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Live-Action and Animated Disney Films: An Analysis of Themes and Family Structures Over Time

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Abstract

The themes and family structures of Disney's live-action and animated films have significantly changed over time. This study addressed the following research questions: 1) What are the thematic differences between live-action and animated Disney films? 2) What are the differences in family structure comparing live-action and animated Disney films? and 3) What are the differences between theme and family structure in relation to the film's release date? A random sample of live-action and animated Disney films was content analyzed by theme and family structure. The results indicate that the majority of the films analyzed demonstrated the theme of growth and journey. Married parents were also the most dominant type of family structure seen in these films.   The most significant finding was the impact of the film's release date in relation to the theme and family structure.

Keywords: children's films, content analysis, Disney films, theme, family structure, release date.

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Media content has changed over time due to changes in technology, society, and culture. Content in television and film directed towards children is often different from other media because the content is primarily created for entertainment and education, highlighting social issues and changes in social behavior. Scherman (2008) stated that,

> Films are a form of communication that allow us to explore how visual images are used in connection with verbal communication and story narration as a way of communicating mood, character, and message. This moving visual element is one aspect of film that is not found in literature, radio, or periodical representation. (p. 6)

Comparing the content in children's films over time will better our understanding of the elements involved in the content of children's films, as well as illustrate the differences between live-action and animated children's films. "Live-action cinema has been seen as a medium that largely interacts with the realm of the real. The animated cartoon has generally been perceived as a medium that is intrinsically antithetical to the live-action cinema" (Calma, 2003, p. 13). This shows the importance of analyzing live-action films and animated films separately as they are perceived differently, real life and imaginary.

The Walt Disney Company is one of the world's largest media organizations. The present study investigated its productions aimed at its target market, American children (Wasko, 2001). Several research questions are posed: 1) Are there thematic differences between live-action and animated Disney films? 2) Are there differences in family structure between live-action and animated Disney films? 3) Does production and release date have an impact on the theme and family structure of the motion picture? Content analysis will be used to determine if

these differences exist in these films.

Rationale

The research for this study is important in several ways and will benefit future researchers, parents, and society. Socially, this issue is significant because media have a powerful influence on children. "The significance of animated films operates on many registers, but one of the most persuasive is the role they play as the new, technology machines" (Giroux, 1996, p. 90). How animated films serve to define children's self concepts and depict how they relate to the world should be addressed. Disney films, in particular, "combine an ideology of enchantment and an aura of innocence in narrating stories that help children understand who they are and what societies are about" (Giroux, 1996, p. 90). Disney films should not only be viewed as entertainment, especially considering that the company has "created a self-contained universe which presents consistently recognizable values through recurring characters and familiar, repetitive themes" (Wasko, 2001, p. 3). Animated films target young children, which is why Disney content needs to be critiqued considering its role in our culture and effect on impressionable audiences. By conducting research using empirical methods we can move beyond mere speculation and test hypotheses.

Scholarly investigation would help future media researchers develop a basis for conducting their own investigations. Building on the claims of previous studies, an empirical investigation will benefit future researchers by providing evidence of Disney themes so that they can test the possible effects with their own work. Disney content has been analyzed and critiqued including issues such as gender, race, feminism and violence (Wasko, 2001), but little has been documented regarding the family structure seen in these influential films. "While the 'sanctity of family' is said to be a dominant theme in Disney features, ironically, few complete

families are presented" (Wasko, 2001, p. 116). This study will investigate the different types of themes and family structures in the content of Disney films, live-action and animated, since few studies have been previously conducted.

One personal reason for such a study is that if I continue on in higher education, this research topic can serve as a basis for further investigation. A personal reason for this study is that animated children's films were an influential part of my childhood, especially since I was raised by a single parent and watched these kinds of films over and over again. Considering my own family structure, I can relate to a variety of family depictions.

Literature Review

Lauzen and Dozier's (2004) study analyzed prime-time television programs between 2002-2003 and the top 100 grossing films of 2002. Gender differences were found regarding leadership roles, goal-seeking behaviors, and occupational power but not in achieving goals.

This study used a coding instrument from a previous study. "Television episodes and films were coded for gender of character, type of character (major or minor), age, leadership, occupational power, goal, and effectiveness in achieving that goal" (Lauzen & Dozier, 2004, p. 12). The results were then compared between the different media. It was found that popular media do not accurately represent age groups in our population and also present an unfavorable perspective on older females. "Studies of both television and film have found a consistent lack of recognition and respect for older individuals, particularly females" (Lauzen & Dozier, 2004, p. 6).

Another study (Mares, 2006) investigated repetitive viewing of content and how it resides in the memory of children. Researchers feel that this is an important problem because parents admit to allowing their children to repetitively view adolescent content. The research findings

in these studies were as follows: "When children watch videos or DVDs over and over again, do they gradually master previously unnoticed or misunderstood material, including pro-social lessons? Are initial comprehension errors entrenched or corrected? Does the story as children see it change with repetition?" (Mares, 2006, p. 127). The first study determined whether or not younger children have a more difficult time comprehending a character's physical appearance and transformation, than older children, especially in the movie *The Sword in the Stone*. The results indicated that young children have a difficult time communicating the reasoning behind the plot's main events or the moral of the story, specifically when asked open-ended questions regarding the film.

A second study used different content to determine the exposure, amount of viewing, and retention of the children. A short video was shown of two young children and their adventures. The researchers interviewed children after viewing the short film and answering questions one-on-one. Mares (2006) compared the results and findings and compared them to those in the first study. These studies conclude that "Taken together they provide information about (a) the extent of age differences in various types of comprehension, (b) the types of comprehension tasks that are relatively easy versus hard for child viewers, and (c) the effects of repetition on age differences in comprehension for different types of tasks" (Mares, 2006, p. 236). Both of these studies report that repetitive viewing of content allowed the children to remember details about the story and the overall plot.   However, the children were neither able to explain why these events took place nor the purpose behind them.

Aikat (2005) investigated content on children's websites. Five different variables were used to assess four samples of websites: information, entertainment, education, commerce, and interactivity were used to assess four samples of websites. One of the websites was the Disney

Company online site, which had similar content to the samples for the present study. It was

found that the Disney site included information and entertainment based on Disney characters

and properties. The website also included video clips of Disney films available for users to view.

Aikat (2005) also concluded that the Disney website has changed its format to provide a more

family-friendly site, rather than just focusing exclusively on young children.

Using content analysis, Aust and Everhart (2007) investigated how many violent

incidents were portrayed in Disney G-rated, full-length films, whether the characters accepted

violent actions in Disney animated films, and whether the violence in Disney G-rated films

changed over time. A sample of 24 G-rated Disney films was used to answer the three research

questions. The criteria for selection were that the films must be full-length, G-rated, fully-

animated with at least one human character, and produced by a Disney studio. The results were

as follows: 464 incidents of violence, 564 weapons used for violence, and an increase in violence

depicted in Disney animated films in successive decades (Aust & Everhart, 2007). The study

also concluded that all 24 films had a minimum of seven acts of violence. These results should

attract the attention of parents and educators considering the amount of violence seen in G-rated

Disney films targeting children.

A similar study (Coyne, 2008) also used content analysis and asked similar research

questions. Instead of only examining acts of violence in Disney films, Coyne (2008) explored

indirect aggression in Disney films. Coyne (2008) questions whether indirect violence is similar

to visual acts of violence in content directed towards children. This study content analyzed 47

Disney films but used different variables: type of indirect aggression, sex of aggressor, character

appearance, justification of the aggression, SES (Socioeconomic Status), and character type. The

results were similar to those found in the previous study with 9.23 acts of indirect aggression per

hour (Coyne, 2008). This shows that indirect aggression is commonly seen in animated Disney films, similar to the number of violent acts shown in such films. Both studies, Aust and Everhart (2007) and Coyne (2008), support the claim that violence in animated Disney films is considerable. Thus, further research should be conducted to determine whether violence continues in Disney films by analyzing their content.

One study (Tanner, Haddock, Zimmerman, & Lund, 2003) used content analysis to study the themes of couples and families in the most popular animated Disney films. The study found four common themes in the 26 animated Disney films selected: "a) family relationships are a strong priority, b) families are diverse, but the diversity is often simplified, c) fathers are elevated, while mothers are marginalized, and d) couple relationships created by "love at first sight," are easily maintained" (Tanner et al., 2003, p. 355). Families, parents and couples comprised the three general categories used for content analysis with the four same questions posed for each category: "a) which persons are present within this category? b) how is this category created? c) how do persons relate to maintain relationships in this category? and d) what is the nature of persons in this category?" (Tanner et al., 2003, p. 357). Very little information concerning family structure was apparent in two films, "traditional" family structure was apparent in eight films, "alternative" family structures were analyzed in 16 films, and four films contained both "traditional" and "alternative" family structures. Also, the 23 films demonstrating alternative families were broken up into other categories: (a) stepfamilies (13%), (b) single parents (43.5%), (c) adoptive families (30.4%), and (d) family as community (13%).

Other interesting findings from this study are that none of the films sampled demonstrated same-gender parents or families. Also, single parent families (which represented 38.5% of the films sampled) were a constant theme throughout the years in which these Disney

films were released. Out of the 38.5% of films that contained single parent families, 60% of

those films had single fathers (Tanner et al., 2003). These findings indicate that Disney includes

family structure and extended family compositions as important themes in its films, and these

themes may be diverse but are often simplified.

Wasko's study (2001) examines the early evolution of "Classic Disney" and how films

begin to change in story line and theme. Her general definition of "Classic Disney" is "the

company's animated films, cartoons, and some live action films, plus the stable of characters

which emerge from these productions, as well as the consistent set of themes and values that

generally represent 'Disney' to the general public" (p. 110).

Three different Disney films produced between 1928 and 1933 are analyzed to determine

the content and thematic differences in each. First is *The Skeleton Dance (1928-29),* the first

feature in the *Silly Symphony,* which Wasko feels is "imaginative and open-ended animation, that

was relatively unstructured and even a bit grotesque" (p, 111). The second film was *Flowers and*

Trees (1932), which had a much more precise story line, including a beginning and an end. The

film also included the "good versus evil" theme, with the two main characters triumphing in the

end. And lastly, *The Three Little Pigs (1933),* another feature in the *Silly Symphony,* was the

most successful of the three, providing Americans with more optimism during The Great

Depression through the film content and themes (Wasko, 2001). This film helped establish

important "Classic Disney" values of hard work and having an optimistic perspective on life.

Wasko's research can help to describe the content and theme basis of early films considering the

"Classic Disney" values and historical context.

Research Questions

"Scholars argue that Disney representations must be re-examined periodically because

advancing technology have made Disney even more powerful and accessible than before"

(Sharp, 2011, p.11). There has been previous research on the content analysis of Disney films but

further research is critical with the constant changes and updates in technology which Disney

uses to expose children and different audiences to their characters and stories. It's important to

analyze Disney films overtime since they are continuously being released year after year and also

accessible today through different technologies regardless of release date. The present study will

investigate three research questions:

RQ1: What are the thematic differences between live action and animated Disney films?

RQ2: What are the differences in family structure comparing live action and animated

Disney films?

RQ3: What are the differences between theme and family structure in relation to the

film's release date?

Method

This study selected live action or animated films targeting children. To answer the three

research questions this study proceeded as follows: (1) identified the sample; (2) described the

procedure used for content analysis of live action and animated children's films; (3) defined

theme, and family structure, and; (4) described the code book and code sheet for examining

theme, and family structure in live action and animated children's films (see Appendices A and

B).

Sample of Films

The films chosen for this study were randomly selected from a full list of Disney films

(www.disneymovieslist.com/disney-movies.asp, see Appendix C). The criteria for selection

were as follows: (a) the movie must be a feature-length Disney film; (b) the film must be

targeted towards children; (c) live action films must include human or animal characters, while

animated films must be an entirely animated film, with no live characters, or both; live action

and animated; (d) the films rating must be G, PG, or NR (not rated); and (e) films must be

produced between 1937 and 2010.

Procedure

A total of 34 films were sampled for content analysis. For a 95% confidence interval, 34

films were coded out of the 378 total number of Disney films that met the criteria determined by

using a sample size calculator (http://www.surveysystem.com/sscalc.htm). The Walt Disney

films website, www.disneymovieslist.com/disney-movies.asp, was accessed, and any films not

meeting the criteria for this study were eliminated. The films were listed from first released,

(*Snow White*, 1937) to the last film released in 2010, (*Alice in Wonderland*). Then every 10th

film was randomly sampled for the study, starting with *Snow White and the Seven Dwarfs*, until

34 films were selected (see Appendix C). Four films were pre-tested to ensure consistency

throughout the content analysis and coding. Then the remaining 30 films were divided in thirds

and coded by three separate coders. After each film was analyzed using the code sheet, the data

were then collected and tested. Inter-coder reliability was .94%.

Definition of Theme

The theme of a film is "the central characteristic, idea, concern or motif in a film" (Dirks,

2009, p. 1). For this study, the theme was used to determine the overall idea or concern of the

film. The different themes used in this study were based on a movie themes index by Jenee

Woodard regarding different movie themes and specific film examples. The specific themes

used for this study are as follows: alienation, authority, courage, death/grief, envy/jealously,

friendship, growth/journey, home/going home, identity/individuality, loneliness, love, miracles,

and trust (Woodard, n. d. http://www.textweek.com/movies/themeindex.htm). Only the most

prevalent theme was chosen for each film's content.

Definition Family Structure

Family structure can be defined as the roles of and relationships to members in an

immediate family with which a person lives. The coder will look at the family makeup of the

main character to determine the type of family structure. There are several types of family

structures: married-parent home (both biological parents), single-parent home (only one

biological parent), divorced parents (biological parents are no longer married), step-parent (one

biological parent and spouse), no parents (child is an orphan), adoptive parents (child is

adopted), and unknown (main character's family structure is not apparent).

Coding Instrument

Based on Yokota and Thompson (2000), a similar code book and code sheet were

developed to determine the content in live action and animated children's films. The code book

can be used to provide data on the following categories: types of themes, types of family

structure, and character demographics (age, gender, human, non-human). The code sheet allows

the coder to determine the number for each of these data.

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Results

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After analyzing the data collected, the theme of growth and journey was found in 26.4%

of the films. The family structure seen the most throughout the 34 films was married parents at

35%. A more detailed explanation of these results in response to the three research questions

follows.

Theme and Types of Films

As shown in Table D1, the results collected included three different types of films: a)

animated, b) live-action, and c) both. There were seven different themes: a) authority, b) courage, c) friendship, d) growth and journey, e) home and going home, f) love, and g) trust. The majority of the films analyzed were live action with 20 films total, and there were 11 animated films, and only three films that were both live action and animated. Growth and journey was the theme included in the most films with nine out of 34 films at 26.4%. Friendship was the second most dominant theme with 17.6%. Animated films had growth and journey as the central theme in five out of eleven films. Identity and individuality accounted for 25% of live action films. Live action films seem to be the most diverse with multiple themes including courage, growth and journey, and love at 15% and friendship at 20%. Negative themes such as alienation, death and grief, loneliness and envy and jealously were not themes seen in any of the Disney films analyzed. Personal themes and goals of courage, growth and journey, friendship, and identity were the more dominant and positive themes with 70%.

Family Structure and Types of Films

Family structure and types of films were analyzed and the results concluded that the most significant type of family structure was married parents (35%). As shown in Table D2, live action films contained seven types of married parents (35%), and unknown (35%). The Family structure of married parents was also the most significant in regards to animated films with four out of eleven films total. There was only one film that included a step-parent home which was *Snow White and the Seven Dwarfs* and her evil step-mother. There were no adoptive parents seen in any Disney films analyzed. The tests of differences demonstrated that there was no significance in family structure and types of films, but it does seem to be that the more diverse family structures such as step-parents and adoptive parents are not seen in the Disney films used for this study.

Themes and Family Structures

With married parents the most dominant theme in family structure, and growth and journey the most analyzed themes, there were four out of twelve films that contained both Friendship was also one of the main themes used with the family structure of married parents (30%). Authority and unknown accounted for three out of ten films with that type of family structure (see Table D3). It seems fitting that the family structure was unknown and that the majority theme would be authority, as seen in the *Newsies.*

Theme and Release Date

The results between theme and release date had the most significant difference with a .001%, using the chi-square test. The majority of the films analyzed were released during 2000 and 2010. As seen in Table D4, growth and journey was the most dominant with nine films ranging between1990-2010. Identity and individuality were also prominent in later films during 2000-2010, with five out of 16 films. Films released during 2000-2010, contained the most diverse group of themes including six different themes: a) authority, b) courage, c) friendship, d) growth and journey, e) identity and individuality, and f) love. More films were analyzed during this decade which may contribute to the diversity.

Family Structure and Release Date

Family structure and release date also had a significant difference percentage of .003%. Table D5 shows that the family structure of married parents and films released during 2000-2010 were the majority with 23%. Films such as *High School Musical, The Proud Family Movie,* and *Mulan II* demonstrated the family structure of married parents, and were released during 2000-2010. Unknown family structures were seen in only 11% of films released during the same decade. The only two divorced families seen in the Disney films tested were also released

during 2000-2010. A step-parent family was only seen in one film which was the first "Classic Disney"; feature film released, *Snow White and the Seven Dwarfs* in 1937 (www.disneymovieslist.com/disney-movies.asp).

Discussion

The results of this study provide information to help further investigate and research the content depicted in Disney films. "With the present availability of movies, VCRs, and DVD players in Western society, what children are watching and learning in animated films has become an important domain for social scientific inquiry" (Aust & Everhart, 2007, p. 17). These results can help educators, parents, and researchers conclude the influence and impact on past, present, and future generation's morals and cultures. The following section will discuss the findings between: 1) the dominant themes of growth and journey and friendship, 2) married parents and family diversity, and 3) theme and family structure in relation to the film's release date.

RQ1: Theme

The most dominant theme in both Live Action and animated films analyzed was growth and journey. "Despite claims that it merely produces entertainment, the Disney company has created a self-contained universe which presents consistently recognizable values through recurring characters and familiar, repetitive themes" (Wasko, 2001, p.3).   The results in this study conclude that Disney films do contain repetitive themes with the majority of these films containing similar themes. The animated Disney films had a broader range of themes than live action, but the diversity of themes was insignificant compared to the majority of the growth and journey theme analyzed in both types of films. Live action Disney films contained several different themes including the most dominant theme of identity and individuality, friendship, and

courage, occurring frequently in multiple different films. There was no significant difference between the themes analyzed in live action and animated Disney films but these findings could have been influenced by "The Classic Disney." Wasko (2001) categorized "Classic Disney" themes and values as "mainstream America, individualism, work ethic, optimism, escape, fantasy, magic, imagination, innocence, romance, happiness, and good over evil" (p. 114). These "Classic Disney" themes and values are found comparable to the themes found in this study, which would give reason to the insignificant findings of differences between live action and animated films.

RQ2: Family Structure

The family structure of married parents was found in 35% of the films analyzed. These findings were similar to a previous study that found "Traditional family structures-mother, father and biological children-were presented in 8 (30.8%) of the movies" (Tanner, et al., 2008, p. 359). The same study also found that "Of the alternative families represented 3 (13%) were stepfamilies, 10 (43.5%) were single parents, 7 (30.4%) were adoptive families and 3 (13%) depicted community as family" (p. 360). Those results were different compared to the results of this study which showed 4 (11.7%) films with single parent families, 2 (.5%) were divorced, 1 (.29%) had a step-parent, and none depicted adoptive parent families. One result both studies showed was that none of the films portrayed same-sex families. This was apparent in Tanner's study "None of the movies contained representatives of same-gender parents" (p. 360). The content analysis done in this study also proves the lack of diversity in the family structure of Disney films with no representation of same-sex families found.

RQ3: Release Date

The findings in this study showed no substantial difference or relationship between live

action and animated films regarding theme and family structures. There was a noteworthy

correlation between the themes and family structures of the films analyzed and the release dates

of the films. The most significant difference seen was between theme and release date with a

.001% difference in the chi-square test. The majority of the films analyzed between 2000-2010

had the most diverse themes (Authority, Courage, Friendship, Growth & Journey, Identity, and

Love). This finding could have been affected by the production code of 1930 created by The

Association of Motion Picture Producers, Inc. and The Motion Picture Producers and

Distributers of America, Inc. which limited the type of themes that could be represented in films.

"During the rapid transition from silent to talking pictures they have realized the necessity and

the opportunity of subscribing to a Code to govern the production of talking pictures and of re-

acknowledging this responsibility" (Leff & Simmons, 1990, p. 286). The production code could

explain why there is such diversity between themes found in films based on their release date

because of the timeframe of these limitations producers had to adhere too. The films with

release dates during this time of the production code had to be made with "higher level of

wholesome entertainment for all people" (Leff & Simmons, 1990, p. 286). The production code

may have also influenced the family structure found in the films released during this time. There

was a significant difference (.003% chi-square analysis) between family structures and the

release date of the films with the majority (23%) of married parents found in films released

between 2000-2010. There was only one step-parent family structure found in this study which

was Snow White, released in 1937. It is surprising that a step-parent or "broken home" type of

family structure was analyzed in Snow White since it was released during the time the

production code was strictly enforced.

Limitations

The present study was not without limitations. There were two drawbacks. First, the sample of films is few compared to the variety and number of live action and animated children's films. There were more than 34 films, so the sample of films could be more in depth if there are more films analyzed for the study. Secondly, the variables under theme of the content code sheet could be problematic when analyzing the films. If the coder feels that there may be more than one theme, or has trouble determining the most appropriate choice then that can affect the outcome of the results.

Future Research

Considering the popularity of children's films and the exposure of these movies, characters, and storylines, more research is necessary when considering children and media. Researchers can continue to investigate the content of children's films and explore different variables of theme, and storyline. Gender roles, specifically women's roles in children's films, needs further investigation considering several films have fairy tale storylines which can present female characters in an inferior position. Other important issues that need further research regarding content in children's films are sex and violence. Violence in children's films is an important topic of debate because of the intense emotions it can generate. Sex in adolescent films is another important issue that needs further investigation because sex overpowers media and is not appropriate for younger audiences. Lastly, content is examined and researched in this study, but the affects the specific genres and themes have on children was not investigated. Future researchers can use this study to determine whether the content in children's films have any effects on children after viewing these films. This study can be used to compare other analyses of content in live action and animated children's films regarding theme and family structure.

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Appendix A

Code Book

1.   Film Title: List the name of the film.

2.   Film Release Date: List the year the film was released.

3.   Film Rating: List the rating of the film (G, PG, NR).

4.   Film Type: Animated, Live Action or Both.

5.   Coder: List the name of the coder.

6.   Coding Sheet Number: Record the number of the coding sheet. Starting with

        number one for the first film, provide each film used in the study with a number.

7.   Date: Record the date the coding is performed.

8.   Theme: Circle the most prevalent theme portrayed in the film.

9.   Demographics of the Main Character:

        A) Character type (human- non-human)

        B) Character gender (male, female)

        C) Character age (child, teen, adult, senior)

10.   Family Structure: Circle the type of family structure in the film of the main character.

Appendix B

Coding Sheet

1. Film Title:

2. Film Release:

3. Film Rating:
      A. G
      B. PG
      C. NR (Not Rated)

4. Film Type:
      A. Animated
      B. Live Action
      C. Both

5. Coder:

6. Coding Sheet #:

7. Date:

8. Theme:
      - Alienation   - Authority
      - Courage   - Death/Grief
      - Envy/Jealousy   - Friendship
      - Growth/Journey   - Home/Going Home
      - Identity/Individuality   - Loneliness
      - Love   - Miracles
      - Trust

9. Demographics of the Main Character:
      A) Character type
            1. Human
            2. Non-human
      B) Character gender
            1. Male
            2. Female
      C) Character age
            1. Child (>12)
            2. Teen (13-19)
            3. Adult (20-49)
            4. Senior (50-90)

10. Family Structure:
      A. Divorced
      B. Single-Parent (Father or Mother)
      C. Married Parents
      D. Step-Parent
      E. No Parents
      F. Adoptive Parents
      G. Unknown

Appendix C

List of Films

http://www.disneymovieslist.com/disney-movies.asp

1) Snow White and the Seven Dwarfs 1937
2) Song of the South 1946
3) The Sword and The Rose 1953
4) Kidnapped 1960
5) Almost Angels 1962
6) Mary Poppins 1964
7) The AristoCats 1970
8) The Apple Dumpling Gang 1975
9) The Fox and the Hound 1981
10) Basil, The Great Mouse Detective 1986
11) Newsies 1992
12) The Santa Clause 1994
13) James and the Giant Peach 1996
14) Hercules 1997
15) Air Bud: Golden Receiver 1998
16) Tarzan 1999
17) An Extremely Goofy Movie 2000
18) Halloween Town: Kalabar's Revenge 2001
19) Lady and the Tramp: Scramp's Adventure 2001
20) Get a Clue 2002
21) Santa Clause 2: Mrs. Clause 2002
22) You Wish! 2003
23) Freaky Friday 2003
24) Stuck in the Suburbs 2004
25) Mulan II 2004
26) The Proud Family Movie 2005
27) Buffalo Dreams 2005
28) High School Musical 2006
29) Eight Below 2006
30) Underdog 2007
31) The Little Mermaid; Ariel's Beginning 2008
32) Wizards of Waverly Place: The Movie 2009
33) Dadnapped 2009
34) Secretariat 2010

Appendix D

Tables

Table 1

Theme and Type of Film

| | Type of Film | | | |
Theme	Animated	Live-Action	Both	Totals
Authority	1	2	1	4
Courage	1	3	0	4
Friendship	1	4	1	6
Growth/journey	5	3	1	9
Home/going home	1	0	0	1
Identity/individuality	0	5	0	5
Love	1	3	0	4
Trust	1	0	0	1

Cross-tabulation of Theme and Type of Film

| | Chi-square Test | | Asymp Sig. (2-sided) |
	Value	*df*	
Pearson Chi-square	13.666[a]	14	.475
Likelihood ratio	16.026	14	.312
Linear-by-Linear association	.784	1	.376
N of valid cases	34		

Note. 23 cells (95.8%) have expected count less than 5. The minimum expected count is .09.

Table 2

Family Structure and Type of Film

Family Structure	Type of Film			Totals
	Animated	Live-Action	Both	
Divorced	0	2	0	2
Single	2	2	0	4
Married	4	7	1	12
Step-parent	1	0	0	1
None	2	2	1	5
Unknown	2	7	1	10

Cross-tabulation of Family Structure and Type of Film

	Chi-square Test		Asymp Sig. (2-sided)
	Value	*df*	
Pearson Chi-square	6.088[a]	10	.808
Likelihood ratio	7.182	10	.708
Linear-by-Linear association	.515	1	.473
N of valid cases	34		

Note. 16 cells (88.9%) have expected count of less than 5. The minimum expected count is .09.

Table 3

Theme and Family Structure

| | Family Structure | | | | | | |
Theme	Divorced	Single	Married	Step-parent	None	Unknown	Totals
Authority	0	1	0	0	0	3	4
Courage	0	0	1	0	2	1	4
Friendship	0	1	3	0	1	1	6
Growth/journey	1	1	4	0	2	1	9
Home/going home	0	1	0	0	0	0	1
Identity/individuality	1	0	2	0	0	2	5
Love	0	0	2	0	0	2	4
Trust	0	0	0	1	0	0	1

Cross-tabulation of Theme and Family Structure

| | Chi-square Test | | Asymp Sig. (2-sided) |
	Value	*df*	
Pearson Chi-square	59.890[a]	35	.005
Likelihood ratio	34.638	35	.485
Linear-by-Linear association	.825	1	.364
N of valid cases	34		

Note. 48 cells (100.0%) have expected count of less than 5. The minimum expected count is .03.

Table 4

Theme and Release Date

| | Release Date | | | | | | | | |
Theme	30-39	40-49	50-59	60-69	70-79	80-89	90-99	00-10	Totals
Authority	0	0	1	1	0	0	1	1	4
Courage	0	0	0	1	0	1	0	2	4
Friendship	0	1	0	1	0	1	1	2	6
Growth/journey	0	0	0	0	0	0	5	4	9
Home/going home	0	0	0	0	1	0	0	0	1
Identity/individuality	0	0	0	0	0	0	0	5	5
Love	0	0	0	0	1	0	1	2	4
Trust	1	0	0	0	0	0	0	0	1

Cross-tabulation of Theme and Release Date

| | Chi-square Test | | Asymp Sig. (2-sided) |
	Value	*df*	
Pearson Chi-square	85.295[a]	49	.001
Likelihood ratio	46.842	49	.561
Linear-by-Linear association	.163	1	.687
N of valid cases	34		

Note. 64 cells (100.0%) have expected count of less than 5. The minimum expected count is .03.

Table 5

Family Structure and Release Date

Family Structure	Release Date								Totals
	30-39	40-49	50-59	60-69	70-79	80-89	90-99	00-10	
Divorced	0	0	0	0	0	0	0	2	2
Single	0	0	0	0	1	0	2	1	4
Married	0	1	0	1	0	0	2	8	12
Step-parent	1	0	0	0	0	0	0	0	1
None	0	0	0	1	0	1	2	1	5
Unknown	0	0	1	1	1	1	2	4	10

Cross-tabulation of Family Structure and Release Date

	Chi-square Test		Asymp Sig. (2-sided)
	Value	df	
Pearson Chi-square	52.334[a]	35	.030
Likelihood ratio	28.239	35	.784
Linear-by-Linear association	.869	1	.351
N of valid cases	34		

Note. 47 cells (97.9%) have expected count of less than 5. The minimum expected count is .03.