiarize the coders with the checklist, teach them the coding rules, and train the coders to refer to the operational definitions before making any notation on the checklist (see Appendix A). These objectives were achieved in three steps: 1) I modeled the procedure, explaining the codes I marked in each instance 2) the coders practiced using Disney movie clips that were not part of the study, and 3) we discussed any discrepancy between my observation and the coder's observations to ensure that all coders developed competency. Each of the six one-on-one training sessions were conducted over Skype and lasted approximately two hours.

Training Part 1: Modeling and Practicing Rating Procedure. During the first training session, I asked the coders to watch the first 10 min of *Snow White and the Seven*

Dwarves (1937) with me using Skype while I modeled the procedure. Because this movie is the oldest Disney Princess film and has been criticized for stereotypical gender portrayals, I believed this would be the best movie to use as the participant coders became familiar with the procedure. I watched the movie for no more than 3 s, paused the film, discussed any listed traits that I may have observed, and referred to the definitions to confirm or reject my suggestions. I continued in 3-s increments for the first 10 min of the film. During the second 10 min of the film, I asked the participant coders to follow the procedure as I continued to give instruction. The participant coders became comfortable in the training sessions and properly imitated the steps of the procedure. All participant observers eventually earned competency according to my predetermined reliability standard that is presented later in this section.

Training Part 2: Guided Practice. I called each participant and provided additional training with a different film. My goal was to make the coders increasingly independent. I used the movie 1998 *Mulan* in the second session because this movie is the last movie Disney released before the movies that were examined in the current study. The difference between the first and second training movies allowed the participant coders to practice coding a variety of traits and applying the procedure to movies from different time periods. The participant coders continued until I judged them to be competent as described in the next section.

Coder Competency. Prior to beginning the current study, I established coder's competency. In the training described above involving modeling and practice, coders progressed through the first two training sessions after I judged them ready to move

forward. In the third training session, coders were formally determined to be competent through a reliability check. I used intraclass correlation coefficients (ICC,) which is a method used for comparing each coder to the author to determine reliability (England et al., 2011; Shrout and Fliess, 1979). Each coder's checklist was compared to my checklist, completed in advance, for each characteristic in each scene. The coders were deemed to have reached competency by reaching the criterion of 80% agreement. This procedure is consistent with past research (England et al, 2011).

Training Part 3: Certification of Independent Coders. I used the ICC to determine the percentage of agreement between the coder's checklist and my own. The coders' movies to be used in the reliability checks were randomly selected out of the three movies that were used for the current study. After I assigned the movie to each coder, I asked the coder to watch the first 10 min of the movie without my assistance. Once I received the completed checklist, I assessed the coders' competency based on how they compared to my previously completed checklist. Each coder's checklist reached 93% - 96% reliability; therefore, they were deemed competent to continue as coders in the current study.

Although reliability was measured once to determine competency during the training procedure, it was measured again after collecting each segment of actual study data. I compared each coded characteristic per each 10-min segment between the participant coders and myself. If I discovered a discrepancy of over 3 tally marks or when a 0 was recorded indicating a missed coded characteristic, I contacted the coder for a resolution discussion. The resolution process included repeated training for that

characteristic in the 10-min segment and the discussion of the operational definition until the participant coder and I observed no more than 2 tally marks differently for that characteristic. The coder for the movie *Tangled* participated in 45 resolution discussions, the coder for the movie *Brave* participated in 21 resolution discussions, and the coder for the movie *Frozen* participated in 52 resolution discussions (i.e., one discussion for each discrepant or missing coded characteristic) over the course of the entire film. In most cases, the amount of resolution discussions per 10-min segment decreased over time.

After all codes were resolved, I calculated the average of each coded characteristic between the second coder and myself. For example, if after the resolution discussion, one coder observed two instances of intellectual activity in the scene and I observed four, I would take the average: 3 instances of intellectual activity. This process allowed for individual differences in the coders' perspective while obtaining the most accurate observations according to the definitions of each characteristic.

Operating the DVD. Coders had the ability to go back and forth over the scenes as many times as they needed. This process allowed coders to pause the movie and reconsider their evaluations. Thus, the coders had control over the speed that the material was presented to them.

Present Study Coding Procedure. After the training procedure, I asked the coders to continue with the movie assigned to them without assistance. The movie was one of the three most recent Disney Princess movies: 2010 *Tangled*, 2012 *Brave*, or 2013 *Frozen*. Each of the coders watched and coded one randomly assigned movie from beginning to end, and I watched and coded all three movies in their entirety. Thus, two

coders scored all of the movies to help ensure reliability. Each entire film was divided into segments between 9-min and 13-min long. Two checklists were submitted over email on a weekly basis to ensure that work was spread out over 1 month rather than completed in a single day. This helped the coders complete the work evenly and thoroughly. At the end of the project, I thanked the coders for their participation.

CHAPTER III

RESULTS

Data

Results from the present study included five kinds of data. The first was the percentage of agreement between the 2 coders for each coded film. The second kind of data was the number of tallies averaged between the 2 coders that were listed for each characteristic. The third kind of data was percentages. These were used for two data points. One was percentage of masculine traits. These data points were calculated by dividing the number of tallies of masculine characteristics by the total number of tallies listed for each prince or princess character (e.g., out of 447 stereotypical masculine and feminine characteristics that the coders observed for Prince Eugene, 187 of the characteristics were masculine; therefore, his observed behavior was 47% masculine). The second was percent of total behavior. It was determined by dividing the number of tallies of each coded characteristic that was observed by the total number of tallies for each prince or princess character (e.g. “assertive” was coded for 9.6% of Princess Rapunzel’s total observed behavior.) The third kind of data points was taken from the qualitative notes written by the coders regarding gender atypicalities observed in each movie. The fifth type of data was percentage of masculine characteristics that originated from a previous study (England et al. 2011). I used these percentages for comparison with my data (see Table 1).

Table 1
Comparing Classic, Renaissance, and Revival Princes and Princesses

Film	Year	Prince			Princess		
		Tallies	% Masc	<i>M</i>	Tallies	% Masc	<i>M</i>
Classic				45			13
Snow White	1937	22	54		150	9	
Cinderella	1950	7	29		229	18	
Sleeping Beauty	1959	111	53		86	12	
Renaissance				59			42
The Little Mermaid	1989	130	60		262	39	
Beauty and the Beast	1991	85	64		164	47	
Aladdin	1992	172	37		127	39	
Pocahontas	1995	212	55		235	45	
Mulan	1998	61	80		208	42	
Revival				39			51
Princess and the Frog	2009	189	32		174	47	
Tangled	2010	447	42		474	44	
Brave	2012	14	36		309	62	
		16	44				
		12	33				
Frozen	2013	286	41		279	48	
		136	43		183	52	

Note. The data were calculated using identical characteristics from the study by England et al. (2011), which compares prince and princess characters using the “shows emotion” code only for prince characters and without the following codes: “domestic labor” and “curious towards prince”. % Masc = percentage of masculine characteristics.

Inter-rater Reliability

The percentage of agreement between the coders observing each movie was determined by calculating the amount of resolution discussions divided by the total amount of characteristics observed for each movie. The coders for the 2010 movie *Tangled* reached 80.1% agreement. The coders for the 2012 movie *Brave* reached 82.4% agreement. The coders for the 2013 movie *Frozen* reached 85.5% agreement. Each coder received further training through each resolution discussion until the discrepant codes were within 2 tallies of each other.

Testing Hypotheses

Hypothesis 1. I predicted that the percentage of masculine characteristics (i.e., the amount of masculine tallies divided by the total number of tallies) of the prince and princess characters in the revival (film released after 2008) Disney Princess films would be significantly different from the percentage of masculine characteristics of the prince and princess characters in classic (films released prior to 1960) and renaissance (1989 to 1998) Disney Princess films. The data collected from classic and renaissance characters originated from a previous study (England et al., 2011). The percentages of masculine characteristics of each prince and princess character from all 12 Disney Princess films were analyzed in a 2 (prince - princess) x 3 (chronological grouping: classic, renaissance, and revival films) analysis of variance. There was a statistically significant interaction between effects of gender and chronological grouping on the percentage of masculine characteristics observed, $F(2, 22) = 13.63, p < .01$.

The Tukey test of multiple comparisons was conducted to further analyze the interaction between gender and chronological groupings. Simple main effects analysis of chronological groupings in princes revealed the princes in the renaissance films ($M = .59$, $SD = .16$) were significantly more masculine than princes in the revival films ($M = .39$, $SD = .05$) when comparing percentage of masculine characteristics, $p = .02$. There were no significant differences between percentage of masculine characteristics of princes in the classic films ($M = .45$, $SD = .14$) when compared to percentage of masculine characteristics of the princes in the renaissance films, $p = .25$ or revival films, $p = .68$.

Simple main effects analysis of chronological grouping of princesses revealed the princesses' percentage of masculine characteristics in the classic films ($M = .14$, $SD = .05$) were significantly lower than the percentage of masculine characteristics of princesses in either the renaissance films ($M = .42$, $SD = .04$), $p < .01$ or revival films ($M = .51$, $SD = .07$), $p < .01$. There were no significant differences in the measures of masculine behaviors between the princesses in the renaissance films and revival films, $p = .09$. Thus, Hypothesis 1 was partially supported.

A Tukey test of multiple comparisons was also conducted to further analyze the comparison between the measures of masculine behaviors of princes and princesses for each chronological grouping. An analysis of the second hypothesis compared the revival prince and princess characters using the coded characteristics from the current checklist. When the percentage of masculine characteristics was analyzed comparing the classic princes to classic princesses and comparing the renaissance princes to renaissance princesses, both comparisons reached significance. Princes in the classic films were

significantly more masculine than princesses in the classic films, $p = .02$. Princes in the renaissance films were significantly more masculine than princesses in renaissance films, $p = .05$.

Hypothesis 2. I predicted that the percentage of masculine characteristics for prince characters in the most recent three revival Disney Princess films would be similar to the percentage of masculine characteristics for princess characters in the most recent three revival films. The percentage of masculine characteristics for each prince and princess character in the three revival Disney Princess films grouped together (see Table 2) were analyzed in an independent samples t test and in an independent samples median test comparing percentage of masculine characteristics by gender (prince vs. princess). The results of the t test indicated that there is no significant difference between princes ($N = 6$) and princesses ($N = 4$) in the most recent three revival Disney Princess films, $t(7.9) = .43, p = .68$. Similarly, the results of the non-parametric independent samples median test indicated that there is no significant difference between princes and princesses, $p = .57$. Thus, Hypothesis 2 was supported.

To further investigate Hypothesis 2 by looking for any differences in the princes' and princesses' gender portrayals, 32 independent samples t tests and 32 independent samples median tests were conducted. These compared the amount of times that each coded characteristic was observed divided by the total number of tallies listed for each prince or princess character (see Table 3). The results of the t tests found that out of the characters' total behaviors, princesses were coded as "brave" ($M = 1.3, SD = .68$) significantly more than princes were coded as "brave" ($M = .27, SD = .42$), $p = .02$. Also,

Table 2
Percentage of Masculine Characteristics in Revival Characters

Character	Total Tallies	% Masc	<i>M</i>	<i>SD</i>	<i>Mdn</i>	Range
Prince			55	12	54	42-70
Eugene	394	47				
Dingwall	12	42				
Macintosh	10	70				
MacGuffin	9	44				
Kristoff	185	61				
Hans	93	63				
Princess			52	6.5	52	44-60
Rapunzel	492	44				
Merida	320	60				
Anna	297	52				
Elsa	183	52				

Note. The above data were calculated without “shows emotion” code. % Masc = percentage of masculine characteristics.

Table 3
Most Frequent Traits in Revival Princes and Princesses

Prince Trait	Tallies	%TB	Princess Trait	Tallies	%TB
athletic	117	16.64	athletic	180	13.93
assertive	89	12.66	assertive	164	12.69
fearful	81	11.52	fearful	143	11.07
victim ^a	58	8.25	tentative	112	8.67
phys. strong	47	6.69	phys. strong	83	6.42
affectionate	41	5.83	affectionate	66	5.11
tentative	35	4.98	submissive	48	3.72
unemotional	31	4.41	troublesome	47	3.64
curious tow. princess	29	4.13	inspires fear	32	2.48
submissive	28	3.98	intel. activity	32	2.48
troublesome	23	3.27	wants to explore ^b	31	2.40
helpful	19	2.70	unemotional	30	2.32
physically weak	15	2.13	independent ^b	28	2.17
gives advice	12	1.71	ashamed	28	2.17
inspires fear	11	1.56	curious tow. prince	26	2.01
leader	9	1.28	asks for advice/help	25	1.93
wants to explore ^b	7	1.00	nurturing ^b	24	1.86
brave ^{ab}	6	0.85	brave ^{ab}	22	1.70
intellectual activity	6	0.85	domestic labor	21	1.63
gets rescued	6	0.85	physically weak	20	1.55
sensitive	6	0.85	victim ^a	19	1.47
descr. as attractive	5	0.71	helpful	17	1.32
asks for advice/help	5	0.71	leader	15	1.16
performs rescue ^b	4	0.57	descr. as attractive	14	1.08
nurturing ^b	4	0.57	tends to phys. app.	14	1.08
ashamed	3	0.43	gets rescued	12	0.93
tends to phys. app.	3	0.43	sensitive	12	0.93
independent ^b	2	0.28	performs rescue ^b	11	0.85
domestic labor	1	0.14	collapses crying ^b	10	0.77
collapses crying ^b	0	0.00	gives advice	6	0.46

Note. %TB = percentage of total behavior. “curious tow. princess/prince” = curious towards princess/prince. “descr. as attractive” = described as attractive. “intel. activity” = intellectual activity. “phys. strong” = physically strong. “tends to phys. app.” = tends to physical appearance.

^aSignificant using a *t* test. ^bSignificant using an independent samples median test.

princes were coded as “victim” ($M=5.9$, $SD = 4.1$) significantly more than princesses were coded as “victim” ($M = 1.0$, $SD = .46$), $p = .03$. The results of the independent samples median tests confirmed the finding for the significant difference in the “brave” characteristic in princes and princesses, $p < .05$. The results of the independent samples median tests failed to find a significant difference in the “victim” characteristic, $p = .52$. The independent samples median tests also found that princess were coded with “independent,” $p < .05$ “performs rescue,” $p < .05$ “wants to explore,” $p < .05$ “collapses crying,” $p = .03$ and “nurturing” $p < .05$ characteristics more than the prince characters were coded with the same characteristics (see Table 4).

Hypothesis 3. The third hypothesis predicted that the average number of tallies for masculine characteristics would be similar to the average number of tallies for feminine characteristics for each individual prince and princess character from the most recent three revival Disney Princess films. The tallies for each of the 10 prince and princess characters were analyzed in 10 separate independent sample t tests and in 10 separate independent samples median tests comparing masculine and feminine coded characteristics. The results of the 10 separate t tests indicated that there is no significant difference between the masculine and feminine coded characteristics for any of the characters. The results of the 10 independent samples median tests confirmed these findings. The means and standard deviations for each character can be found in Table 5.

Qualitative Data

Each coder identified multiple examples of gender atypicality for each character in the revival films. The qualitative notes about each character’s traits, role, and examples

Table 4
Descriptive Statistics of Significant Median Test Findings

Characteristic	Princes		Princesses	
	<i>Mdn</i>	Range	<i>Mdn</i>	Range
Brave	0	0 – 8.9	1.1	.75 – 2.3
Independent	0	0 – .45	2.1	.21 – 3.8
Performs Rescue	0	0 – 2.2	.65	.50 – .75
Wants to Explore	0	0 – 2.1	1.4	.38 – 3.8
Collapses Crying	0	0 – 0	.63	0 – 1.3
Nurturing	0	0 – 1.1	.59	.38 – 3.0

Table 5
Revival Characters' Masculine and Feminine Codes

Character	Masculine Codes				Feminine Codes			
	<i>M</i>	<i>SD</i>	<i>Mdn</i>	Range	<i>M</i>	<i>SD</i>	<i>Mdn</i>	Range
Eugene	13.36	19.45	5	0-69	12.93	17.60	6	0-56
Dingwall	.357	.929	0	0-3	.438	.727	0	0-2
Macintosh	.760	.529	0	0-2	.188	.544	0	0-2
MacGuffin	.286	.611	0	0-2	.313	.793	0	0-3
Kristoff	8.07	12.76	2	0-40	4.50	4.38	3	0-17
Hans	4.21	4.58	3	0-12	2.12	2.83	1	0-11
Rapunzel	16.77	20.15	8	0-58	16.12	20.15	5	1-61
Merida	14.85	19.13	9	0-68	7.47	10.14	4	0-41
Anna	11.77	15.21	6	1-48	8.47	8.07	6	0-32
Elsa	7.38	9.15	2	0-25	5.12	6.59	2	0-27

of observed gender atypicalities are discussed below. Past criticism of Disney Princess movies (Dundes, 2001; O'Keefe, 2000) was related to Disney's apparent lack of progressive film characters, or characters that use positive masculine and feminine qualities in order to adapt and thrive in their environment. Thus, the qualitative notes were used to support the quantitative findings and to determine whether or not the revival character's gender role portrayal is also progressive.

Discussion of Princes. The first character analyzed in the current study was Prince Eugene, a runaway thief who agreed to assist Princess Rapunzel on an adventure to explore the village and the mysterious floating lights for the first time. Eugene's top three characteristics were "athletic," "fearful," and "victim." Although this character was frequently running, fighting, or horseback riding throughout the film, Eugene was consistently victimized, afraid of his pursuers, and eventually mortally wounded when attempting to save the princess from her captor. The "fearful" and "victim" characteristics were stereotypically feminine and were part of an androgynous gender role portrayal when combined with Eugene's athleticism and physical strength; however, I conclude that this character's portrayal was not progressive as O'Keefe discussed in past research (2000). According to coders' qualitative notes, the "fearful" and "victim" characteristics in Prince Eugene's gender role portrayal were primarily used as comic relief; therefore, Prince Eugene does not meet the criteria of a progressive character (Bem, 1974; O'Keefe, 2000).

The second, third, and fourth characters examined in the current study are Prince Dingwall, Prince Macintosh, and Prince MacGuffin. In the movie 2012 *Brave*, the three

lords in medieval Scotland presented their sons as princes/suitors in a competition to marry Princess Merida. These characters each had very little screen time and few observed characteristics; therefore, these data should be interpreted with caution. The combination of quantitative data (tallies) and the coders' qualitative notes, however, revealed that all three of the princes' gender role portrayals could be considered undifferentiated.

For example, Prince Dingwall was described by his father as "brave," but was portrayed as a small, unintelligent boy that Princess Merida observed as a "wee lamb." Prince Macintosh was portrayed as a handsome, narcissistic young man; however, when his performance in the contest wasn't perfect, he became enraged and threw his weapon away during an emotional outburst. Prince MacGuffin was portrayed as a strong and skilled prince, yet he was "tentative" and unable to speak in a language the other characters could understand. Overall, these prince characters were portrayed using negative and unappealing masculine and feminine characteristics to emphasize Princess Merida's resistance of the arranged marriage. Furthermore, the princes eventually supported Merida's statement against traditional arranged marriage practices in their kingdom, which the coders considered a gender atypicality. In past Disney movies, the flawless princes immediately fell in love with the princesses as if they were destined to be together (England et al., 2011; Towbin, Haddock, Zimmerman, Lund, & Tanner, 2003). *Brave's* prince characters were clearly flawed and insisted on making their own decisions about love. The gender role portrayals of princes in this film enhanced the message of individualism that the Disney Company is currently embedding into the

current Disney Princess advertisements (Disney, 2012; Disney Channel, 2014). I conclude that although the princes' role in this film was not stereotypical, their observed characteristics are not considered progressive according to O' Keefe's description (2000).

The fifth character analyzed in the current study was Prince Kristoff, an isolated, strong worker in medieval Norway who assists Princess Anna on a quest to find her runaway sister. Prince Kristoff's top three characteristics were "assertive," "athletic," and "fearful." Kristoff frequently asserted his perspective on issues such as true love and helping others. Many of his assertive conversations were one-sided discussions with his reindeer friend, Sven. In fact, Kristoff is one of the few princes (i.e., Aladdin) to show affection and companionship to an animal; in most Disney Princess movies, the princess has the most animal interaction. Furthermore, Kristoff and Anna run away from danger together, which was considered an athletic activity. Lastly, Kristoff was most "fearful" when he watched Anna become sick and was attempting to rescue her. Overall, the data revealed that Prince Kristoff was considered to be androgynous. Additionally, Kristoff exhibits the masculine and feminine characteristics when helping others, defending his beliefs, and solving problems. Furthermore, coders observed gender atypicalities such as arguing against "love at first sight" and respectfully requesting permission to kiss the princess. Thus, I conclude that not only does Kristoff have an androgynous gender role portrayal, but he is also a progressive character.

The sixth and final prince character analyzed in my current study is Prince Hans, the youngest prince in his royal family who attended Princess Elsa's ball in the neighboring kingdom and immediately fell in love with Princess Anna. Prince Hans' top

three characteristics were “assertive,” “curious towards princess,” and “affectionate.” Hans begins the movie displaying affection and making captivated gazes towards Princess Anna, yet he is an assertive leader towards the townspeople. The data indicated he was an androgynous character; however, his top characteristics were similar to those found in early Disney princes (England et al., 2011). Ironically, Prince Hans was revealed later in the movie as the film’s villain. The traditionally handsome prince of the Disney film 2013 *Frozen* lied about his affection towards the princess and manipulated the townspeople to achieve his selfish motives. Prince Hans’ character functions to emphasize the problematic, typical “masculine hero” and to highlight the flawed logic behind “love at first sight.” Prince Hans’ role in the film was observed by coders to be a gender atypicality. Thus, I conclude that Prince Hans’ role as the first villainous prince in the history of Disney Princess films is both androgynous and surpassing the stereotypical gender role.

Discussion of Princesses. The seventh character examined in this study was Princess Rapunzel. This revival princess was kidnapped as a baby and raised by a manipulative, old woman who used the child’s magical hair to remain young and beautiful. The data revealed that Rapunzel’s gender role portrayal was androgynous. Rapunzel’s top three characteristics were “tentative,” “fearful,” and “assertive.” These findings were not surprising after consideration of Rapunzel’s character development. Princess Rapunzel was originally tentative when addressing her captor, asking her for permission to leave her tower, and expressing her wish to explore the mysterious floating lights. When Rapunzel unexpectedly met Eugene, however, she immediately asserted

herself and demanded that he bring her into the village. Princess Rapunzel encountered many frightening situations in which she quickly learned to use her long, beautiful hair as both a weapon and tool to achieve her goals. At the end of the film, Rapunzel became brave and empowered by her new experiences and asserted herself towards her captor. Furthermore, at the end of the film, Prince Eugene described Princess Rapunzel as a beloved leader that ruled with wisdom. Coders identified Rapunzel's hair as a gender atypicality because it functioned to heal others, and she used it to adapt to her environment, although it was the reason for her imprisonment. In contrast, past princesses' physical appearance was highly valued when it was considered attractive and criticized (i.e., *Mulan*) when unattractive (Towbin et al., 2003). Furthermore, coders described Rapunzel's interest in astrology, books, and world exploration as a gender atypicality. Overall, Rapunzel's masculine and feminine characteristics emphasized her growth from fearful victim to an adventurous, wise leader. Thus, I conclude that Rapunzel's androgynous characteristics and interests indicate that she is a progressive Disney princess.

The eighth character analyzed in the current study was Princess Merida, a Scottish princess who spent her time riding horseback, shooting arrows, and resisting her mother's commands to become more "princess-like." Merida's top three characteristics were "athletic," "fearful," and "assertive." The data revealed that Princess Merida's gender role portrayal was androgynous; furthermore, the coders' qualitative notes indicated that Merida was also a progressive female character. In fact, Merida is the first Disney princess who was portrayed with more masculine characteristics than feminine

characteristics (England et al., 2011). In the film, Merida's athletic behavior included horseback riding, jumping, and sword fighting; this contrasted with the princesses' athleticism observed in past research (England et al., 2011), which primarily consisted of running away from danger. Furthermore, Merida's "assertive" behavior was exhibited towards her mother and the people in her kingdom, which was a change from the renaissance princesses asserting their wish to escape a rule established by their fathers (Towbin et al., 2013; Whelan, 2012).

Additionally, coders identified Merida's assertive speech to the kingdom as a gender atypicality. Merida declared that she would be "shooting for her own hand" rather than allow a prince to be chosen as her husband. She also proceeded to rip her princess dress in order to properly shoot her bow and arrows, which outperformed each of the princes' arrows. Lastly, most of the "fearful" behaviors were in response to numerous bear attacks and her mother's grave circumstance. Although Merida appeared fearful, she continued to fight and defend her mother. Additionally, Merida's fear directed towards her mother's danger represented her growth in the movie. For example, Merida begins the film as stubborn and hateful towards her mother (e.g., she screams, "I'd rather die than be like you!"); however, her humble wish to repair the damaged relationship with her mother and her fear of losing family eventually inspired Merida to rescue her mother. Lastly, Merida's complete disinterest towards the three prince suitors throughout the film was unprecedented in Disney Princess films: Princess Merida is the first princess to end the film without a love interest (England et al., 2011; Whelan, 2012). Also, although Merida's masculine behavior is described as "troublesome" in the beginning of the film

(similar to renaissance Princess Belle), Merida eventually succeeds in changing the opinions of these individuals rather than changing herself. Overall, Merida's androgynous characteristics observed in the context of her choices, goals, and interests support my conclusion that Merida is also a progressive Disney princess character.

The ninth character analyzed in the current study was Princess Anna, the youngest, playful daughter of the king and queen in a medieval kingdom in Norway. Anna's top three characteristics were "assertive," "athletic," and "tentative." Anna was bold and talkative to most people in the film. Furthermore, Princess Anna's original goal was to fall in love in one day, and she eventually declared her love for the first young man that had a conversation with her. Anna rarely walked in the film; she danced, ran, jumped, or swung happily throughout the movie. Lastly, Anna was typically tentative and nervous when speaking to her sister, Elsa, who avoided Anna for many years. The data portrayed Anna as an androgynous character; however, androgynous or gender atypical aspects were not observed until Elsa ran away from the castle. Anna immediately dictated duties to others in the kingdom while remaining sensitive about Elsa's troubling situation. Coders identified the climax of the movie to be the main gender atypicality for Anna. During this scene, Princess Anna turned away from Prince Kristoff and "true love's kiss," and instead chose to save her sister from the evil Prince Hans. The climax of the movie revealed that Anna had changed from an infatuated princess to a heroine: Anna's affection and sacrifice for her sister resulted in Princess Elsa's rescue from death. Lastly, she did not marry Kristoff at the end of the film. Instead, she agreed to enter into a romantic relationship, which was a contrast from the trend of immediate marriage in past

Disney princess films. Thus, I conclude that Anna is not only an androgynous character, but she is also progressive.

The tenth and final character examined in my current study was Princess Elsa, who was the elder sibling in the 2013 film *Frozen* with a powerful, secret ability to create ice. Unlike the other characters observed in the current study, Elsa's had many frequently observed characteristics. The data revealed Princess Elsa to be an androgynous character. She was observed as fearful, athletic, assertive, and unemotional. For example, a reoccurring theme in the movie was that it is unhealthy to conceal or avoid facing difficult emotions. Elsa spent most of the film either "fearful" that her own power would hurt someone else or determinedly "unemotional" in order to hide her fear. Elsa also became "assertive" and "athletic" as she decided to run away to isolate herself, let go of her fear, and transform into a powerful queen. Coders noted that Elsa's actions at the climax and end of the film revealed a gender atypicality and contributed to her androgynous gender portrayal. As Elsa realized that Princess Anna chose to sacrifice herself in place of her older sister, Elsa collapsed while crying over Anna's body and finally showed affection for her sister. Ironically, this feminine behavior allowed Elsa's deadly ice to melt, and she was able to rescue her sister; furthermore, Elsa used this newfound love to save the rest of the kingdom as well. Elsa's film resolution suggested that the combination of positive feminine characteristics (affection and sensitivity) with positive masculine characteristics (rescuing and leader) created a hero/heroine. Overall, not only are Elsa's characteristics androgynous, but her role in the 2013 film *Frozen* is progressive.

CHAPTER IV

DISCUSSION

General Findings

I predicted that the gender role portrayals of princes and princesses from the most recent (revival) films would be different from past (classic and renaissance) films. I also predicted similar gender role portrayals in prince and princess revival characters. Lastly, I predicted androgynous gender role portrayals in individual revival characters. The current study's findings generally supported my hypotheses that Disney Princess films have evolved over the years. In particular, the films are portraying the prince and princess characters more androgynously, which confirms previous researchers' predictions (England et al., 2011) and reflects society's progress towards gender equality. On the other hand, sex role stereotyping is still evident in prince characters.

Findings by Hypotheses

Hypothesis 1. The first analysis investigated differences between classic (oldest films prior to 1960) and revival princes (newest films since 2008) and also renaissance (1989 to 1998) and revival princes using percentage of masculine characteristics as the dependent variable. The findings of renaissance princes percentages compared to revival princes percentages revealed significant differences. Classic princes percentages compared to revival princes percentages did not find significant differences. These results should be interpreted with caution. The data collected from the previous study (England et al., 2011) included the "shows emotion" characteristic, which the researchers used to analyze the princes' overall gender role portrayals and to calculate the percentage of

masculine characteristics. In the past data, the “shows emotion” code was not included to analyze the princesses’ overall gender role portrayals and to calculate the percentage of masculine characteristics of princesses. When present, the coders observed the “shows emotion” characteristic in revival princesses; however, the code was so prevalent compared to all other observed characteristics that it masked other gender stereotypical characteristics. In order to support my original thesis proposal, I chose to include the princesses’ “shows emotion” code in the first analysis to accurately compare past data with the current data. I omitted the “shows emotion” characteristic in all other analyses, however, after agreeing with Dawn E. England (January 8, 2016) that the results of this comparison would invalidate my conclusions by masking subtle differences between portrayals of prince and princess characters.

The second analysis of the first hypothesis compared percentages of masculine characteristics between classic and revival princesses. The data collected from past research (England et al., 2011) and from the current study revealed that the classic princesses’ percentage of masculine characteristics were significantly lower when compared to the revival princesses’ percentage of masculine characteristics. This finding is consistent with findings from past research (England et al., 2011).

The second analysis of the first hypothesis also compared percentages of masculine characteristics between renaissance and revival princesses. The data revealed that the two groups were not statistically significantly different. This outcome is surprising and inconsistent with England’s et al. (2011) conclusions. One possible explanation for the unexpected results is the limitation of using percentage of masculine

characteristics to compare the gender portrayals of past and present groups of princesses. For example, England et al. discussed in past research (2011) that the renaissance princesses had significantly more masculine characteristics than classic princesses; however, the renaissance princesses' masculine characteristics and roles were frequently described as troublesome (e.g. Princess Belle's intellectual activity marked her as different compared to the other villager women; England et al, 2011). In the revival films, on the other hand, the princesses' behavior was not described as "troublesome" any more than princes' behavior.

Additionally, the current study allowed the coders to make optional notes about gender atypicalities in the characters' behavior, choices, development, goals, and statements. For example, past research discussed that renaissance princesses (e.g. Ariel, Belle, and Pocahontas) were given a choice in their future but that their only options were gender stereotypical (e.g. follow father's orders vs. marry the man she loves) and limited (Dundes, 2001; Whelan, 2012). All four of the revival princesses, on the other hand, had various options including exploring the world (Rapunzel), breaking tradition (Merida), rescuing a sister (Anna), and obtaining independence from society (Elsa). Another criticism of the renaissance princesses was that they were never responsible for a climactic, final rescue without assistance from the prince (England et al., 2011). On the other hand, all five of the revival princesses were responsible for saving the prince, mother, sister, or themselves in a climactic rescue. The gender role portrayal of renaissance princesses compared to revival princesses is not significantly different through analysis of quantitative data (e.g., percentage of masculine characteristics).

However, relevant differences were found in the princesses' goals and rescuing behaviors. Thus, the qualitative analyses documented a dramatic shift in the nature of the roles portrayed by the princesses.

Another analysis of the first hypothesis was conducted to investigate percentage of masculine characteristics between princes and princesses from each chronological grouping (classic, renaissance, and revival.) In past data analyses, England et al., (2011) chose to observe the "shows emotion" feminine characteristic only for princes because emotional expression was far less common in princes than in princesses from past (classic and renaissance) Disney Princess films. The findings from my current study comparing classic princes to classic princesses using the percentage of masculine characteristics as well as comparing renaissance princes to renaissance princesses using the percentage of masculine characteristics confirm past researchers' conclusions (England et al., 2011). After investigating the same characteristics in all revival princes and revival princesses to compare their percentage of masculine characteristics, however, there was no significant difference. In fact, revival princesses on average had a higher percentage of masculine characteristics than revival princes. This finding compared to the results of past research (England et al., 2011) supports the hypothesis that the characters' gender role portrayals in revival Disney Princess films are different when compared to classic and revival Disney Princess films.

Although my analyses of the percentage of masculine characteristics did not reveal differences between the revival characters and all past (classical and renaissance) groups of princes and princesses, the qualitative data supported my first hypothesis. I

concluded that while the data does not reveal a linear trend towards progressive gender portrayals, the differences in the revival characters' roles, goals, and choices as observed through qualitative analyses reflect Disney's move away from stereotypical princes and princesses.

Hypothesis 2. I hypothesized that the gender portrayal of the revival princes from the three most recent Disney Princess films, *Tangled*, *Brave*, and *Frozen*, would not be significantly different when compared to the gender portrayal of the revival princesses in the three films. I compared the two groups of characters using the same 31 characteristics and analyzing the percentage of masculine characteristics of each group. The results indicate that the groups of revival princes and revival princesses have similar gender role portrayals; a new finding compared to past research that has investigated classic and renaissance princes and princesses (Beres, 1999; Dundes, 2001; Lacroix, 2004; Ono & Buescher, 2001; Whelan, 2012).

The current study also compared each of the 31 characteristics between revival princes and revival princesses. The findings reveal differences in the characteristics "brave," "independent," "wants to explore," "collapses crying," "nurturing," and "victim." Princesses in the revival films were significantly braver, more independent, and more interested in exploring compared to the princes in these films, which reflects the Disney Company commercials' emphasis of these same traits when advertising the revival princesses (Disney, 2012; Disney Channel, 2014).

The current study reveals that Disney's revival Princess films continue to enforce the stereotype of a nurturing princess by giving princes fewer opportunities to nurture an

animal or person. The lack of nurturing or paternal opportunities in prince characters has also been found in past research (England et al., 2011). Additionally, and surprisingly, Disney continues to portray princesses collapsing while crying, whereas the princes in past and current Disney Princess films have never demonstrated that behavior (England et al., 2011). Lastly, princes were portrayed as a victim significantly more than princesses. Coders noted that the princes' victimization is primarily used for comic relief; however, the observed victimization towards princes was nonconsensual and deliberately aggressive. Displaying the "victim" trait, a serious and negative characteristic, for humor does not contribute to progressive gender role portrayals, which promote the combination of positive masculine and feminine characteristics rather than exaggerating or adopting negative counter-stereotypes such as weakness and victimization (Bem, 1974; O'Keefe, 2000).

Overall, the similarities in both the percentage of masculine characteristics as well as percentage of total behavior between princes and princesses in revival Disney Princess films suggest Disney's progress towards egalitarian gender role portrayals, which confirms the predictions in previous research (England et al., 2011). The finding of more egalitarian gender role portrayals supports the hypothesis that the Disney Company is focusing on creating fewer gender stereotypical characters. Thus, I conclude that the overall gender role portrayals of the revival Disney Princess films are moving in an androgynous direction.

Hypothesis 3. I predicted that each prince and princess character in the most recent revival Disney Princess films, 2010 *Tangled*, 2012 *Brave*, and 2013 *Frozen*, would

exhibit androgynous gender role portrayals. The findings reveal that the amount of masculine characteristics was not significantly different when compared to the amount of feminine characteristics observed in each character. Bem defined androgyny as displaying high rates of both masculine and feminine characteristics (1981). Three of the 10 characters had small roles; therefore, their low rates of masculine and feminine behavior suggest that these characters are undifferentiated (Bem, 1974). Overall, my conclusion is that the newest Disney princes and princesses are either androgynous or undifferentiated, and 6 out of 10 of the characters' gender role portrayals can also be considered progressive (O'Keefe, 2000).

Conclusion and Summary

My main purpose for this current study was to examine the gender portrayals of Disney's most recent prince and princess characters. As expected, I found differences between the classic and renaissance characters' gender roles and portrayals when compared to the revival characters' gender roles and portrayals. I found similarities when comparing the gender portrayals of revival princes to the gender portrayal of revival princesses. Lastly, I found evidence of androgyny when comparing observed masculine characteristics to feminine characteristics of the prince and princesses in the revival movies.

Surprisingly, I found that the portrayal of feminine characteristics (i.e., "victim" and "fearful") in the prince characters was used for comic relief; similarly, the lack of certain positive feminine characteristics (e.g., "nurturing") in prince characters indicates that the Disney Company continues to promote certain gender stereotypes. My most

fascinating finding was the revival characters' achievements (e.g., helping a family member, changing society, etc.) and film resolutions (e.g., lack of immediate marriage, unassisted rescue, etc.) when compared to the traditional and stereotypical portrayals observed in classic and renaissance Disney Princess movies. My conclusion is that the most recent Disney Princess movies promote progressive, androgynous gender portrayals, and this knowledge could aid caregivers when choosing appropriate media for children.

Limitations of the Study

My study had several limitations. My checklist investigated fewer masculine characteristics than feminine characteristics. Similarly, the sample size of revival Disney princes and princesses was small and unequal (6 princes compared to 4 princesses.) Lastly, the prince and princess checklist, which was adapted from past research, was not properly suited for the behaviors and characteristics in the most recent Disney Princess films. For example, although the "shows emotion" trait provided valid information about past princes' gender portrayals, both princes and princesses were highly emotional in revival Disney Princess films; thus, this characteristic is unable to be interpreted in my study and may continue to be invalid for future studies (D. E. England, January 8, 2016).

Recommendations for Future Research

One of my recommendations for future research is related to checklist modification: i.e., altering the gender stereotypical masculine and feminine characteristics observed to examine the gender portrayals. Researchers should use the findings of my study to create a new checklist to investigate the gender stereotypes that persist in the

current Disney films (e.g., lack of “nurturing” princes) and discover other stereotypical characteristics that are relevant to a modern prince and princess. For example, “shows emotion” could be expanded into terms that may more accurately describe the prince or princess’ emotional reactions (e.g., aggressive, excited, disappointed, etc.) Thus, the checklist should include more relevant characteristics that would allow the coders to obtain accurate and valid information.

Additionally, future research could incorporate feedback from target audiences to investigate potential relationships between viewing androgynous gender portrayals in revival Disney Princess films, children’s preferences or interests, and the children’s expressions of gender stereotypes or androgyny. Although the literature has linked the viewing of gender stereotypical media to children’s stereotypical preferences, reactions, and behaviors, future researchers could also investigate relationships between viewing androgynous character portrayals and children’s behaviors and preferences.

Lastly, the findings of my current study provide future researchers with recent information and criticism that can be compared to future Disney Princess films. The past and continued success of the Disney Princess brand for the Disney Company indicates a long history of Disney Princess films. Hopefully the series will continue to be successful. As the Disney Company continues to create more Princess films, researchers can continue to monitor the gender portrayals in order to provide the public with up-to-date, helpful information regarding the messages presented in these popular movies.

REFERENCES

- Bakir, A., Rose, G. M., & Blodgett, J. G. (2005). Children's responses toward gender role stereotyped advertisement. *Advances in Consumer Research*, 32, 223-224.
- Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Bandura, A. (1989). Social cognitive theory. In R. Vasta (Ed.), *Annals of child development. Vol. 6. Six theories of child development* (pp. 1-60). Greenwich, CT: JAI Press.
- Bell, D. E., & Winig, L. (2006). *Disney consumer products: Marketing nutrition to children*. HBS No. 506-001. Boston, MA: Harvard Business School Publishing.
- Bem, S. L. (1974). The measurement of psychological androgyny. *Journal of Consulting and Clinical Psychology*, 42(2), 155-162.
- Bem, S.L. (1981). Gender schema theory: A cognitive account of sex typing. *Psychological Review*, 88, 354-371.
- Beres, L. (1999). Beauty and the Beast: The romanticization of abuse in popular culture. *European Journal of Cultural Studies*, 2, 191-207.
- Buckingham, D. (1997). Dissin' Disney: Critical perspectives on children's media culture. *Media, Culture & Society*, 19, 285-293.
doi:10.1177/016344397019002010
- Busby, L. J. (1975). Sex-role research on the mass media. *Journal of Communication*, 25 (Autumn), 107-31.

- Certain, L. K., & Kahn, R. S. (2002). Prevalence, correlates, and trajectory of television viewing among infants and toddlers. *Pediatrics*, *4*, 634.
- Christakis, D. A., Zimmerman, F. J., DiGiuseppe, D. L., & McCarty, C. A. (2004). Early television exposure and subsequent attentional problems in children. *Pediatrics*, *4*, 708.
- Coulter, N. (2012). From toddlers to teens: The colonization of childhood the Disney way. *Jeunesse: Young People, Texts, Cultures*, *4*(1), 146-158.
- Disney. (2012). I am a Princess. [Television commercial]. Retrieved from <https://www.youtube.com/watch?v=Bd46aI28QRk>
- Disney Channel. (2014). I am a Princess- What Makes a Princess? [Television commercial]. Retrieved from <https://www.youtube.com/watch?v=1IsIkCue7tw>
- Do Rozario, R. C. (2004). The princess and the magic kingdom: Beyond nostalgia, the function of the Disney Princess. *Women's Studies in Communication*, *27*, 34–59.
- Dundes, L. (2001). Disney's modern heroine Pocahontas: Revealing age-old gender stereotypes and role discontinuity under a façade of liberation. *Social Science Journal*, *38*, 353-365.
- Durkin, K. (1985a). Television and sex-role acquisition. 1: Content. *British Journal of Social Psychology*, *24*(2), 101-113 13p. doi:10.1111/j.2044-8309.1985.tb00669.x
- Durkin, K. (1985b). Television and sex-role acquisition. 2: Effects. *British Journal of Social Psychology*, *24*(3), 191. doi:10.1111/j.2044-8309.1985.tb00680.x
- England, D. E., Descartes, L., & Collier-Meek, M. (2011). Gender role portrayal and the Disney princesses. *Sex Roles*, *64*(7/8), 555-567. doi:10.1007/s11199-011-9930-7

- Faherty, V. E. (2001). Is the mouse sensitive? A study of race, gender, and social vulnerability in Disney animated films. *Simile, 1*(3), N.PAG.
- Frueh, T., & Mcghee, P.E. (1975). Traditional sex role development and amount of time spent watching television. *Developmental Psychology, 11*, 109.
- Gerbner, G., Gross, L., Morgan, M., & Signorelli, N. (1980). The “mainstreaming” of America. Violence Profile No. 11. *Journal of Communication, 20*, 10–27.
doi:1.1111/j.1460-2466.198.tb01987.x.
- Giroux, H. A. (1997). Are Disney movies good for your kids? In S. R. Steinberg & J. L. Kincheloe (Eds.), *Kinderculture: The corporate construction of childhood* (pp. 53–67). Boulder: Westview.
- Goetz, M. (2009). Gender Representation in Children's Television Worldwide: A Comparative Analysis of 24 Countries. *Conference Papers -- International Communication Association, 1*.
- Graves, S. B. (1999). Television and prejudice reduction: When does television as a vicarious experience make a difference?. *Journal of Social Issues, 55*(4), 707-727.
doi:10.1111/0022-4537.00143
- Hentges, B., & Case, K. (2013). Gender representations on Disney Channel, Cartoon Network, and Nickelodeon broadcasts in the United States. *Journal of Children & Media, 7*(3), 319-333. doi:10.1080/17482798.2012.729150
- Herrett-Skjellum, J., & Allen, M. (1996). Television programming and sex-stereotyping: A meta-analysis. *Communication Yearbook, 19*, 157-185.
- Hollender, N. (1970). Adolescents and the war: The sources of socialization. *Journal of*

Mass Communication, 47, 472–479.

Kimball, M.M. (1986). Television and sex-role attitudes. In T.M. Williams (Ed.), *The impact of television: A natural experiment in three communities*. Orlando:

Academic Press, Inc.

Klein H, Shiffman K. (1992). Two decades of electronic media research: what has it shown, and what needs to be done in the 1990s? Paper Presented at the Annual Meeting of the Popular Culture Association; 1992 Mar 18–21; Louisville.

Klein, H., Shiffman, K. S., & Welka, D. A. (2000). Gender-related content of animated cartoons, 1930 to the present. *Advances in Gender Research*, 4, 291–317.

doi:1.1016/S1529-2126(00)80028-4.

Lacroix, C. (2004). Images of animated others: The orientalizing of Disney's cartoon heroines from the Little Mermaid to the Hunchback of Notre Dame. *Popular*

Communication, 2, 213–229. doi:1.1207/s15405710pc0204_2

Lamarine, R. (1993). A pilot study of sources of information and substance use patterns among selected American Indian high school seniors. *Journal of American Indian Education*, 32, 30–39.

Leaper, C. (2000). The social construction and socialization of gender during development. In P. H. Miller & E. Kofsky Scholnick (Eds.), *Toward a feminist developmental psychology* (pp. 127–152). New York: Routledge Press.

Lin, C. A. (2001). The VCR, home video culture, and new video technologies. In J. Bryant & J. A. Bryant (Eds.), *Television and the American family* (2nd ed.) (pp.

91-107). Mahwah, NJ: Lawrence Erlbaum.

- Lyle, J., & Hoffman, H. R. (1971). *Television in the daily lives of children*. Los Angeles: Department of Journalism, California University.
- Morgan, M. (1987). Television, sex-role attitudes, and sex-role behavior. *Journal of Early Adolescence*, 7(3), 269-282.
- Mumme, D. L., & Fernald, A. (2003). The infant as onlooker: Learning from emotional reactions observed in a television scenario. *Child Development*, 74, 221-237.
- O'Keefe, D. (2000). *Good girl messages: How young women were misled by their favorite books*. New York: Continuum, 2000.
- Oliver, M. B., & Green, S. (2001). Development of gender differences in children's responses to animated entertainment. *Sex Roles*, 45, 67-88.
doi:1.1023/A:1013012401836.
- Ono, K. A., & Buescher, D. T. (2001). Deciphering Pocahontas: Unpacking the commodification of a Native American woman. *Critical Studies in Media Communication*, 18, 23-43. doi:1.1080/15295030109367122.
- Orenstein, P. (2006, December). What's wrong with Cinderella? *New York Times Magazine*. Retrieved from
<http://www.nytimes.com/2006/12/24/magazine/24princess.t.html>
- Paik, H., & Comstock, G. (1994). The effects of television violence on antisocial behavior: A meta-analysis. *Communication Research*, 21, 516-546.
- Remafedi, G. (1990). Study group report on the impact of television portrayals of gender roles on youth. *Journal of Adolescent Health Care*, 11, 59-61.

- Rideout, V. J., Foehr, U. G., & Roberts, D. F. (2010). *Generation m2: Media in the lives of 8- to 18-year olds*. Menlo Park: Henry J. Kaiser Family Foundation.
- Rideout, V. J., Vandewater, E. A., & Wartella, E. A. (2003). *Zero to six: Electronic media in the lives of infants, toddlers and preschoolers*. Henry J. Kaiser Family Foundation.
- Roberts D.F., & Foehr, U.G. (2004). *Kids and media in America*. Cambridge University Press: Cambridge, UK.
- Roberts, D. F., Foehr, U. G., & Rideout, V. (2005). *Generation m: Media in the lives of 8–18 year-olds*. A Kaiser Family Foundation Study. Accessed April 12, 2011, from [http://www.kff.org/entmedia/upload/GenerationMMedia intheLivesof818-YearoldsReport.pdf](http://www.kff.org/entmedia/upload/GenerationMMedia%20in%20the%20Lives%20of%208-18-YearoldsReport.pdf)
- Ruble, D.N., & Martin, C.L. (1998). Gender development. In W. Damon (Ed.), *Handbook of child psychology: Vol. 3* (pp. 933–1016). New York: Wiley.
- Schiau, S., Plitea, I., Guista, A., Pjekny, S., & Iancu, I. (2013). How do cartoons teach children? A comparative analysis on preschoolers and schoolchildren. *Journal of Media Research*, 6(3), 37-49.
- Setoodeh, R., & Yabroff, J. (2007, November 26). Princess power. *Newsweek*, 150, 66–67.
- Shrout, P. E., & Fleiss, J. L. (1979). Intraclass correlations: Uses in assessing rater reliability. *Psychological Bulletin*, 86, 420-428. doi:10.1037/0033-2909.86.2.420.
- Signorielli, N. (1990). Children, television and gender roles: messages and impact. *Journal of Adolescent Health Care*, 11, 50-58.

- Smith, K. (2014, September 24). How Disney's 'Frozen' ruined my life. *New York Post*. Retrieved from <http://nypost.com/2014/09/24/how-disneys-frozen-ruined-my-life/>.
- Smith, S. L., Pieper, K. M., Granados, A., & Choueiti, M. (2010). Assessing gender-related portrayals in top-grossing G-rated films. *Sex Roles, 62*(11-12), 774-786.
- Stone, K. (1975). Things Walt Disney never told us. *Journal of American Folklore, 88*, 42-50.
- Strasburger, V.C., Jordan, A.B., & Donnerstein, E. (2010). Health effects of media on children and adolescents. *Pediatrics, 125*, 756-767.
- Swindler, A. (1986). Culture in action: Symbols and strategies. *American Sociological Review, 51*, 273-286.
- Tanner, L. R., Haddock, S. A., Zimmerman, T. S., & Lund, L. K. (2003). Images of couples and families in Disney feature-length animated films. *American Journal of Family Therapy, 31*(5), 355. doi: 1080/01926180390223987
- Thompson, T. L., & Zerbinos, E. (1995). Gender roles in animated cartoons: Has the picture changed in 20 years? *Sex Roles, 32*, 651-673. doi:1.1007/BF01544217.
- Thompson, T. L., & Zerbinos, E. (1997). Television cartoons: do children notice it's a boy's world?. *Sex Roles, 37*, 415-432.
- Towbin, M. A., Haddock, S. A., Zimmerman, T. S., Lund, L. K., & Tanner, L. R. (2003). Images of gender, race, age, and sexual orientation in Disney feature-length animated films. *Journal of Feminist Family Therapy, 15*, 19-44.

- Urberg, K. A. (1982). The development of the concepts of masculinity and femininity in young children. *Sex Roles: A Journal of Research*, 8(6), 659-68.
- Van Evra, J. (1990). *Television and child development*. Hillsdale, NJ: Erlbaum.
- Whelan, B. (2012). Power to the princess: Disney and the creation of the 20th century princess narrative. *Interdisciplinary Humanities*, 29(1), 21-34.
- Wiersma, B. A. (2001). The gendered world of Disney: A content analysis of gender themes in full-length animated Disney feature films (Doctoral dissertation, South Dakota State University, 2001). *Dissertation Abstracts International, A: The Humanities and Social Sciences*, 61(12), A4973.
- Williams, T. M. (1985). Implications of a natural experiment in the developed world for research on television in the developing world. *Journal of Cross-Cultural Psychology*, 16, 263–287, doi:10.1177/0022002185016003002.
- Wilson, B. J., & Drogos, K. L. (2007). *Preschoolers' attraction to media characters*. National Communication Association. Chicago: NCA.

APPENDICES

APPENDIX A: PRINCE AND PRINCESS CHECKLIST

Movie: _____ **Time started:** _____ **Time ended:** _____

Prince

Traditional masculine characteristics

1. Assertive
2. Athletic
3. Brave
4. Curious Towards Princess
5. Described as Handsome
6. Gives Advice
7. Independent
8. Inspires Fear
9. Intellectual Activity
10. Leader
11. Performs Rescue
12. Physically Strong
13. Unemotional
14. Wants to Explore

Traditional feminine characteristics

- | | | |
|--|--|----------------------------------|
| | | 15. Affectionate |
| | | 16. Ashamed |
| | | 17. Asks for Advice or Help |
| | | 18. Collapses Crying |
| | | 19. Domestic Labor |
| | | 20. Fearful |
| | | 21. Gets Rescued |
| | | 22. Helpful |
| | | 23. Nurturing |
| | | 24. Physically Weak |
| | | 25. Sensitive |
| | | 26. Shows Emotion |
| | | 27. Submissive |
| | | 28. Tends to Physical Appearance |
| | | 29. Tentative |
| | | 30. Troublesome |
| | | 31. Victim |

(Optional) Recount any instances of atypical gender behavior for the prince.

Movie: _____ **Time started:** _____ **Time ended:** _____

Princess

Traditional masculine characteristics

1. Assertive
2. Athletic
3. Brave
4. Curious Towards Prince
5. Gives Advice
6. Independent
7. Inspires Fear
8. Intellectual Activity
9. Leader
10. Performs Rescue
11. Physically Strong
12. Unemotional
13. Wants to Explore

Traditional feminine characteristics

- | | | |
|--|--|----------------------------------|
| | | 14. Affectionate |
| | | 15. Ashamed |
| | | 16. Asks for Advice or Help |
| | | 17. Collapses Crying |
| | | 18. Described as Pretty |
| | | 19. Domestic Labor |
| | | 20. Fearful |
| | | 21. Gets Rescued |
| | | 22. Helpful |
| | | 23. Nurturing |
| | | 24. Physically Weak |
| | | 25. Sensitive |
| | | 26. Shows emotion |
| | | 27. Submissive |
| | | 28. Tends to Physical Appearance |
| | | 29. Tentative |
| | | 30. Troublesome |
| | | 31. Victim |

(Optional) Recount any instances of atypical gender behavior for the princess.

APPENDIX B: OPERATIONAL DEFINITIONS

Affectionate- having warm regard or love for a person or animal, fond, loving. This requires direct interaction and required a physical display of love such as a hug, a kiss, or an individual touch for the point of illustrating affection.

Ashamed- affected with shame, the painful emotion arising from the consciousness of dishonoring and guilt.

Asks for or accepts advice or help- the character asks directly for help, or needs assistance and is open to receiving assistance such that it is clear the character wants it and accepts it. Assistance could be physical, mental, or emotional.

Assertive- insistence upon a right or claim, the action of declaring or positively stating. Assertiveness includes polite assertiveness with a hint of aggression. Assertiveness is a strong, direct assertion of a position or idea.

Athletic- a specific jump or kick that is large enough to require some athleticism. Running is also coded as athletic.

Brave- courageous, daring, intrepid. Bravery often involves a rescue or leadership in the face of danger.

Collapses crying- the character puts his/her face down, such that it was no longer visible, and cries, usually in rocking shakes and sobs. Sitting and crying while showing the face does not count; the character must throw him/ herself on or against something (e.g., a bed, the floor) in a statement of physical and mental helplessness.

Curious towards princess- exhibiting a studious, concerned expression when looking at the princess or prince. This behavior suggests that the character has a mystique that was captivating and romantically compelling.

Domestic Labor- doing work typically completed in a house. This behavior includes but is not limited to cooking or cleaning.

Described as physically attractive (feminine)— Another characters' expression about the beauty of the princess.

Described as physically attractive (masculine)— Another characters' expression about the handsomeness of the prince.

Fearful- an instance of emotion, a particular apprehension of some future evil, a state of alarm or dread.

Gender atypicality- coded when character behaves in a way that is contrary to typical stereotype behavior. This is a result of the filmmakers mocking the stereotypical prince or princess and an intentional attempt to highlight atypical behavior for that character's gender.

Gets rescued- is saved by another character from harm or danger, usually from the actions of the film's villain.

Gives advice- providing suggestions, recommendations or consultation. This is coded regardless of whether advice is asked for or whether it is warranted, appreciated, or helpful.

Helpful- rendering or affording help, useful when assistance is needed. This requires a specific action performed that gave another person or animal direct assistance. It is not used in a broader way to describe a character's role in a scene.

Independent- not depending on the authority of another, autonomous, self-governing. A character is considered independent when performing an independent action against many, being alone when it is not the norm, or not participating in the expected culture.

Inspires fear- causing someone to respond with fear, which is defined as uneasiness caused by the sense of impending danger. This includes portraying violence and aggression, intimidation, or unintentionally inspiring fear as well.

Intellectual activity- engaging the intellect, including reading or showing the use of thought.

Leader- one who leads, a commander. Leader is only be coded if the character was leading a group of people, not animals and not just him- or herself. It also is only used to describe physical leadership in which a person is seen in front of and directing people and involved giving orders.

Nurturing- to care for and encourage the growth or development of, to foster. Being nurturing requires direct interaction and was often shown as mothering. It involves prolonged touching and attention in a soothing manner different than a brief instance of affection or lending care and help in a loving way to either animals or people.

Performs rescue- saves another person or animal from harm or danger, usually from the actions of the film's villain.

Physically strong- hitting or moving something, providing evidence that the character had a strong physical effect on the person or object. This is different from a simple

athletic display. There is a separate code for athletic, and the codes are mutually exclusive, as it is understood that displays of physical strength often incorporated some athleticism.

Physically weak- not being able to succeed in something that takes physical strength. It is often accompanied by needing help or else failing.

Sensitive- perception, knowledge, connected with. This code is distinguished as a form of empathy, as being sensitive required being aware of another person's or animal's issues from a distance without interacting directly with them at that time.

Shows emotion- the expression of both positive and negative representation of feeling.

Submissive- yielding to power or authority, humble and ready obedience. This trait is usually in response to another character's assertiveness.

Tends to Physical Appearance- adjusting physical appearance for the purpose of making it look better or to draw attention to it.

Tentative- in an experimental manner, uncertain, cautious, seen in behavior or speech.

Troublesome- causing trouble, turmoil, disturbance. This is recorded when the character is being discussed by other characters in a way that makes clear that the character has caused trouble that others are trying to solve.

Unemotional- repression of emotion, indifference to pleasure or pain. A character is unemotional in response to something that might seem to warrant an emotional response, such as a death.

Victim- subjected to torture by another, one who suffers severely in body or property through cruel or oppressive treatment. Physical harm or abuse is used as a defining factor in this code. Victimization is coded even if it is voluntary.

Wants to explore- to search for, to investigate, to want to find out or explore the unknown.

APPENDIX C: IRB APPROVAL

7/1/2015

Investigator(s): Katie Lopreore
Department: Psychology
Investigator(s) Email Address: kl3t@mtmail.mtsu.edu

Protocol Title: First Snow, Now Frozen: The Progression of Gender Representation in Disney Princess Movies

Ms. Lopreore ,

Thank you for your inquiry regarding Institutional Review Board approval for your proposed project "First Snow, Now Frozen: The Progression of Gender Representation in Disney Princess Movies." Based on the information you supplied, the current plan is to analyze and code themes from Disney movies and there is no research component involved with the current project. As your project is not involving human subjects and will not contribute to generalizable knowledge, according to 45 CFR 46.102(d), your study does not constitute human subjects research. Thus, it does not require IRB approval.

Please let us know if we can be of further serve. We wish you great success with your project.

Sincerely,

Office of Compliance
Middle Tennessee State University