

**The Portrayal of Gender in the Feature-Length Films of Pixar Animation Studios:
A Content Analysis**

by

Jonathan Tye Decker

A thesis submitted to the Graduate Faculty of
Auburn University
in partial fulfillment of the
requirements for the Degree of
Master of Science

Auburn, Alabama

May 14, 2010

Keywords: gender, media, film, Pixar, Disney, children's media

Copyright 2010 by Jonathan Tye Decker

Approved by

Thomas A. Smith, Chair, Associate Professor of Human Development and
Family Studies

Susan L. Brinson, Professor of Communication and Journalism

Scott A. Ketring, Associate Professor of Human Development and Family Studies

Abstract

This study was a content analysis of the portrayal of gender in the feature-length films of Pixar Animation Studios. All ten films currently released from the studio were included in the study (*Toy Story*, *A Bug's Life*, *Toy Story 2*, *Monster's Inc*, *Finding Nemo*, *The Incredibles*, *Cars*, *Ratatouille*, *Wall-E*, and *Up*), with the ten most prominent characters from each film selected for coding and analysis on multiple physical, authoritative, labor, and personality variables. *Wall-E* only had nine characters, however, so a total of 99 characters were studied. Results displayed no significant differences between males and females for most items in the study. Implications for future research are examined.

Acknowledgments

I would like to thank Dr. Thomas Smith for his support, flexibility, patience, and practical insight. Thanks are also extended to Dr. Susan Brinson for refusing to accept anything less than my best work; this study is all the better because of it. My gratitude to Dr. Scott Ketring for his invaluable knowledge of statistics and for helping me to stay focused. I'd like to express my appreciation to my colleagues Emily Fessler and Rachel Birmingham for their help with data analyses, often from across the country. Finally, I give thanks to my family for their support, to my loving and patient wife Alicia for her kind and motivating words, and to my Heavenly Father for His assistance in all things.

Table of Contents

Abstract.....	ii
Acknowledgments.....	iii
List of Tables.....	vi
Chapter 1: Introduction	1
Chapter 2: Literature Review	5
Gender in Popular Media	5
Gender in Children’s Media	17
Gender in Disney Animation	24
Gender in Disney Animation: Two Studies That Inspired the Present Research..	43
Gender in the Films of Pixar Animation Studios	51
Research Hypotheses	56
Chapter 3: Methods	59
Chapter 4: Results	64
Chapter 5: Discussion and Conclusion	85

References	96
Appendix A: Box Office/Budget Totals & Averages for Disney & Pixar Films.....	108
Appendix B: Coding Sheet	110
Appendix C: Code Book	111
Appendix D: Individual Character's Coding Sheets	112

List of Tables

Table 1: Sex	64
Table 2: Presence of Lips By Sex	65
Table 3: Presence of Eyelashes By Sex	66
Table 4: Presence of Breasts By Sex	67
Table 5: Overweight Build By Sex.....	68
Table 6: Muscular Build By Sex	69
Table 7: Athletic/Slender Build By Sex	70
Table 8: Underweight Build By Sex	71
Table 9: Average Build By Sex	72
Table 10: In-Home Labor By Sex	73
Table 11: Out-of-Home Employment By Sex	74
Table 12: Societal Power By Sex	75
Table 13: Familial Power By Sex	76

Table 14: Compliant Behavior By Sex	77
Table 15: Defiant Behavior By Sex	78
Table 16: Bossy Behavior By Sex	79
Table 17: Democratic Behavior By Sex.....	80
Table 18: Dependent Behavior By Sex	81
Table 19: Independent Behavior By Sex	82
Table 20: Emotional Behavior By Sex	83
Table 21: Romantic Behavior By Sex	84
Table 22: Disney Feature Animation Box-Office Grosses and Budgets	108
Table 23: Pixar Feature Animation Box-Office Grosses and Budgets	109

INTRODUCTION

While sex and gender are often used interchangeably in casual conversation, in definition they are markedly different. Sex is determined by biology and anatomy. Gender, on the other hand, is the conceptualization of what it *means* to be male and female, and what are “appropriate” attitudes and behaviors for each to have (Junn 1997). This conceptualization is formed through social interaction, external instruction, and the observation of male and female models (Lorber, 2007; Bandura and Walters, 1963). The development of gender schemata occurs largely in childhood, when norms and expectations for behavior and attitudes are less deeply entrenched and thus more susceptible to influence (Rushton, 1979). As media provide male and female character models for observation, some have speculated that gender conceptualizations and understanding of male-female relationships may be shaped, in part, by viewing films and television programs (McGhee and Freuh, 1980; Shrum, 2008). This possibility has led to extensive research about the gendered messages conveyed through the media.

Researchers incorporated gender themes into studies on television beginning in the 1950’s, finding that male characters outnumbered female characters by a ratio of 2:1 (Smythe, 1953; Head, 1954). In-depth content analysis of gender-on-television began with Tedesco’s (1974) four-year sample of prime-time TV characters, which found trends of male and female characters portrayed largely with stereotyped, traditional

characterizations. Males displayed independence, intelligence, and courage while women were portrayed as passive and dependent. Mulvey (1975) pioneered gender studies in cinema, describing women's role on film as serving to attract the "male gaze" and serve as objects of visual pleasure for male characters and male audience members.

Mainstream movies have generally assumed an androcentric position, telling stories through the lens of male experience, and teaching men to be aggressive and dominant while encouraging women to be submissive and passive (Hedley, 1994). While some gains were made in the 1990's in portraying greater variety in female roles (Elasmar, 1999) and male behaviors, the 2000's have seen a return to celebrating "hard masculinity" (Henry, 2004), sexual objectification of females (McRobbie, 2004), and the relegation of female narratives and interests to romantic "chick flicks" (Thompson, 2007).

Research on children's media has revealed similar trends. In the 1970's studies of children's Saturday morning cartoons found that males appeared more frequently, took up more screen time, and were shown to be more active, rational, and constructive than females (Sternglanz and Serbin, 1976; McArthur and Eisen, 1976). In the following decades, though some change has occurred, adherence to sex-stereotypes has predominantly continued (Thompson and Zerbinos, 1995). In children's films, male characters have outnumbered female characters by a ratio of 3:1 since the mid-1990's (Anonymous, 2006). Traditional gender norms have been reinforced by the portrayal of heroes as fitting the masculine or feminine "mold" of their respective sexes, while villains have acted contrary to gendered expectations (Li-Vollmer and LaPoint, 2003).

Nowhere is the adherence to traditionalism more clearly displayed than in the animated features of Walt Disney Studios. Females in Disney films traditionally existed merely to exemplify beauty and virtue, to be rescued and romanced by males, and to serve as nurturing mothers (Stone, 1975; Tanner, 2003). More modern features have displayed intelligent, capable, and brave females, but their stories are ultimately driven by romantic interest (Gillam and Wooden, 2008). Disney males, on the other hand, have always been courageous, intelligent, and authoritative (Matti and Lisosky, 1999). Though in recent years Disney males have begun to eschew machismo, they continue to drive the narratives, with female characters serving primarily as catalysts for male growth and change (Jeffords, 1995). Junn (1997) found that mothers were under-represented and fathers were over-represented in Disney films, suggesting a promotion of patriarchy. This study also revealed trends of female characters appearing primarily in romantic stories and males appearing in a broad variety of roles; even in romance, however, males take an active lead. Wiersma (2000) found that males outnumber females in Disney animated films and held more societal power, while females were portrayed more often performing homemaking tasks and less often employed outside of the home. Sex-stereotypes prevailed, though some signs suggest slow trends toward more varied and equal portrayals.

In the past fifteen years, Pixar Animation Studios has emerged as the “new face” of Disney. Earning critical acclaim, numerous awards, and more than double, on average, the box-office earnings of Disney Animation Studios, Pixar has a tremendous reach and potential influence. It also has retained complete creative control over its products

(Holson, 2006), placing it in a position to distance itself from the traditionalism inherent in other Disney animated films. Critical analyses have suggested that Pixar promotes an altruistic, caring, and communal masculinity (Gillam and Wooden, 2008) and provides strong, assertive, capable women in many roles and with a variety of character traits almost unseen in other children's media (DeFife, 2009). However, these observations have not been based in quantitative, empirically-supported methods. The purpose of this study is to investigate the portrayal of gender in the films of Pixar Animation Studios through quantitative content analysis.

LITERATURE REVIEW

Depictions of masculinity and femininity in media have been the subject of fairly extensive research, ranging from qualitative observations to thorough quantitative content analysis. However, the number of studies narrows considerably when considering only children's and family media, narrows even more when examining only Disney films, and in the case of Disney-Pixar collaborations, studies are virtually nonexistent. While some might attribute this dearth of research to Pixar's being "new on the scene," with fifteen years, ten films, numerous Academy Awards, and total worldwide box-office earnings approaching five billion dollars (Appendix A), Pixar's potential influence should no longer be ignored. This section will present a brief overview of the gender-related literature regarding popular media, children's media in general, Disney films in particular, and Disney-Pixar collaborations. Gaps in the research will be revealed, displaying the importance of the current study and its contribution to the state of knowledge on the subject.

Gender and Popular Media

The Social Construction of Gender

Lorber (2007) argues that gender is not innate, but is socially constructed; in other words it is “constantly created and recreated out of human interaction” (p. 276). Gender is learned and solidified by tradition, observation, and imitation. Boys and girls learn to act based on what their social group (including parents, teachers, religious leaders, and other children) teaches them about their gender (p. 278). Differentiating sex from gender has been a key principle in feminist and social equality theories. While sex is generally classified by what sexual organs a person is born with, gender is a culturally-prescribed manner of assigning expected roles and behaviors to men and women (Scott, 1986). While sex is innate and biological, gender is a “societal construct” (Li-Vollmer and Lapointe, 2003, p. 90) that is learned and passed along.

Assigning expectations of behavior to males and females is one of the primary ways people organize their lives. As Li Vollmer and Lapointe (2003) argue: “It is through this constructed lens of gender that we view much of the world around us” (p. 90). Traditionally, males are expected and taught to be more active, aggressive, and dominant, while women are expected and taught to be more passive, caring, and nurturing (Junn, 1997). Unfortunately, this function often limits perceived options of how men and women can feel, behave, and exist, setting arbitrary rules such as “men aren’t allowed to cry” and “women have to be sexually attractive and/or invested in parenting to have worth” (Lorber, 2007). As argued by Wiersma (2000):

“Constructions of reality take on subjective meaning for individuals. Socially-constructed reality may become a self-fulfilling prophecy...once people have ideas or beliefs of what it means to be appropriately male or female, they will

behave or engage in activities in accordance with these beliefs. They have thus turned their subjective meanings into objective reality” (p. 15).

Mass Media and Gender-Concept Formation

A large part of creating one’s subjective perspective of gender is through the observation of male and female models (Bandura & Walters, 1963). Film, television, and other media provide such models through their characters and scripts, and there is evidence to suggest that worldviews, including gender expectations, can be shaped in part by media. Shrum (2008) describes “cultivation effects,” or a positive correlation between the amount of media consumed and the tendency to activate mental constructs about the world based on the programs and films watched. In other words, viewers who heavily watch television and movies are more likely to perceive the world as being similar to the programs viewed than those who view TV and films sparingly. An example of cultivation effects are found in Shrum’s reports that persons more frequently exposed to crime films report a greater perceived likelihood of being victims of violence than those who rarely watch crime films. These cultivation effects combine with “accessibility effects,” which are the recalling of moments, messages, dialogue, narrative, and other details in media. Thus frequent consumers more readily recall specific details from what they watch, which are then converted via cultivation effects into schemas for understanding the world.

Gerbner and Gross (1976) also described a positive correlation between the amount of television watched and viewer perceptions of reality as being similar to the programs. Argues Bain (2003): “By identifying with the characters and actions occurring

onscreen, many viewers submerge themselves in the film; the boundaries between imagination and reality are blurred” (p. 199). While other factors, such as upbringing and experience, contribute to an individual’s worldview (Tonn, 2008), the possibility that popular media might influence expectations and understanding about gender should not be underestimated.

Studies of Gender on Television

Media studies about gender came right on the heels of the advent of television. In a three-year longitudinal study of television programming in New York, Smythe (1953) found that females were underrepresented, making up only one-third of characters. Head (1954) found the same male-to-female ratio in prime-time programming. In a study on portrayals of violence in television dramas, Gerbner (1972) found that women made up only one-fourth of leading characters, and appeared most often in romantically-driven narratives. He also found that two-thirds of female characters were married (versus one-third of male characters, and that females were both less likely to be aggressive (i.e. violent) than males and more likely to be on-screen victims of violence.

These studies laid the groundwork for Tedesco (1974) groundbreaking work in the use of content analysis in gender/media research. Reporting the results of a four-year study of 775 characters from prime-time dramatic network television programs, she noted several very distinct trends. Males outnumbered females by a ratio of 2.5 to 1. Males were also more likely to be villains, more likely to be unsuccessful, and more likely to be unhappy. Males were more likely to be cast in serious, action-oriented roles while females were more likely to be cast in light, comedic, and romantic parts. Less than one-

third of the male characters were married, while more than half of females were. Nearly two-thirds of female characters were unemployed, compared to roughly one-third of males. Males had a greater variety of professions than females, and were also more likely to be violent. Male characters were described as “powerful, smart, rational, tall, and stable” whereas female characters were found to be “attractive, fair, sociable, warm, happy, peaceful, and youthful” (p. 122). Males were more active and independent, smart, and powerful. Women were portrayed as lacking these qualities. Tedesco argues that these trends made “it difficult for men to view women as equals, for women to view themselves as equal to men, and for both sexes not to view the male role as necessarily the more active, powerful, and independent role” (p.123).

Signorielli (1989) found similar trends (of maintaining the status quo through the portrayal of traditional gender roles and behaviors) in her analysis of prime-time network television programming fifteen years later, as well as cultivation effects suggesting that television viewing may contribute to the perpetuation of sexist views about women’s place in society (p. 341). This study noted that traditionalism in portrayals of gender had been stable and unchanging for years, and little evidence to suggest potential for change on the horizon.

Elasmar, et al. (1999) performed a content analysis of sixty different television shows, focusing on the portrayal of women during prime time. Two coders viewed a total of 42 hours (omitting commercials) of television, seven hours a week for six weeks. Adopting procedures from the Cultural Indicators Project (1981) designed by George Gerbner at the University of Pennsylvania, the coders independently viewed and coded

the same randomly selected programs from the prime time lineups of ABC, CBS, NBC, and FOX. They used the Holsti formula to compute inter-rater reliability, which ranged from .85 to .96 (with an average of .89). However, the coders conferred to discuss discrepancies, review their understanding of the coding scheme, and eliminate discrepancies. They found that only 38.8 percent of prime time characters were female (Elasmar, et al. 1999, p. 27), up only 3.8 percent from twelve years earlier. With women actually outnumbering men in the real-life U.S. population (U.S. Census Bureau, 2009), prime-time TV thus over-represents one sex and under-represents another.

Atteberry (1995) explains this trend: “The heroes are male because that has been the unconsidered choice, the norm, for American selfhood. Woman is the exception; man is the default setting” (p. 153). This underrepresentation is cause for concern, suggesting that television and film producers, consciously or not, value the stories and accomplishments of men and believe them to be more interesting than those of women.

However, while these trends suggest a system of traditionalism and patriarchy, other trends in the same study (Elasmar, et al. 1999) suggest the opposite. For example, only 13.3 percent of women were shown to be responsible for children, with 29.7 percent shown without that responsibility (though 57 percent of the characters weren’t major enough for their parenting duties, or lack thereof to be clarified). Only 14.4 percent were stay-at-home mothers or housewives with no employment outside the home; 15.7 percent were unemployed, 30.4 percent had no clear occupation, and a full 44.4 percent had clearly-defined employment outside the home. They found that women were far more likely to be portrayed as under the age of fifty, supporting a popular observation that

younger women are seen as more appealing, both in society and in pop culture, and thus will appear more often on screen. Interestingly, there has been a trend towards more and more non-married women on television, with previous studies finding some 50 percent of prime-time women married in 1974, 21 percent in 1989, and this study finding only 12.6 percent married in 1992-1993. These trends away from “stay-at-home” housewife portrayals towards greater variety (including more working, single women) suggest that the efforts of the feminist movement have been paying off, at least in the media.

The “Male Gaze” and Squelching the Female Voice

While gender studies in television had been occurring for some time, examinations of gender in film didn’t truly begin until 1975 (Mendes and Carter, 2008) when Laura Mulvey’s article “Visual Pleasure and Narrative Cinema” is widely held to have laid the groundwork for future research. In it, Mulvey (1975) describes the key to Hollywood screen magic as its manipulation of visual pleasure, primarily revolving around images of females. Male audience members are encouraged to gain erotic pleasure from looking at beautiful women on screen. This practice, labeled scopophilia, has encouraged the objectification of women and the development of narrow criteria for sexual desire. Mulvey criticized the film industry for decades of essentially assigning only two roles to women in movies: that of erotic object for the characters on screen and that of erotic object for the audience members. The “male gaze,” as she termed it, assured that films would take the man’s perspective and cater to male patrons, effectively denying woman’s voice and the interests of female audience members.

That this trend has continued until now, over three decades after Mulvey's work, should come as no surprise. As stated by Bain (2003): "The cinematic stories that a relatively small and powerful group of Hollywood creative workers compose provide viewers with a relatively easy and unconscious way of relating to the world" (p.199), and the majority of those creative workers are white heterosexual men (Zimmer, 2008). Only seven percent of the directors behind 2006's 250 top-grossing U.S. films were women (Ford, 2007). Women collectively make up a mere twenty-five percent of producers, thirteen percent of directors, and only two percent of editors (Sweeney, 2005). With such a predominately male-dominated landscape, opportunities abound for sexism both deliberate and unintentional.

Those subscribing to Peggy McIntosh's (1988) views on male privilege may be willing to give mainstream media-makers the benefit of the doubt, contending that male privilege (the advantages men gain from women's disadvantages) is often embedded, institutionalized, unacknowledged, and accepted (and thus unconscious). Filmmakers and television producers who might on principle eschew overt sexual discrimination may nevertheless contribute to an invisible system which gives men a greater voice, greater prominence, and greater prestige.

Postfeminism and the "Chick Flick"

Some critics contend, however, that androcentrism in Hollywood is hardly accidental. McRobbie (2004) describes an active effort in popular media, entitled *post-feminism*, to undermine the feminist gains of the 70's and 80's. After a brief golden era in the 90's of smart, capable women succeeding on their own merits on television programs

such as *L.A. Law* and films such as *Thelma and Louise*, the new century has seen a movement back towards the portrayal of woman as erotic object of the male gaze, as described by Mulvey (1975). The primary difference in the post-feminist era is that the objectification is labeled as empowerment. The “new woman” in media is not naively exploited, but rather purposefully chooses to act out of self-fulfillment, embracing her sexuality and selecting to be a sex object, whereas before female attractiveness was coupled with the characters’ naivety because a woman’s sexuality was seen as a threat to society (Rodowick, 1991).

This attempt to tip the hat to feminism still adheres to traditional norms of female value being equated with beauty, and sexuality being equated with power. Post-feminism seeks to acknowledge the gains made by feminism and appease activists, all while sneakily nudging the world back towards tradition by acting as if equality has been achieved and the work of feminism accomplished. Lamm (2009) explains that “as the public ceases to see the need for feminism, the representation of women necessarily slides back towards less progressive models” (p. 28), including that of the woman with only reproduction and romance on her mind.

Nowhere is the narrow definition of female goals and interests more blatantly visible than in the genre of the “chick flick.” While “women’s movies” revolving around romance date back to the early days of cinema, a lull in the 70’s was followed by resurgence in the past few decades, something Thompson (2007) postulates was male Hollywood’s backlash against feminism. Rather than addressing the broad spectrum of women’s issues (including professional discrimination, childcare, domestic violence,

aging, sexual assault, being LGBT, etc.), the pursuit of box-office dollars (and perhaps the need to maintain the status quo) has led to a series of grown-up fairy tales whose heterosexual romance-driven narratives, while starring women and targeting female audiences, do little to empower women (p.45) and attempt to lump the interests of an entire sex to a single genre.

Males On-Screen

This simplistic universal assignment of female audiences to “chick flicks” may also contribute to the perception and expectation that men shouldn’t enjoy romance, as exemplified in the 1993 film *Sleepless in Seattle*, in which Tom Hanks responds to a woman’s tearful description of *An Affair to Remember* by stating with disinterest: “That’s a chick’s movie!” Hanks proceeds to enthusiastically recall a classic war film, *The Dirty Dozen*, as one that moved him, with another male chiming in his agreement.

Research on male media interests and the portrayals of men in film and television is relatively new, beginning in the 1990’s; the first two decades of gender studies in media focused almost exclusively on the representation of women (Neale, 1993). Retrospective studies of movies and TV shows of the 1950’s show an emphasis on the home as the setting of narratives, the traditional family as the key players, and traditional gender roles (including dominant husbands/fathers and submissive, care-giving mothers/wives) as the fabric of society (Rodowick, 1991). Cohan and Clark (1993) examined the portrayal of men in popular Hollywood cinema from the 1960’s until the early 1990’s. Movies of the 1960’s told stories from the male perspective, assigning action of narrative importance to men and pleasing, passive spectacle to women (one

need look no further than the early adventures of Sean Connery's James Bond for an example). Men on-screen grew even more aggressive, dominant, and violent in the 1970's, peaking in the 1980's with the action era of Sylvester Stallone and Arnold Schwarzenegger. Though trends in the early 1990's suggested a swing towards a more tender, caring, and paternal male, the stories were still told from the man's perspective.

In the late 1990's and into the 2000's post-feminism seems to have contributed to the return of the aggressive, dominant male on the screen. Henry (2004) argues that, perhaps in response to challenges to male power by the feminist movement, the mask of "hard masculinity," (or the equation of physical strength with manliness), is arising in popular media as a defense mechanism and as a backlash against women for a perceived loss of power. Toughness, unsentimental character, and aggression are continually fed to young men's minds via Hollywood films, reifying traditional ideas about what it takes to "be a man," and equally important, that tenderness and nonviolence are unacceptable. Men are taught, via what Thompson (2007) jokingly refers to as "dick flicks," a narrow, aggressive view of masculinity, just as women are presented with narrow criteria for femininity through "chick flicks."

Possible Effects of Gender-Specific Programming

The mere existence of television stations such as Lifetime and Spike TV further illustrates this notion, with the stations' websites describing their network as offering "entertainment for women," and being the "premier...destination for men," respectively. A perusal of programming schedules for Lifetime displays an emphasis on relationship-based programming, with shows such as *Army Wives*, *Get Married*, and reruns of *How I*

Met Your Mother and *Desperate Housewives* in the lineup. Other shows, such as *DietTribe* and *Cook Yourself Thin*, emphasize meeting a physical aesthetic. Spike TV, on the other hand, has combat and sports themed programs such as Ultimate Fighting tournaments, rugby games, and wrestling, as well as programs about cars (*Fast Machines*), video games (*GameTrailersTV*), and action-based reality programming (*World's Most Amazing Videos*). The only notably male-female relationship-based program on Spike TV at the time of this writing is the decidedly unsentimental *Married... With Children*.

While some may argue that these networks merely appeal to the preexisting tastes of men and women, evidence suggests that the genre of media can influence expectations about gender and male-female relationships. In other words, gender-specific programming isn't merely a reflection of cultural and individual values, but rather, it may help *shape* those values. Segrin and Nabi (2002) found a relationship between the genre of television watched and expectations for male-female relationships. In a study of 285 undergraduate students, those who watched primarily romance-based programs expressed higher expectations for erotic love and emotional intimacy in their real-life relationships than those who did not. They also rated higher on a marital intentions scale, indicating that they had plans to marry during their lifetimes, and also reported more frequent fantasizing about marriage.

With exposure to media providing models of gender that help shape the values of consumers, findings such as those by Hedley (1994) are particularly troubling. This study found a pattern of male-dominant/female-submissive interactions in a sample of 50

popular films, placing women at an “affective disadvantage” in negotiating with men on screen; Hedley proposed that a steady exposure to popular movies could “generate parallel affective expectations in men and emotional motivation for patriarchal imposition when expectations are challenged by non-consenting women” (p.721). Implicit encouragement in mainstream cinema for men to “take charge” while women “back down” may potentially fan the flames of gender-based discrimination towards proactive women, or worse, foster beliefs basing self-worth on gender.

Gender in Children’s Media

Children’s Malleable Gender Schemata

Rushton (1979) proposes that media can alter and help form a person’s internalized norms of appropriate behavior, as well as a person’s direct emotional response to various stimuli. The more deeply entrenched the norms and patterns of responses, the less susceptible they are to change. The opposite, he argues, is also true: the less entrenched norms and response patterns are, the more easily altered they are. This makes children particularly malleable to media influence in shaping their worldviews, including understanding of and expectations for sex roles. Explain Li-Vollmer and LaPointe (2003): “Children’s gender schemata, like all schemata, are less developed than those of adults, and are, therefore, more susceptible to influence from new sources and experiences, including media” (p. 93).

Gender in Children's Television

Because of its obvious importance, research on gender in children's media came right on the heels of the first gender-in-media studies in the mid-70's. In 1976 Sternglanz and Serbin analyzed the characterizations of males and females in 10 popular commercially-produced children's television programs. They discovered that there were more than twice as many male characters than females, and that males more often than females displayed aggressive, constructive, problem-solving behaviors and were rewarded for them. Females, on the other hand, were punished for active behavior, with deferent attitudes portrayed as the acceptable norm.

Similar results were found in McArthur and Eisen's (1976) three-part study, investigating sex-role portrayals in children's TV programming and commercials, as well as behavioral responses of nursery-school children to televised models. In Study 1 they found, similar to Sternglanz and Serbin, that the central characters in Saturday morning TV shows aimed at kids conformed to gender stereotypes. Males and females performed separate roles, exhibited different behaviors (male-active, female-passive), and received different consequences for similar behavior. Males also took up more screen time, had higher rates of active behavior, and appeared more frequently. In Study 2, similar findings occurred when examining commercials that aired during Saturday morning children's programs. In Study 3, 20 male and 20 female nursery school children were exposed to sex-stereotyped and non-sex-stereotyped behavior via televised models. The children displayed greater recall and imitation for the sex-stereotyped behaviors, which

may be due in part to pre-existing cognitive schemas from life experience and exposure to various models.

That children might internalize gender stereotypes from the media is further illustrated by the work of McGhee and Frueh (1980). In this study the effects of viewing television on learning sex roles was examined in first, third, fifth, and seventh-grade males and females. The students were separated into two groups, based on their TV-watching habits at the time of the study and fifteen months previously. Heavy viewers watched twenty-five or more hours of television a week, while light viewers watched ten or less. Heavy viewers had more stereotyped gender perceptions than light viewers, with some stereotyped perceptions decreasing with age in light viewers and being maintained with heavy viewers.

Traditional sex-role portrayals continued in children's programming from the 1970's and 1980's into the 1990's, though some changes towards egalitarianism occurred during this period. Thompson and Zerbinos (1995) compared gender representations between children's animated cartoons produced before 1980 and those produced after. Taking a sample of 175 episodes of 41 different programs, they found that males were overrepresented across time, with the presence of more male characters than females, and with males speaking, actively problem-solving, engaging in constructive behaviors, and inhabiting more screen time. While males and females were displayed stereotypically in their roles, attitudes, and behaviors across the decades, some variety in the portrayal male and female characters did increase across time. Female stereotypes in particular, while

still prevalent, have decreased in children's programming since 1980, according to this study.

Thompson and Zerbinos (1997) examined whether children themselves perceive differences in gender roles and behavior in the programs they watch, as well as the relationship between noticing gender-stereotyped behavior and assigning traditional future career roles for themselves and others. Interviewing 89 male and female children ranging from 4 to 9 years old (85 percent white, 15 percent black), they found that children of both genders largely perceived male characters as active and violent, while female characters were romantic, domestic, and focused on beauty. Significant relationships were found between discerning stereotyped sex roles and the expectation that one, and others, would pursue occupations traditionally proscribed to their respective genders.

Gender in Children's Films

Unequal and imbalanced gender portrayals have continued to plague children's media from the 1990's into the 2000's. Working with the national nonprofit organization Dads and Daughters, actress Geena Davis established the "See Jane" program, which advocates equal gender representation and addressing sex-role stereotypes in children's media (Anonymous, 2006). With the assistance of associate professor/principal investigator Stacy L. Smith and the Annenberg School for Communication at the University of Southern California, See Jane conducted a study of the top 101-grossing G-rated films released between 1990 and 2005, analyzing a total of 4,249 characters. The study found that there are three male characters for every female character, with fewer

than one in three speaking characters being women or girls. Women were also far less likely to be the central characters driving the storyline. To Smith, these issues are causes for real concern. She explains that, as young children's "concepts of self are still developing, and because young children are likely to own and view movies again and again... this pattern may be teaching girls and boys that the lives of males and their stories are more important and valuable than those of females" (p.1).

Gender Transgression

Even as children's media reinforces traditional sex norms, it also largely demonstrates negative attitudes towards alternative gender behavior. Li-Vollmer and LaPointe (2003) describe the tendency in animated films to portray "masculine" women or "feminine" men as unnatural at best and villainous at worst. "Gender transgression" is the term used to describe the behavior of proactive, ambitious females or sensitive, nurturant males, as well as other behaviors that might imply a deviation from established norms, including homosexuality. They decided to focus on male villains, as aside from Ursula, the deep-voiced, stocky villainess from *The Little Mermaid* (who, incidentally, fits the mold of gender transgression), the villains of recent animated films were all male. Looking at eleven G and PG-rated animated films from various studios (including Disney, Fox, and Dreamworks), they found a number of common trends throughout the films, all indicating that gender transgressions are associated with villainy and evil while the more accepted, traditional behaviors of the male and female leads are associated with heroism and good.

Two raters analyzed gender performance based on physical characteristics, costumes assigned to the characters, nonverbal gestures and body position, activities, dialogue, and queering behaviors (which are gender transgressions normally associated with homosexuality). They found that gender transgressions were highly salient in the villains. Some physical characteristics were common, such as feminine facial features (high cheek bones and a thin jaw-line which contrasts with “macho” square jaw-line of heroes), color and shading suggesting the wearing of makeup, and slender, feminine bodies. Villians also dress finer (i.e. as “dandies”) or in long flowing gowns (like Jafar in *Aladdin* or Rasputin in Fox’s *Anastasia*), contrasting the heroes’ clearly masculine clothing. The villain in *Pokemon 2000* has a feminine hairstyle. Body positioning and movement often suggests a well-bred lady, with minimal movement below the waist, taking mincing steps or strutting on the balls of their feet, like Governor Radcliffe in *Pocahontas*. Only the hands are expressive. Contrary to the macho bravery of the heroes, these villains avoid physical confrontation, preferring instead to send henchmen and lackeys. With the vanity usually reserved for women in film, villains in these animated movies were often obsessed with their appearance. Their dialogue often signals “gender deviance,” as when Scar in *The Lion King* assures King Mufasa that “I shall practice my curtsy.”

Queering behaviors subtly imply that villains are homosexual. Caterwaul, the villain in *An American Tail: Fivel Goes West*, is shown as being repulsed by women. James, the villain in *Pokemon 2000*, states that he stays away from the “trouble” interaction with the opposite sex causes. The implication of homosexuality in these

villains, and the lack of any heroic gay figures, may contribute to the development of homophobia in young viewers. Li-Vollmer and LaPointe (2003) explain:

“Their schemata of what it is to be male may include the sissified villain as a potent example of male deviance. Although sexual orientation may not yet be pertinent to children’s social schemata, they may develop early negative associations with ‘sissy traits’ that could feed into stereotypes of gays later in life...Because existing schemata are more resilient to change over time, children’s early and repetitive exposure to such stereotyping has the potential to resist countering information if such countering information does not reach the child in a similarly early and repetitive fashion” (p.105).

The resistance of existing schema to new information is of concern not only in the case of “gender transgressions,” but in the “status quo” of gender roles conveyed to children.

Not all children’s media adheres so strictly to traditional sex-role stereotypes. Abel (2004) contends that the classic Looney Tunes shorts by Warner Brothers, though populated largely by male characters, turn widely-held notions about gender and romance on their head. In the character of Pepe Le Pew, the amorous French skunk who repeatedly falls in love with cats whose run-ins with paint give them the appearance of female skunks, Warner lampoons the “love at first sight” norm of many other animated children’s media. To the audience, Le Pew is obviously mismatched with his quarry, with no hope of a happily ever after. The objects of his affection continually flee him, he knows nothing about them (not even their true species), and has no relationship or rapport to build on. Yet he blindly believes his infatuation to be the basis of long-lasting

romance, and through him Warner Brothers provides a social commentary on traditional notions of love.

The character of Bugs Bunny shakes things up even further, often dressing in drag to outwit macho pursuers, such as Yosemite Sam and Elmer Fudd, who are out to kill him. Far from the association between gender transgression and villainy found in other children's cartoons, Bugs offers "a positive role model who is not tied to traditional patterns of gendered behavior, who not only gets away with gender transgression, but who triumphs through it" (p. 191). In Bugs Bunny, Warner Brothers effectively gave children a male hero who wasn't tied down to standards of machismo, bravery, and masculinity. His greatest assets were quick-thinking and the ability to fill out a dress. Other animation studios, including Fleischer and MGM, have criticized gender norms via parody and the exaggeration of male and female roles. However, the cartoons of the most prosperous animation house, Walt Disney Studios, "cannot critique gender roles because they buy into them" (p. 188).

Gender in Disney Animation

Walt's Empire and the Disney Doctrine

Walt Disney once said: "I think of a child's mind as a blank book. During the first years of his life, much will be written on the pages. The quality of that writing will affect his life profoundly" (Giroux, 1999, p. 17). On that principle of moral instruction, Disney built an almost unparalleled media empire, known around the world for producing

“family-friendly” entertainment. Long past his death, and over seventy years since his first animations, the Disney name is equated with media having “good” values and messages. Disney DVD’s and television programs act as digital babysitters for millions of children whose parents trust the brand implicitly to “stimulate imagination and fantasy [and] reproduce an aura of innocence and wholesome adventure” (Giroux, 1994, p.25). Over 200 million people a year watch a Disney movie, and 395 million watch a Disney TV show any given week (p. 4). Explains Robinson et al. (2006): “Favorite Disney films are passed along from parent to child, introducing each new generation to a set of values, beliefs, and attitudes explicitly and implicitly communicated in these films” (p. 204).

Giroux (1999) argues that while Disney is not necessarily be seen as an evil empire, providing as it does entertainment and pleasure to millions, there is cause for concern because of its growing control over public space. He even goes so far as to call Disney a “threat to democracy” for that very reason. Others, like Ross (2004) feel that constant replay of Disney DVD’s and videos will make the corporation’s conquest and control of children’s media more complete, with less and less room for different artistic voices to find an audience. While other animation companies have staked their claim on family entertainment in the past decade (e.g. Dreamworks’ with its *Shrek* franchise, Sony Animation with *Ice Age*, and the Cartoon Network with its various programming), the Disney Corporation’s place in history, and the current world market, seems assured.

One of the earliest lessons children learn about the world is its gendered nature (Hewitt, 1994). As animated films appear “to inspire at least as much cultural authority...for teaching specific roles, values, and ideals as do more traditional sites of

learning” (Giroux, 1999, p. 53), the question of the Disney depiction of gender takes on great importance. The views of Walt Disney himself on the subject seem a good place to start, as they arguably formed the foundation for the empire that continues today. Watts (1997) explains that Disney held very traditional views of women’s place in society, holding that their place was in the home as a wife and mother, with ideal women as “self-sacrificing moral instructors, skilled domestic managers, and compassionate caregivers” (p. 329). The “Disney Doctrine,” which promoted heterosexual marriage, parenting, and the nuclear family also assigned the role of provider and protector to fathers, and continued long after Disney’s death in the films overseen by later company presidents (Murphy, 1995).

Some researchers and observers have noted a trend toward change, with greater variety in male and female roles and behavior in recent years (Bell, 1995), though others argue that such signs of change are rare (Towbin, 2004) and are undermined by a continued dedication to conservatism (Ross, 2004), including almost exclusively traditional gender roles (Junn, n.d). Because audiences see Disney films as message movies and morality tales and as children appear to have their gender conceptions at least partially influenced by media (McGhee and Frueh, 1980) these claims about Disney animated films deserve a closer look.

Fairy Tales and Disney Females

Academic research on gender in Disney films began in the 1970’s (though it didn’t pick up steam until the 1990’s), and like gender-in-media research in general, focused primarily on the portrayal of women until recent years. In her article “Things

Walt Disney Never Told Us,” Stone (1975) examines the Disney Corporation’s mining of only those fairy tales which adhere to traditional gender roles. She argues that strong, task-oriented male heroes and beautiful, passive damsels in distress are the norm. Male characters drive the narratives, because they are the only ones who experience growth, while female characters remain constant, pretty and virtuous. As Stone explains:

“Heroes succeed because they act, not because they are. They are judged not by their appearances or inherent sweet nature, but by their ability to overcome obstacles, even if these obstacles are defects in their own characters. Heroines are not allowed any defects, nor are they required to develop, since they are already perfect. The tests of most heroines require nothing beyond what they are born with: a beautiful face, tiny feet, or a pleasing temperament” (p. 45).

Without experiencing growth or change, female characters in Disney animated fairy tales essentially become objects for the heroes to acquire. Their role in the narrative is to be rescued, loved, fought for, and to otherwise motivate the actions of male characters, as has historically been the case for Hollywood films in general (Mulvey, 1975). Through these animated fairy tales young girls observe beautiful, passive, obedient, and silent heroines and may associate that behavior with romantic fulfillment.

Stone (1975) further points out that many alternative fairy tales from around the world could have been used for Disney’s animated features. In these tales women defeat villains and giants, rescue princes and family members, and win the hearts of their husbands instead of the other way around. In many of these fairy tales (coming from Denmark, England, and even America) the heroines are not described as especially

pretty. In fact, they are at times quite homely and in some cases their looks aren't even mentioned. Their intelligence, actions, bravery, and other virtues are the merits by which they are judged. Stone interviewed forty women from a broad spectrum of backgrounds and ages to glean their responses to the passive heroines of the Disney and Grimm fairy tales. While some reveled in the romantic fantasy, others expressed dismay and frustration at the inertia and helplessness of the female characters. Still others admitted enjoyment of the fairy tales with some reservations, bemoaning the lack of alternative portrayals of women and the unrealistic emphasis on physical beauty.

It seems unlikely that such emphasis will change anytime soon; in a study of the Brothers Grimm's fairy tales, Baker-Sperry (2003) found that those tales that have endured over the past 150 years are generally those that emphasize feminine beauty as a dominant theme, such as *Cinderella*, *Sleeping Beauty*, and *Snow White*. The proactive and unglamorous female characters from the world's other fairy tales, it seems, slipped long ago from the public consciousness.

The importance given to feminine beauty continues in Disney's animated film canon. Lacroix (2004) argues that Disney's construction of female heroines involves a heavy focus on sexuality. Disney princesses deserve critical evaluation because they represent cultural values, or the embodiment of the ideal, to their audience. Earlier Disney females had "tiny waists, small breasts, slender wrists, legs, and arms" (p.220) and moved with the grace and fluidity of a classically-trained dancer, while more recent characters (such as Jasmine, Pocahontas, and Esmeralda) are more athletic, have strong

legs and voluptuous bosoms, and seem to reflect an increasing emphasis on physical maturity, sexuality, and unrealistic body images.

Disney Females: A Product of Their Times?

Do Rozario (2004) reported similar findings in her critique of Disney's female characters, contending that they are all products of their times, both in terms of beauty and in terms of personality. Early Disney princesses were drawn after ballet dancer models, complete with petite, girlish frames and graceful movements. Later characters have transitioned from the "princesses of ballet to the heroes of sport" with Jasmine pole-vaulting, Ariel acting as a lifeguard, and Pocahontas rowing, diving, and cross-country running. Unlike Lacroix, Do Rozario doesn't see this shift as an emphasis on physical maturity and sexuality, but rather as Disney adapting its formula for the era of more active females.

While many have criticized Disney films for submissive female characters, this critique argues that there has been a progressive trend over time, mirroring changes in social reality. Snow White, though fairly one-dimensional and unfailingly virtuous and cheerful, is nonetheless content to work alongside the dwarves to sustain herself (paralleling real-life trends during the Great Depression, when the film was made). The three good fairies of *Sleeping Beauty* give up their powers to stay at home and raise the title character, in keeping expectations for females in the decade (1950's) in which the movie was made. However, Aurora herself foreshadows the more liberal and rapidly approaching 1960's (the film was released in 1959). Wandering barefoot in the forest, she often does not do as she's told and would rather go on a date with the man of her choice

than embrace the role of passive princess. In keeping with the 1990's in which it was released, the title character of *Pocahontas* chooses social responsibility over a cliché happily-ever-after with John Smith, opting to stay with her people instead of returning with him to England. The fact that she rejects his invitation suggests egalitarianism in their relationship, rather than the submissiveness required by the traditional patriarchal order. From this perspective, Disney has allowed the emergence of progressive themes in its films over time.

Gender and Decision-Making Power

Others would debate that point, however. Matti and Lisosky (1999), for example, contend that in spite of Disney Animation's concentrated effort to update gender role behaviors in their films, it continually slides back into demeaning stereotypes. Analyzing the behavior of the primary male and female leads from three hugely popular Disney films (*Pocahontas*, *Aladdin*, and *Beauty and the Beast*), this study found that male characters, far more often than female characters, make "command decisions," i.e. a decision instructing others what to do. This finding suggests that males are put in a leadership role more often than females in these films. "Personal decisions," with a character making a choice for themselves and their own lives but not requiring others to follow suit, were made almost equally between males and females, with female personal choice occurring slightly more often than male. Thus, the decisions of female characters tended to affect only themselves (and possibly one other character), while those of males affected a larger group, suggesting greater influence and prestige given to males. Male and female characters were roughly balanced in making "influenced decisions," or

choices made following persuasion from another character. However, in all three categories, female decisions were met with failure far more often than male decisions. Only once was fault laid at a man's feet, while this occurred frequently with women. Thus, while effort has been made to portray women as active decision-makers, they are depicted as incompetent in doing so, a dichotomy which might be confusing to young viewers.

Markers of "Good" and "Bad" Women

Indeed, the portrayal of gender in Disney animation sends messages to boys and girls about what it means to be male and female (as well as what is expected and appropriate for each) by implicitly and explicitly endorsing certain roles and behaviors while displaying others as negative. In the case of women, several recurring themes are found. First and foremost is an implication that "good" women ought to be either virginal epitomes of youthful innocence, grace, and beauty or non-sexualized maternal figures. Bell (1995) points out that the female villains (like *The Little Mermaid's* Ursula, *101 Dalmatians'* Cruella De Ville, and *Cinderella's* evil stepmother) are all at their "middle-aged peak of sexuality and authority" marking that era of life as "a dangerous, consumptive, and transgressive realm" (p. 109). Meanwhile, care-giving grandmother types (*Cinderella's* fairy godmother, *Sleeping Beauty's* three fairy caretakers, *Pocahontas'* Grandmother Willow) who are in the "postmenopausal script of asexuality," and the teenage/young adult heroines, who are "in their prime of vulnerability and physical beauty," (p. 109) are portrayed in a positive light.

Traditionally, Disney animation has shown women to be subservient to men, with the domination of the latter over the former often romanticized (Beres, 1999). Women have rarely been displayed in any type of initiative-taking, problem solving heroics. As explained by Murphy (1995), with Disney heroines often placed in circumstances in which they are rescued, they finish the stories with only their circumstances changed, having experienced no growth nor change. Murphy then makes two profound points: “since the films do not empower their characters, they cannot hope to empower their audiences’ (p. 134) and “as a father, I began to experience a heightened concern for the truth of feminist claims about the exclusion of female heroism and agency in the literature [and media] young women experience” (p. 147). Bell (1995) observed that, in Disney animation, the “power of feminine goodness [is] rooted in matriarchal healing, comfort, and sacrifice” (p. 120). Indeed, it seems that Disney females are allowed to display intelligence and active problem-solving only with regards to the traditionally female assignment of protection and care of their young. Murphy (1995) uses *101 Dalmatians* as a prime example:

“As good females, Perdita and the housekeeper are permitted only to take initiative when doing so in defense of the pups. The other prominent females are the dairy cows who provide milk to the hungry pups. Only as mothers, real or surrogate, are females depicted as doing anything positive in this film, and of course, they do it instinctively; the canine males, however, analyze and calculate” (p. 129).

If, as Ross (2004) contends, imagination on-screen can “burst the bonds of traditional femininity,” Disney’s consistent placement of limitations on what is

appropriately feminine represents squandered potential to provide a variety of models and options for children to aspire to. Instead, female models seem to fit only into categories of princess, witch, damsel-in-distress, maternal figure, and evil stepmother (DeFife, 2009, para. 4). Biological mothers themselves are strangely absent from the vast majority of Disney animated films, with single fathers often left in their stead, further cementing the patriarchal nature of the movies (Giroux, 1994).

Disney's Tug-of-War With Change

To the studio's credit, not all Disney heroines completely fit these molds. Characters such as Belle in *Beauty and the Beast* and Ariel in *The Little Mermaid* eschew gender stereotypes to display an active intelligence and a pursuit of individual dreams (Bell, 1995). Mulan becomes the savior of her nation and a better warrior than the men. Nala proves to be as noble, skilled, and brave as Simba (if not more so) in *The Lion King*. Disney Studios has displayed a fairly progressive attitude as of late, producing the liberal *Will and Grace* for ABC television, hosting a Gay Day Festival at Disney World, and putting on an avant-garde Broadway production of *The Lion King* as a stage musical (Giroux, 1999). However, Ross (2004) suggests that any signs of liberal thought at Disney are more the result of focus groups than any fundamental change in the Disney Doctrine, and are always undercut by conservatism.

For example, *Mary Poppins*, though independent and without need for romance to find personal fulfillment, still serves the purpose of reestablishing a father as the head of his household and helping a feminist mother learn her place in the home. The spinster witch in *Bedknobs and Broomsticks* loses her power when she stops insisting that she

doesn't need a man and falls in love, ultimately respecting his authority (Cuomo, 1995). The strong lionesses of the pride in *The Lion King* bow to patriarchal authority as well, submitting Scar when he has assumed control even though he is incompetent and they vastly outnumber him (Giroux, 1994).

This pattern is also true of newer Disney films; Gillam and Wooden (2008) point out that the feminist rhetoric that has contributed so much to societal change has yet to impact Disney films as much as some would think, noting that even the most strong and intelligent Disney princesses, such as Ariel, Jasmine, and Belle “remain thin, beautiful, kind, obedient or punished for disobedience, and headed for the altar” (p. 3). As Ross (2004) points out, the fact that many animated films end with a wedding elicits censure from critical voices “who would like to see our daughters presented with other options,” though the complaints are less when the “marriage seems to grant the heroine true personal fulfillment and possibilities for further growth” and “the beginning of a new life” (p. 60). Unfortunately, most of the weddings are the narrative climax, with a “and they lived happily ever after” post-script (either explicit or implied) strongly suggesting that finding a man and getting married is the end-all-be-all of female experience.

In her review of *Mulan* for The New York Times, Maslin (1998) points out that even when “Disney takes a sledgehammer to the subject of gender stereotyping” with the courageous and independent title character, “this is still enough of a fairy tale to need Mr. Right” (p. 13). This tale of gender-role reversal via a female warrior ends, traditionally and predictably, with the capable heroine falling for a square-jawed hero who is invited to stay forever. Giroux (1994) made a similar argument about Ariel, the protagonist of

The Little Mermaid, stating that the young viewers are poised to accept, by the film's finale, that empowerment and agency are closely linked to winning the heart of a good-looking man. Wohlwend (2009) also points out that Ariel must keep her mouth shut to win the prince, and that Belle in *Beauty and the Beast* gives up her independence when she falls for the Beast, becoming "mistress of the castle and its singing housewife" (p. 65).

Factors Which Mitigate Disney's Gender Messages

Several studies have investigated the effects of repeat viewings of "Disney Princess" movies on girls and women. Wohlwend (2009) performed a case study of three girls, ages five through six, who reported lifetime exposure to the films *Snow White*, *Aladdin*, *Beauty and the Beast*, *Pocahontas*, *Mulan*, *Cinderella*, *The Little Mermaid*, and *Sleeping Beauty*. The girls were part of a twenty-one student classroom, comprised of males and females of the same age, who together participated in writing, drawing, and play-production projects. Over time, the children grouped together based on mutual interests. The three girls, labeled The Disney Princess Players by Wohlwend, consistently animated Disney Princess dolls in their play and interactions, using them to act out scenarios and stories.

All of the groups were assigned the task to write a simple stage play and act it out. Wohlwend coded the girls' behaviors during playtime as well as writing and preparing for the play. She found that the girls spent 48% of their time animating Disney princess dolls. The narratives the girls created integrated both the storylines of the films themselves as well as some new details. Often their enacted stories involved finding or

creating a good family, a value they may or may not have acquired from the films. As the children scripted and acted out their simplified stage version of *Sleeping Beauty*, they added a wedding scene at the end. However, they also rewrote the title character's story to include more proactive, assertive behaviors. For example, in the version they performed for the class, Princess Aurora slew the dragon and rescued the prince, not the other way around. Thus while some gender expectations (marriage, family) appear to have been influenced by the film, others (proactive rescuing of the male by the female) appear to come from other sources.

The finding that media influences are mitigated by other factors is supported by Bandura's (2008) social cognitive theory of mass communication, which proposes that personal, environmental, and behavioral factors interact with and influence one another. Thus, people (including children) are not merely passive observers whose worldviews and behaviors are influenced by media, but rather actively select and analyze it.

The work of Aidman (1999) further supports this notion. Aidman interviewed three focus groups, with three to five participants in each, about their responses to the Disney version of *Pocahontas*. All three groups were made up of girls ages nine to thirteen. Group 1 was made up of Euro-American girls, Group 2 of Native American girls who lived in a large Midwestern city, and Group 3 was of Native American girls who lived on a reservation. The urban Native Americans had seen the film an average of eight times, while the Native American girls from the reservation had seen it an average of 2.3 times and the Euro-American girls an average of 1.4.

The Euro-American girls generally viewed the film with a cynical tone and found little value in the film or in its portrayal of Pocahontas, though they did comment on the reversing of stereotypes by making the whites the “savages.” The urban Native American girls responded most positively to the film, expressing excitement at a positive portrayal of an American Indian woman as a heroine. They also applauded the character’s intelligence, bravery, altruism, strength, and wisdom. The girls from the Native American reservation didn’t identify as strongly with the character as the urban American Indian girls did, perhaps because living in a homogenous culture gave them a strong sense of identity and community, while the urban girls longed, as minorities in the city, for a Native American heroine to represent them. While all three groups acknowledged the character’s physical beauty, the Euro-American girls found Pocahontas to be less pretty than other princesses while the urban Native American girls expressed a desire to be “pretty like her” (p. 15). The girls from the reservation, however, expressed no dissatisfaction with their looks in relation to the title characters. Aidman argues that the girls’ responses to the film are as much influenced by their personal and community backgrounds as by the film itself.

Tonn (2008) interviewed thirteen female undergraduates from a Midwestern university to gauge how the viewing of Disney films throughout their life has affected their perceptions of love. All of the participants were screened via a trivia questionnaire to test their knowledge of the Disney animated films *Snow White*, *Cinderella*, *Sleeping Beauty*, *The Little Mermaid*, *Beauty and the Beast*, and *Pocahontas*. Those scoring seventy-five percent or lower were dropped from the study. Based on these criteria, three

young women were ineligible, bringing the sample to ten female undergraduates. The interview consisted of fourteen open-ended questions, dealing with gender, love, where individual perceptions of gender came from, if and why those perceptions changed over time, and thoughts on the behavior of Disney female characters (including judgments of positive/negative). Respondents had an hour and a half to complete the written interview. Eighty percent of the respondents reported continuing to watch older Disney films while one-hundred percent reported watching newer ones.

When asked where their concepts of romance came from, fifty percent responded “both parents and TV/movies” while thirty percent responded “just movies/TV” and twenty percent “just parents.” When asked how participants feel about the romance displayed in Disney films, ninety percent reported that Disney movies are unrealistic, with quick courtships and happily ever after endings. It should be noted that all respondents conceded that they still believed in “happily ever after,” but that there would be obstacles and challenges throughout life. Seventy percent of the respondents reported that their expectations about love were altered by their own dating/relationship experiences. The notion of the “happily ever after” ending being replaced with a more realistic view due to life experiences suggests that Disney films do little to prepare young children for the realities of dating. The results of this study, along with the previous two, strongly imply that while other factors contribute to viewer ideas about gender and love, those who consistently watch Disney films often do not remain unaffected.

The Disney Male

The potential effects of a “steady Disney diet” should not be ignored, as both men

and women appear to be bound to traditional gender roles in the Disney canon. In a study of 26 full-length Disney animated movies, Towbin (2004) found that gender stereotypes have persisted over time, with few exceptions, and that there were no depictions of homosexual couplings in any of the 26 movies. Beres (1995) found that Disney men were almost always shown to be in a position of authority over Disney women. Bell (1995) described early Disney males as silent, dramatic, and cardboard, but this appears to have only been the case with romantic leads (such as those in *Cinderella* and *Sleeping Beauty*) and is no longer applicable (as evidenced by the personable *Aladdin* and the complex *Tarzan*). This change was noted by Gillam and Wooden (2008), who described a postmodern Disney male as promoting a new masculinity, rooted in emotional availability and acceptance of his more “feminine aspects” (p. 2). The new male in Disney animation learns to connect with others and to eschew the traditional dominant masculine model, finding it a recipe for loneliness. Jeffords (1995), using *Beauty and the Beast* as an example, clarifies: “It is as if, the Beast’s story might suggest, masculinity has been betrayed by its own cultural imagery: what men thought they were supposed to be- strong, protective, powerful commanding- has somehow backfired and become their own evil curse” (p. 171). The new male possesses both “masculine” qualities of courage, assertiveness, and intelligence and “feminine” traits of emotional availability and relational bonding.

The primary manner in which the “new male” is forged from the old is through the influence of care-giving women, whose love and affection is the strongest mechanism for change (Jeffords, 1995). In fact, while early Disney films tended to have female leads

and male love interests, later animated films, such as *Aladdin*, *The Lion King*, and *Tarzan* reverse the trend, casting women as “helpers, love interests, and moral compasses to the male characters whose problems, feelings, and desires drive the narratives” (Hopkins, 2008). However, unlike the earlier movies where the female is an object to be acquired (e.g. the prince slays a dragon to win *Sleeping Beauty*), these later films at least pay respect to female agency and choice, with *Aladdin* acknowledging Jasmine’s right to choose her destiny and that she’s not a “prize to be won,” and the Beast fighting for Belle’s “freedom, not her hand, which he will accept only as her gift” (Ross, 2004, p. 62). Ironically it is the uber-masculine Gaston, believing that he can win Belle through sheer force of will, who is portrayed as the villain. Still, even with the new emphasis on females as free agents, the ultimate outcome of conflict and narrative is often determined by men (Jeffords, 1995, p. 172).

Heterosexual Dynamics

Faherty (2001) performed a quantitative content analysis of the nineteen most successful (in terms of box-office) Disney animated films, coding for diversity variables such as age, race/ethnicity, and gender. He found that while sixty-three percent of the characters were male and twenty-eight percent were female (with nine percent indiscernible visually), females were significantly less likely to be placed in the role of a villain (with statistical significance determined by chi-square comparisons between males and females). Females were not significantly more likely than men to experience a social vulnerability (defined as a life situation or condition that places one at a physical, economic, or social disadvantage), running contrary to popular theory that women are

portrayed in Disney films as dependent and in need of rescue. However, paralleling Bell's (1995) observation, women characters are portrayed as young adults and adolescents significantly more than would be statistically expected. Also consistent with other research (Junn, n.d, Giroux 1994), mothers and two-parent families occur significantly less than would be statistically expected.

In a study for *The American Journal of Family Therapy*, Tanner et al. (2003) performed a qualitative thematic analysis of 26 Disney animated films, from 1937's *Snow White* to 2000's *The Emperor's New Groove* (no Pixar films were included). Though the study wasn't specifically about gender, it dealt with a related topic: the portrayal of couples and families in Disney feature-length animated films. Purposive sampling was used to pick the most popular Disney films, based on Disney's own "100 Years of Magic" survey. Two raters independently coded two entire films, and then compared results, revealing very few discrepancies, which were discussed to ensure agreement in the indexing of later films. The raters then coded the remaining 24 films by assigning each rater 12 films. They found that 82.3 percent of the films show marriage and children as the expected course for couples (in keeping with the "Disney Doctrine" mentioned earlier). 42 percent show both parents present, and in cases of single-parents, the majority (60 percent) are fathers.

That study does integrate gender themes, finding mothers displayed primarily as submissive caregivers, taking initiative and being bold only when protecting their young, a finding emphasized by others as well (Murphy, 1995; Bell, 1995). Fathers, on the other hand, were shown as controlling, aggressive, and protective disciplinarians in over half

(53 percent) of the father roles. These fathers expected love and respect to be given to them unconditionally. The other 47 percent of fathers were portrayed as nurturing and affectionate parents who listened to their children (p. 363).

All of the couples were heterosexual, with some 78 percent displayed as falling “in love at first sight” (as measured by one or both partners expressing romantic interest after a single meeting). The other 12 percent of films, such as *Tarzan* and *Mulan*, displayed the process of “falling in love” as taking more time for both male and female partners. Sadly, no distinction was made between male and female tendency to fall in love at first sight, thus it is impossible from this study to determine whether males or females are displayed as quicker to be romantically inclined.

Egalitarian sharing of power in heterosexual Disney animated couples was not unheard of in this study, but it was rare. *Tarzan*'s Jane was noted as being equally adept at navigating the trees, and *The Rescuers Down Under*'s Bernard and Bianca made decisions together. Sadly, of eight markedly uneven power distributions between men and women, only one (*Alice in Wonderland*) was in favor of the woman. This study found that fathers are elevated, while mothers are marginalized, with couples following traditional gender roles of patriarchy. These findings are summarized succinctly by the authors:

“Girls appear to receive conflicted messages. On one hand, marriage and children are presented as the ultimate goal in life. On the other hand, women are often depicted in marginalized and powerless roles once married with children. Although these messages are beginning to change in some newer films, there are also current

films that continue to perpetuate this unrealistic expectation for relationships” (p. 369).

These findings suggest that Disney’s dedication to conservative, traditional gender roles appears strong and resistant to change.

Gender in Disney Animation: Two Studies That Inspired the Present Research

Junn’s Content Analysis of Marriage, Love, and Sexuality

Two studies, more than any others, inspired the present study, its themes, and its construction, and as such merit a more thorough investigation. Junn (1997) and Wiersma (2000) both examined gender portrayals in Disney animated films. Dr. Ellen Junn (1997), then of California State University, performed a content analysis of love, marriage, and sexuality in Disney animated films. Junn and two undergraduates coded a total of 377 variables in eleven films from Disney animation’s canon. The eleven films were broken up into four genres, with the raters using the video’s dust jacket as a thematic guide: Older Romantic (*Cinderella, Lady and the Tramp, Sleeping Beauty*), Newer Romantic (*Beauty and the Beast, Aladdin, The Little Mermaid*), Nonromantic (*The Jungle Book, The Rescuers Down Under, and Pinocchio*), and Lesser-Known (*Three Caballeros, Bongo*).

The variables were broken up into the following categories: love-romance (romantic behaviors such as initiating kissing or hand-holding, bringing gifts to a romantic interest, verbal references to love or infatuation, etc.), marriage-wedding

(depictions of wedding-scene events; verbal references to marriage, weddings, or childbearing, etc.), sexually-related (use of innuendo, provocative clothing such as underwear, low necklines, exposed legs, or an open shirt, and intentional sexually-related behaviors such as a female tracing a male's chest with her fingertip, etc.), film demographics (sex, ethnicity, and social class of lead characters; total onscreen time of male and female characters, etc.) and miscellaneous variables such as the absence of mothers and fathers and the use of derogatory gender terms (n.d. pp. 7-8). Of interest to the current study is that all variables were ranked specifically and separately for males and females, allowing for a portrait of differences and similarities in their depictions, and thus for a snapshot of how gender is portrayed in Disney animated films.

Each film was viewed independently by at least two raters, with the first coding the film and writing a very detailed running transcript of all depictions related to the 377 coding variables; the second rater also coded the film and checked the first rater's transcript for discrepancies. Said discrepancies were resolved by the segment in question being viewed by all three raters, discussing the coding until they reached an agreement.

Among the more cogent findings (in relation to gender portrayals) of Junn's (1997) study is the depiction of men engaging in a variety of behaviors and interests, while the focus of women is primarily romance. Of the six romantic films (three from the 50's, three from the 90's) three had female leads (*Cinderella*, *Sleeping Beauty*, and *The Little Mermaid*), two had males and females sharing the lead position (*Lady and the Tramp* and *Beauty and the Beast*), while one had a male lead (*Aladdin*). However, of the five non-romantic films, all five featured male leads and only one (*The Rescuers Down*

Under) had a female character sharing the lead (Junn, n.d.). Thus, all but one of the romantic films featured a female lead character, and all but one of the nonromantic films did not.

The argument that Disney contributes to a gender-socialized focus on romance for women, while encouraging men to explore many options, is further driven home by the finding that every lead female character started the films single and ended them attached to a male, while this was not true of male leads (n.d, p. 10). Thus, while male characters do find love, they are often shown as independent and able to live without women, while women ultimately end up with a man.

What's more, even in the area of romance females are generally displayed as more passive, striking sensual or coy poses, giggling, and primping their hair, while men were seen as the active pursuers. (Junn, 1997). Male characters engaged in 1.5 times more love-related behaviors (romantic behaviors such as initiating kissing or hand-holding, bringing gifts to a romantic interest, verbal references to love or infatuation, etc.) than females in older romantic films, though in newer romantic films the sexes are about equal. Male characters also scored higher than female characters on the marriage-wedding variable, making anywhere between 2.5 to 6 times more references to marriage or weddings than females (depending on the genre of film).

The only variable set in which women scored higher were sexually-related (use of innuendo, wearing of provocative clothing, and intentional sexually-related behaviors such as flirtatious touching), in which they scored 2 to 4.5 times higher than males, depending on the genre of film (Junn, n.d.). These depictions of men and women may

contribute to gender socialization in which female children are taught to not be assertive in using intelligence, emotional availability, or relational skills in pursuit of males; rather, Junn and her colleagues found the continuing message that females are to use their physical attractiveness as the primary means of attracting males.

Another gender-related finding of interest in Junn's study is the presence or absence of mothers and fathers. Of the six female leads, four did not have a present biological mother, while all six had a relationship with their father. Of the seven male leads, three referenced or were shown interacting with their father, while none had a present mother. This is consistent with the findings by other researchers (e.g. Giroux, 1994). The under-representation of mothers is cause for discussion, as is the finding that not a single film in the sample portrayed divorce; these findings support the popular notion that the worldview presented by Disney animation is unquestionably biased.

Wiersma's Analysis of Gender in Disney Animation

This bias is further revealed in the research of Wiersma (2000), who performed a qualitative analysis of 16 feature-length animated Disney movies (only one, *Toy Story*, was a collaboration with Pixar). The study had five hypotheses: 1) Male characters will outnumber female characters. 2) The female characters will participate in more stereotypical home-based activities than males. 3) The female characters will not be portrayed in outside-the-home employment. 4) The male characters in Disney films will be portrayed as holding societal power and female characters will not. 5) Male characters will display more traditional masculine traits while females will display traditional feminine ones. (pp. 38-39).

These five hypotheses were tested using five areas of coding developed by Busby (1974): 1) Physical appearance: male or female, body size, shape, build or figure, clothing, hair, and apparent age. 2) In-home labor: activities related to the up-keep of the home and/or yard. 3) Out-of-home employment: occupation or job title. 4) Societal or familial power: authority, status, and holding an important position. 5) Character traits: traditional stereotyped feminine and masculine traits including: passive (compliant, accepting without objection) or aggressive (bossy, controlling, acting in a hostile manner or physically fighting), dependent (needs to be rescued or taken care of) or independent (doesn't need these things), emotional (cries) or unemotional (doesn't cry), and romantic (expresses interest in the opposite sex, or in kissing, getting married, or having offspring, or does any of those things) or unromantic (does not express interest in or do any of those things).

Some of these coding areas lent themselves to simple, yes-or-no quantitative and objective coding (such as in-home labor, societal power, and occupation), while others didn't. Some areas were mutually exclusive, while others were not; for example as counts were not made of how many times a character possessed or displayed a specific trait, a single character could be described as passive and aggressive, or dependent and independent, depending on whether they displayed behavior matching the description at least once. However, other areas (such as emotional or romantic) were "either/or" categories; a character either cried, or they did not; likewise they both displayed romantic behaviors and expressed romantic interest, or they did not. The ratio of male-to-female characters was determined by tallying the speaking characters and the major ones who

didn't speak ("major" characters were either included in the film's title or on the box cover). Anthropomorphized animals were coded as male and female "based on their name, physical appearance, clothing, heterosexual couplings, and pronouns in the verbal text" (p. 42).

The first hypothesis, that male characters would outnumber females in Disney films, was supported. In all but one of the films males outnumber females when considering all characters. *Aladdin* had the highest male-to-female ratio (12:1), with an average across films of 2.4 males for every one female. Only *Bambi* had more females than males, a 4:3 ratio (eight females and six males). The overrepresentation of males and underrepresentation of females in Disney films echoes that found in other forms of media (Elasmar, 1999).

The second hypothesis, that female characters in Disney films would be portrayed in stereotyped, home-based tasks and behaviors (such as cooking, cleaning, comforting or bedding children, etc.) more than males, was also supported. Disney females were shown performing household chores six times as often as males; four times as many female characters did housework as males, and females performed a total of twenty-four different home-based tasks to males' six. One may argue that women in reality appear to perform more housework than males, even when both are employed outside the home, and that Disney animated films merely reflect that reality; however, such portrayals could also be seen as gender stereotypes, and the research reviewed here suggests that examples where those stereotypes are defied seem to be the exception, not the rule

In the case of the third hypothesis, females were actually shown in out-of-home employment, but this portrayal was rare and very narrow. Wiersma voiced concern about the messages being conveyed to small children by limiting the occupational choices of female Disney characters, pointing out that “the roles of queen and fairy are not occupations to which girls can actually aspire” (p.113). Male characters were displayed with a much wider range of vocations than women, spread across twenty-six employed male characters vs. four females. Wiersma argues that the lack of different occupations for females is related to the smaller number of female characters overall; indeed “as long as the number of male characters continues to outnumber female characters there will remain fewer options in the presentation of female characters” (p. 133).

The fourth hypothesis was supported, in that men are portrayed as holding more societal power than women, by a ratio of 5 to 1. While most men and women in power in Disney animated films earned that status through titles of royalty, even when royal titles were omitted men with positions of civic or economic clout outnumbered women by a ratio of 3 to 1. Most women are shown as having no family, economic, or social power. This is a trend for which Wiersma (2000) found almost no change from the 1930’s to the 1990’s. With regards to the family, a patriarchal system, rather than egalitarian, has been the norm throughout Disney’s history, up through more recent films (p. 116).

As for to the final hypothesis, that males would be portrayed with traditional masculine traits while women displayed feminine traits, the results only partially supported that hypothesis. The general trend still finds males being independent, assertive, exercising physical force, and having power and prestige, while women are

portrayed as emotional, passive, subordinate, nurturing, and romantic. That being said, in recent films there have been trends to display emotional variety across the sexes. Men are often displayed as more dependent than before, and women more independent, than in earlier films. There is also a tendency for men to be romantically-oriented. Still, change is occurring slowly, and old stereotypes remain pervasive.

With regards to physical appearance, the male characters are consistently portrayed as falling in love with thin, beautiful, and young females. Getting to know each other before marriage appears to be less important than attraction and falling in love. Heroes and heroines were almost always represented with “attractive features” (e.g. muscular and/or lean build for men, full lips, large eyes/eyelashes, and slender waist for women) while villains and sidekicks possessed unattractive features (obesity, underweight, overlarge nose, etc.). This finding led Wiersma (2000) to identify a message that physical attractiveness is an outward marker for positive traits, while physical unattractiveness is a cue for villainy or weakness; attractive people are happy and good, unattractive people are not (p. 132).

This study had several noteworthy limitations. First and foremost, the study is self-described as a qualitative study, with coding frames completed via use of descriptive terms as opposed to counting as is done in a quantitative content analysis. According to Neuendorf (2002) a numerically-based data summary is far more empirically sound, making the qualitative descriptions used by Wiersma too broad and subjective. Furthermore, the methodology was revised as the study went along, using a “spiraling process” which had the author going “backward and forward making decisions based on

what emerged from the data” (Wiersma, 2000, p. 35). This technique is not as sound as an a priori design (Neuendorf, 2002) in which the methodology is “locked in” before the study begins, or in other words, unchanged during the conducting of the study.

Gender in the Films of Pixar Animation Studios

Pixar: The New Face of Disney

However, in the portrayal of gender onscreen, a bold new element has been introduced into the makeup of Disney’s empire, with the capacity for creative independence and enormous influence. In 1995, Disney collaborated with a fledgling computer-animation company named Pixar to release *Toy Story*, a film that garnered several Academy Award nominations, including one for Best Original Screenplay, a first for animated films (*New York Times*, 2009) and totally revolutionized family media. In the fourteen years since *Toy Story* has been released, Pixar-Disney’s computer-generated collaborations have grossed more than double, on average, than the traditional films of Walt Disney Animation Studios in both the domestic and foreign box office while costing only slightly more, on average, to produce, market, and distribute (Appendix A).

Pixar’s success has spawned many imitators, some more successful than others, but none have had the unparalleled commercial and critical success of Pixar. Since the Best Animated Feature category was created at the Academy Awards in 2001, Pixar has won four times, making it indisputably the most successful studio in this field, over sibling company Disney Animation and rival studios such as Dreamworks and Fox

Animation (*New York Times*, 2009). Variety critic Todd McCarthy (2009) lauds Pixar's track record, saying that they are batting "ten for ten" in making excellent films, with some of them masterpieces, praising the writing, the vocal work, the animation, music, and technical precision of Pixar films universally. Another *Variety* reporter simply states: "Everyone at Pixar seems so darn smart" (Speir, 2004).

With Pixar outshining Disney Animation Studios at the box-office and with the critics, Walt's empire formally acquired Pixar in a \$7.4 billion deal in 2006, after collaborating as its distributor for eleven years. In a fascinating (and uncharacteristic) twist, the Disney Corporation agreed to allow Pixar to continue to be managed independently, relinquishing creative control. Robert A. Iger, then head of Disney, explained that "While Disney can make them, Pixar making them is totally different" and that the acquisition "stirs hopes for rekindling the animated storytelling tradition at Disney" (Holson, 2006). Iger's statements effectively, and formally, confirm Pixar Studios as the chief guardian of Disney's future. With the studio granting Pixar creative freedom over its own projects, the latter is poised to go in a new direction, to drop the shackles of the "Disney Doctrine" and establish a new status quo for its media.

Existing Research: The "New Man" and Heterosexism

With such potential for influence, it is surprising that so little research has been conducted on gender portrayals in Pixar films. An in-depth search for scholarly articles on the subject (including the databases Academic Search Premier, Communication and Mass Media Complete, PsychINFO, and Google Scholar) turned up only two studies, neither of them a quantitative analysis. In the first, Gillam and Wooden (2008) set out to

examine the portrayal of masculinity and male characters in Pixar films, contending that the majority of gender studies in Disney films have focused on women. They found that Pixar is advocating a “rather progressive...model of gender” (p. 2) and argue that, even while traditional Disney animation has largely failed to incorporate feminist thought towards empowering of its female characters, the feminist movement “has been surprisingly effective in rewriting the type of masculine power promoted by Disney’s products” (p. 3), especially in Pixar films.

Tracking the development of male protagonists in three Pixar films (*Toy Story*, *Cars*, and *The Incredibles*), they noted a trend of characters overcoming the flaws of the toughness associated with the traditional alpha male, including isolation, denial of vulnerability, and the fear of figurative emasculation from any disempowerment. Each character grows to embrace and promote his more “feminine aspects” including kindness and gentleness, “caring, sharing, nurturing, and community” (p. 7).

In the cases of Buzz Lightyear and Woody from *Toy Story*, Lightning McQueen in *Cars*, and Mr. Incredible from *The Incredibles*, Gillam and Wooden (2008) found that all strive initially for a strong, independent, assertive alpha-male identity. They all later face emasculating failures and ultimately all find redemption through the learning of altruism, the display of emotional vulnerability, and the establishment of meaningful homosocial relationships. By these means they achieve (and teach) a “kinder, gentler understanding of what it means to be a man” (p. 3).

Buzz Lightyear realizes he is only a toy, not an intergalactic savior, and finds meaning through making a child happy. Woody falls from his place as leader, mentor and

preferred companion, and after overcoming his jealousy of Buzz, becomes a more effective leader by sharing his power and putting others before himself. Lightning McQueen overcomes an obsessive, alpha-male desire to “be the best” when he suffers a humiliating defeat. He then gains a new self-worth by belonging to a community, helping his friends, and placing integrity over victory. Mr. Incredible, after insisting that he “work alone” is figuratively emasculated, his self-confidence rattled by capture and defeat. He then finds new strength by working together with his wife and children, as well as by prizing their strengths instead of his own. All of these men transition from the old “alpha male” to the new “beta male” of reformed masculinity.

Lugo-Lugo and Bloodsworth-Lugo (2009) performed a critical analysis of depictions of race and sexuality in four animated films by Disney, Dreamworks, and Disney-Pixar. Only one of the four, *Toy Story*, was a Pixar movie, and the authors investigated heterosexual norms rather than gender *per se*. Dedicating a mere two paragraphs to the film, they nevertheless found that *Toy Story* continues the long-standing tradition of heterosexism in children’s films. They cite Mr. Potato Head’s obsession with sharing the room with a Ms. Potato Head as well as Bo Peep’s vacillation in her affections between Woody and Buzz. The cowboy and the space toy thus become sexual competitors (though it’s arguable that Buzz is oblivious Bo Peep’s interest), with Bo Peep serving as an object to be won. That Woody ultimately wins her heart also follows a common theme in family media, that of choosing the “steady guy rather than the flashy one” (p.175), as is the case in *The Beauty and the Beast*, *Enchanted*, and others.

Critical Observations

Outside of academic studies, several articles and popular blogs on the subject of gender in Pixar have been written for publications such as *Psychology Today* (DeFife, 2009), websites such as National Public Radio (Holmes, 2009) and Film.com (Nolan, 2009), as well as forums such as Vast Public Indifference (Hopkins, 2008). A recurring theme in these articles is that Pixar writes strong and varied female characters, breaking free of the “princess” confines of traditional Disney by portraying women as cowgirls, chefs, superheroes, and professionals. However, none of them have assumed the lead role in the narrative, at least not without sharing it with a man (Holmes, 2009). Nolan (2009) boldly states that “it’s hard to think of a single Pixar film that hasn’t earned the right to be called a modern classic” (para. 1) but laments that none of the stories examine universal problems from a female character’s perspective, one in which young girls could “see a reflection” of themselves. Holmes (2009) echoes this statement, pointing out that the stories are never about “a girl and the things that happen to her” the way they are about “a boy and the way things happen to him” (para. 2). DeFife (2009) cites strong popular examples such as Dorothy in *The Wizard of Oz*, the female action heroes of *Aliens*, *Alias*, *Kill Bill*, and *Buffy: The Vampire Slayer*, and the protagonists of *Alice in Wonderland* and *Coraline* to argue that there is a market for female-driven stories. He then challenges Pixar to use their creativity to add to the pile of strong, smart, capable women leads.

Deficiencies in the Research and The Purpose of This Study

While all of the articles above make interesting claims about the portrayal of gender roles in Pixar films they are based on critical observations and qualitative

measures. What is completely lacking in the research is a quantitative, empirical study of the subject. Claims about the marginalization of women via “stacking the deck” with male characters have had no basis in quantifiable research, nor have observations about the “new masculinity” or more independent, proactive female characters. The purpose of this study is to answer the question: “How are gender roles portrayed in Pixar films?” using quantitative, empirically-supported content analysis measures.

Research Hypotheses

Upon completion of the literature review, the following hypotheses were developed:

Hypothesis 1. Male characters will appear more frequently than female characters (Wiersma 2000; Thompson and Zerbinos, 1995).

Hypothesis 2. Female characters will have lips at a higher rate than male characters (Wiersma, 2000).

Hypothesis 3. Female characters will have eyelashes at a higher rate than male characters (Wiersma 2000).

Hypothesis 4. Female characters will have breasts at a higher rate than male characters (Wiersma, 2000).

Hypothesis 5. Male characters will be portrayed as overweight more often than female characters, in part because males are villains more often (Li-Vollmer& LaPointe,

2003) and “non-attractive” physical characteristics are associated more often with villains (Wiersma, 2000).

Hypothesis 6. Male characters will be portrayed as having muscular builds at a higher rate than females (Wiersma, 2000).

Hypothesis 7. Female characters will be portrayed as having athletic/slender builds at a higher rate than males (Wiersma, 2000).

Hypothesis 8. Females will be portrayed as underweight at higher rates than males (Wiersma, 2000).

Hypothesis 9. Male characters will be portrayed with average builds at a higher rate than female characters.

Hypothesis 10. Female characters will be portrayed performing in-home labor tasks at higher rates than male characters (Wiersma 2000).

Hypothesis 11. Male characters will be portrayed in out-of-home employment at higher rates than female characters (Wiersma, 2000).

Hypothesis 12. Males will be portrayed with societal power at higher rates than female characters (Wiersma, 2000; Matti and Lisosky, 1999).

Hypothesis 13. Male characters will be portrayed as possessing familial power at a higher rate than female characters (Junn 1997; Tanner, 2003).

Hypothesis 14. Female characters will be portrayed as displaying compliant behaviors at higher rates than male characters (Wiersma, 2000; Tanner, 2003; Hedley, 1994).

Hypothesis 15. Male characters will be portrayed as displaying defiant behavior at higher rates than female characters (Wiersma, 2000).

Hypothesis 16. Male characters will be portrayed as displaying bossy behaviors at higher rates than female characters (Wiersma, 2000; Tanner, 2003; Hedley, 1994; Matti and Lisosky, 1999).

Hypothesis 17. Female characters will be portrayed as displaying democratic behaviors at higher rates than male characters (Wiersma, 2000).

Hypothesis 18. Female characters will be portrayed as displaying dependent behaviors at higher rates than male characters (Wiersma, 2000).

Hypothesis 19. Male characters will be portrayed as displaying independent behavior at a higher rate than female characters (Wiersma, 2000).

Hypothesis 20. Female characters will be portrayed as emotional at a higher rate than male characters (Wiersma, 2000).

Hypothesis 21. Female characters will be portrayed as displaying romantic behaviors at a higher rate than males (Wiersma, 2000).

METHODS

The purpose of this study is to evaluate the portrayal of gender in feature-length Pixar animated films.

Sampling. Since 1995 when Pixar released its very first feature-length animated film, the studio has released a total of ten films (*Toy Story*, *A Bug's Life*, *Toy Story 2*, *Monster's Inc.*, *Finding Nemo*, *The Incredibles*, *Cars*, *Ratatouille*, *Wall-E*, and *Up*). At the time of this study all were available on DVD for the repeat viewings necessary to code them for a content analysis. In an effort to track gender portrayal in Pixar films across the fourteen years between 1995's *Toy Story* and 2009's *Up*, all ten films were coded and analyzed, providing a complete sample.

Measures. The major inspiration for this study was Wiersma's (2000) dissertation on the portrayal of gender in Disney animated films. While Wiersma's coding scheme yielded high reliability scores and utilized several objective coding items, it was determined that an adaptation was needed for the present study. Namely, Wiersma's study, though described as a content analysis, was qualitative in parts, possessed coding items for which reliability measures were not performed, and had a design that was revised during the study itself. According to Neuendorf (2002), a content analysis should be quantitative, easily replicable, and possess an a priori design. To better meet the

criteria for a content analysis, Wiersma's coding system was adapted, slightly altered, and stripped of its qualitative items for this study.

The five areas of coding used by Wiersma and created by Busby (1974) were again used, namely: physical appearance, in-home labor, out-of-home employment, societal or familial power, and character traits. The primary difference was the use of *only* simple, objective, "yes or no" coding items, such as employed vs. unemployed, married vs. unmarried, and eyelashes or no eyelashes, and so forth. The coding items of each of the five areas are as follows. For physical appearance: Lips, Eyelashes, Breasts, Overweight, Muscular, Athletic/Slender, Underweight, and Average Build. For in-home labor: In-Home Labor. For out-of-home employment: Out-of-Home Employment. For societal or familial power: Societal Power and Familial Power. For character traits: Compliant, Defiant, Bossy, Democratic, Dependent, Independent, Emotional, and Romantic. (See Appendix B for the coding instrument and Appendix C for the codebook containing operational definitions of the items used in this study). The characters were also coded as male or female, based on character name, references to the character as "he" or "she," "Mister" or "Missus," or other gender clarifiers. In cases where gender could not be readily established by the film itself, the gender of the vocal actor was to be taken as the gender of the character, though this was never necessary.

Wiersma found it nearly impossible to code for every character that appears onscreen, as each film may have dozens or even hundreds of them, and the time and effort required to attempt such an endeavor exceeded the bounds of her resources. In this study, the researcher also made no effort to code every character, for similar practical

reasons. Instead, the focus was on the more prominent, “main” characters, as determined by reviewing the films’ closing credits and making note of the first ten character names. Those ten characters were rated using the coding scheme; the rest of the characters were not. Two films necessitated an alteration of this strategy. The closing credits of *The Incredibles* list characters in order of appearance instead of importance to the narrative, listing peripheral characters such as “Newsreel Narrator” before prominent characters such as Violet and Mirage. For this reason the ten characters used from this film were found on the character page of the film’s official site, <http://www.pixar.com/featurefilms/incredibles/characters.html> (it is worth noting that the strategy of taking the first ten characters from the closing credits was used in the rest of this study, instead of using character listings from the films’ official sites, because those sites often listed significantly less than ten characters; the “closing credits strategy” allows for greater representation). Eight of the nine characters from the *Incredibles*’ web page were used: the baby, Jack-Jack, was omitted because his behaviors and personality were limited: he couldn’t speak or even walk. Added to the eight characters taken from the film’s web site were the next two characters with the most screen time, making a total of ten. These characters were government agent Rick Dicker and insurance manager Mr. Huff. The film *Wall-E* had only nine characters listed in its closing credits: all nine were used in this study. Thus, nine films provided ten characters each, and one film (*Wall-E*) provided nine characters, for a total of ninety-nine characters coded. Each film was viewed ten times, once for each character to ensure total focus on that character and effective coding for each one. *Wall-E*, with only nine characters, was viewed nine times.

Reliability. Inter-rater reliability was established by training an undergraduate rater in the coding scheme, using the codebook (Appendix C) and scoring a ten-minute sample from *The Incredibles* with her for all of the main characters appearing in that segment; thus the ten-minute sample was viewed ten times. Scores were compared between the researcher and the other undergraduate rater, using Pearson's R to calculate reliability scores. Where reliability scores were low, the coding scheme was to be reviewed with the other rater, clarifications made, and another segment coded for the trait where the deficiency occurred until an acceptable score was found. However, this never occurred, as inter-rater reliability scores were high for all measures: for physical traits $r = 0.87$, in-home labor $r = 1.00$, out-of-home employment $r = 0.86$, societal or familial power $r = 1.00$, and for character traits $r = 0.96$.

Analysis. The films were viewed a total of ten times each (except for *Wall-E*'s nine times, for the aforementioned reasons) and each individual character's coding sheet was filled out during the viewing process. The data were entered into SPSS data analysis software, with males entered as "0" and females as "1." "Yes" and "No" for each item were likewise entered as "1" and "0," respectively. The data were analyzed using Pearson chi-squares to determine the strength of the relationship between the sex of the characters and individual coding items (Faherty, 2001), except in the case of the first hypothesis, where a one-sample t-test was used to determine whether actual number of male and female characters differed significantly from the expected value. The statistical significance was set at 0.05 for all analyses. A one-tailed p-value test was used to determine significance levels for individual items, as each item was predicted by a

directional hypothesis (StatPac, 2009). Adjusted residuals were used to determine the difference between observed and expected values; values of +2 or -2 for the residuals indicate that the observed values are very different from the values expected.

RESULTS

In this section the results of analyzing the hypotheses will be shared. Unless otherwise specified, the significance level for this study will be $p < .05$. Since all the hypothesis are directional, the one-tailed significance levels were utilized.

Hypothesis 1. Male characters will appear more frequently than female characters.

Seventy-one of the 99 characters were male, and 28 were female. Since one variable was measured (sex), an unpaired t-test was performed to determine statistical significance. A significant difference between the number of males and the number of females was found, with males outnumbering females by a ratio of 3 to 1. See Table 1.

Table 1

<u>Sex</u>	<u>Observed N- Males</u>	<u>Observed N- Females</u>
	75	24
t	11.129.	
df	18.	
p	.000.	

Hypothesis 2. Female characters will have lips at a higher rate than male characters. To test for the association between the presence of lips and the sex of characters, chi-squares were conducted. No significant differences between males and females were found. See Table 2.

Table 2

Presence of Lips by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Lips – Y	35	37.9	15	12.1
Lips – N	40	37.1	9	11.9

χ^2 1.823.

df 1.

p .089.

Hypothesis 3. Female characters will have eyelashes at a higher rate than male characters (Wiersma 2000). To test for the association between the presence of eyelashes and the sex of characters, chi-squares were conducted. A significant association between the two variables was found, yielding adjusted residuals of 6.2 and -6.2. Male characters had eyelashes less than expected, while females had them more than expected. See Table 3.

Table 3

Presence of Eyelashes by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Eyelashes- Y	4	14.4	15	4.6 ^a
Eyelashes- N	71	60.6	9	19.4

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 38.313.

df 1.

p .000.

Hypothesis 4. Female characters will have breasts at a higher rate than men (Wiersma, 2000). To test for the association between the presence of breasts and the sex of characters, chi-squares were conducted. A significant association between the variables was found, yielding adjusted residuals of 5.1 and -5.1. Male characters had breasts at a lower than expected rate, while females had breasts at a higher than expected rate. See Table 4.

Table 4

Presence of Breasts by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Breasts- Y	2	9.1	10	2.9 ^a
Breasts- N	73	65.9	14	21.1

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 25.962.

df 1.

p .000.

Hypothesis 5. Male characters will be portrayed as overweight more often than female characters. To test for the association between overweight build and the sex of characters, chi-squares were conducted. No significant differences between males and females were found. See Table 5.

Table 5

Overweight Build by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Overweight- Y	17	14.4	2	4.6 ^a
Overweight- N	58	60.6	22	19.4

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 2.409.

df 1.

p .061.

Hypothesis 6. Male characters will be portrayed as having muscular builds at a higher rate than females. To test for the association between muscular build and the sex of characters, chi-squares were conducted. No significant differences between males and females were found. See Table 6.

Table 6

Muscular Build by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Muscular- Y	3	2.3 ^a	0	0.7 ^a
Muscular- N	72	72.7	24	23.3

^a Two cells (50%) have an expected count of less than 5, thus the validity of the results are questionable.

χ^2 .990.

df 1.

p .160.

Hypothesis 7. Female characters will be portrayed as having athletic/slender builds at a higher rate than males. To test for the association between overweight build and the sex of characters, chi-squares were conducted. A significant association between the variables was found, with adjusted residuals of 2.9 and -2.9. Male characters had an athletic/slender build less often than expected and females had an athletic/slender build more often than expected. See Table 7.

Table 7

Athletic/Slender Build by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Athletic/Slender – Y	5	9.1	7	2.9 ^a
Athletic/Slender – N	70	65.9	17	24.1

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 8.641.

df 1.

p .002.

Hypothesis 8. Females will be portrayed as underweight at higher rates than males (Wiersma, 2000). To test for the association between overweight build and the sex of characters, chi-squares were conducted. No significant association was found between the variables. See Table 8.

Table 8

Underweight Build by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Underweight- Y	3	3.8 ^a	2	1.2 ^a
Underweight- N	72	71.2	22	22.8

^a Two cells (50%) have an expected count of less than 5, thus the validity of the results are questionable.

χ^2 .712.

df 1.

p .200.

Hypothesis 9. Male characters will be portrayed with average builds at a higher rate than female characters. To test for the association between overweight build and the sex of characters, chi-squares were conducted. No significant association was found between the two variables. See Table 9.

Table 9

Average Build by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Average- Y	44	42.4	12	13.6
Average- N	31	32.6	12	10.4

χ^2 .556.

df 1.

p .228.

Hypothesis 10. Female characters will be portrayed performing in-home labor tasks at higher rates than male characters. To test for the association between depictions of in-home labor and the sex of characters, chi-squares were conducted. No significant differences between males and females were found. See Table 10.

Table 10

In-Home Labor by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
In-Home Labor – Y	11	13.6	7	4.4 ^a
In-Home Labor- N	64	61.4	17	19.6

^a One cell (50%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 2.570.

df 1.

p .055.

Hypothesis 11. Male characters will be portrayed in out-of-home employment at higher rates than female characters. To test for the association between depictions of out-of-home employment and the sex of characters, chi-squares were conducted. No significant differences between males and females were found. See Table 11.

Table 11

Out-of-Home Employment by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Out-of-Home Employment- Y	39	37.9	11	12.1
Out-of Home Employment- N	36	37.1	13	12.9

χ^2 .277.

df 1.

p .300.

Hypothesis 12. Males will be portrayed with societal power at higher rates than female characters. To test for the association between depictions of societal power and the sex of characters, chi-squares were conducted. No significant differences between males and females were found. See Table 12.

Table 12

Societal Power by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Societal Power- Y	22	20.5	5	6.5
Societal Power- N	53	54.5	19	17.5

χ^2 .662.

df 1.

p .208.

Hypothesis 13. Male characters will be portrayed as possessing familial power at a higher rate than female characters. To test for the association between depictions of familial power and the sex of characters, chi-squares were conducted. A significant association between the variables was found, with adjusted residuals of 1.7 and -1.7. Male characters possessed familial power at a rate lesser than expected, and females possessed familial power at a higher rate than expected. See Table 13.

Table 13

Familial Power by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Familial Power- Y	6	8.3	5	3.7 ^a
Familial Power- N	69	66.7	19	20.3

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 3.032.

df 1.

p .041.

Hypothesis 14. Female characters will be portrayed as displaying compliant behaviors at higher rates than male characters. To test for the association between compliant behavior and the sex of characters, chi-squares were conducted. No significant association between the variables was found. See Table 14.

Table 14

Compliant Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Complaint- Y	60	58.3	17	18.7
Compliant- N	15	16.7	7	5.3

χ^2 .884.

df 1.

p .174.

Hypothesis 15. Male characters will be portrayed as displaying defiant behavior at higher rates than female characters. To test for the association between defiant behavior and the sex of characters, chi-squares were conducted. A significant association between the variables was found, with adjusted residuals of 1.9 and -1.9. Male characters displayed defiant behavior at rates higher than expected, while female characters displayed defiant behavior at lower rates than expected. See Table 15.

Table 15

Defiant Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Defiant- Y	45	40.9	9	13.1
Defiant- N	30	34.1	15	10.9

χ^2 3.713.

df 1.

p .027.

Hypothesis 16. Male characters will be portrayed as displaying bossy behaviors at higher rates than female characters. To test for the association between bossy behaviors and the sex of characters, chi-squares were conducted. No significant association between the variables was found. See Table 16

Table 16

Bossy Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Bossy- Y	65	66.7	23	21.3
Bossy- N	10	8.3	1	2.7 ^a

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 1.547.

df 1.

p .107.

Hypothesis 17. Female characters will be portrayed as displaying democratic behaviors at higher rates than male characters. To test for the association between democratic behavior and the sex of characters, chi-squares were conducted. No significant association between the variables was found. See Table 17.

Table 17

Democratic Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Democratic- Y	43	43.2	14	13.8
Democratic- N	32	31.8	10	10.2

χ^2 .007.

df 1.

p .466.

Hypothesis 18. Female characters will be portrayed as displaying dependent behaviors at higher rates than male characters. To test for the association between dependent behavior and the sex of characters, chi-squares were conducted. No significant association between the variables was found. See Table 18.

Table 18

Dependent Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Dependent- Y	33	32.6	10	10.4
Dependent- N	42	42.4	14	13.5

χ^2 .040.

df 1.

p .421.

Hypothesis 19. Male characters will be portrayed as displaying independent behavior at a higher rate than female characters. To test for the association between independent behavior and the sex of characters, chi-squares were conducted. No significant association between the variables was found. See Table 19.

Table 19

Independent Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Independent- Y	45	45.5	15	14.5
Independent- N	30	29.5	9	9.5

χ^2 .048.

df 1.

p .414.

Hypothesis 20. Female characters will be portrayed as emotional at a higher rate than male characters. To test for the association between emotional behavior (crying) and the sex of characters, chi-squares were conducted. No significant association between the variables was found. See Table 20.

Table 20

Emotional Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Emotional- Y	14	14.4	5	4.6 ^a
Emotional- N	61	60.6	19	19.4

^a One cell (25%) has an expected count of less than 5, thus the validity of the results are questionable.

χ^2 .055.

df 1.

p .408.

Hypothesis 21. Female characters will be portrayed as displaying romantic behaviors at a higher rate than males. To test for the association between romantic behavior and the sex of characters, chi-squares were conducted. A significant association between the variables was found, with adjusted residuals of 2.3 and -2.3. Males displayed romantic behaviors at lower rates than expected and females displayed romantic behavior at higher rates than expected. See Table 21.

Table 21

Romantic Behavior by Sex

	Males		Females	
	<u>Observed N</u>	<u>Expected N</u>	<u>Observed N</u>	<u>Expected N</u>
Romantic- Y	24	28.8	14	9.2
Romantic- N	51	46.2	10	14.8

χ^2 5.331.

df 1.

p .011.

DISCUSSION AND CONCLUSION

This study reveals Pixar Animation Studios as boldly breaking from decades of traditional sex-stereotyped gender portrayals in media, children's media, and Disney media. A full two-thirds of the variables measured displayed no significant difference between males and females. If media helps shape understanding of gender by providing male and female models (Bandura and Walters, 1963; Shrum, 2008), and children's gender schemata are more susceptible to influence than those of adults (Li-Vollmer and LaPointe, 2003), then the potential value of Pixar's influence and deviations from established norms ought not to be underestimated.

Departures From Established Norms

Concerns expressed in the past pointed to the potential for media to contribute, via cultivation effects (Shrum, 2008), to the shaping of individuals' expectations for gendered behavior and romantic relationships (Segrin and Nabi, 2002). The worry was that popular films and television displayed patriarchal systems of male domination and female submission (Hedley, 1994), with masculinity associated with violence and activity and femininity associated with deference, domesticity, and romance (Thompson and Zerbinos, 1997). These messages are mitigated by environmental, familial, and cultural factors (Aidman, 1999; Tonn, 2008). Additionally, viewers, including children, actively

select what they view and how they interpret it (Bandura, 2008). For decades progressive interpretations and mitigating factors have had to compete with traditional gender portrayals (Wohlwend, 2009). Sex-stereotypes were the norm, and other options were rarely presented (Stone, 1975). The results of the present study suggest that Pixar Animation Studios is offering a variety of roles and behaviors for males and females that children have scarcely observed in media before. Indeed, Pixar offers a worldview where neither sex is regularly subjugated to the other. Additionally, no character, regardless of sex, is limited in their potential because of anatomy.

With no significant differences between males and females in the categories of overweight build, underweight build, muscular build, and average build, children who view Pixar films released through 2009 will observe a variety of body types for both males and females. They will also see both genders equally participate in out-of-home employment, instead of getting the idea that only males should pursue careers and work (Wiersma, 2000). Males, predictably, are shown in a wide variety of roles: newsreel announcer, construction foreman, explorer, archeologist, inventor, balloon artist, janitor, CEO, ship's captain, pollution cleaner, saucier, restaurant owner, head chef, food critic, sous chef, garbage boy, waiter, sheriff, military surplus store owner, tire store assistant, tire store owner, car painter, tower of cars, judge, doctor, race car, government agent, insurance company manager, weapons designer, insurance agent, floor worker, assistant, CEO, scarer, scarer's assistant, toy store owner, and circus performer. However, females are also portrayed in an equally varied range of roles: zoologist, reconnaissance explorer, chef, gas station owner, hotel owner, attorney, fashion designer, assistant, clerk, receptionist, supervisor of colonial labor, overseer of harvesting, ambassador, and

harvester. The fact that the absolute number of male roles outnumbered the number of female roles is a reflection of the fact that there are three male characters for every one female character in Pixar films released through 2009. That said, Pixar films portray a world where out-of-home employment opportunities belong to both men and women.

Likewise, domestic labor, traditionally portrayed as “women’s work” (Wiersma, 2000), is the responsibility of males and females in Pixar films, between whom there was no significant difference in this area. A fine example of Pixar’s distribution of home labor occurs in the movie *Up*, where Carl Frederickson and his wife Ellie are shown cleaning the house together: He dusts while she sweeps and he cleans the inside windows while she cleans the outside ones. Both males and females were shown cleaning the house, comforting upset children, and cooking or otherwise providing food for the family. In addition to the above examples, a male is shown reading a story to a child, and a woman is portrayed bathing a child. Children exposed to a steady diet of Pixar films are being shown that parenting and in-home duties are the responsibility of men and women, not primarily one or the other.

Whereas mass media, in particular children’s and Disney media, have tended to portray males, much more than females, in positions of authority and command, making decisions for groups over whom they have responsibility (Matti and Lisosky, 1999; Wiersma, 2000), Pixar displayed no significant difference between males and females holding societal power. Males filled many leadership roles: Construction foreman, alpha dog, true captain, CEO, ship’s captain, clan leader, owner, manager, head chef, influential food critic, 2nd in command in the kitchen, poison tester, judge, insurance company

manager, supervillain/employer of evil henchmen, community leader (unspecified), supervisor, toy store owner/boss, toy leader, and gang leader. Females filled roles such as boss, head of secret government organization, queen, and princess. Characters such as Eve in *Wall-E* and Princess Atta in *A Bug's Life* display impressive commanding and decision-making power. It should be noted that, with both males and females, some roles that are listed only once here actually occurred multiple times with multiple characters. Children watching Pixar films released through 2009 consistently observe both males and females in positions of power, though the continued disproportionate ratio of males to females in the total film sample (3 to 1) still means that viewers observe significantly fewer female characters in-authority.

Young viewers watching Pixar films also will observe a wide variety of behaviors and character traits, departing significantly from the stereotypical “strong male” and “weak female” portrayals so often found in children’s media (Thompson and Zerbinos, 1997; Sternglanz and Serbin, 1976). Children watching *The Incredibles* and *Toy Story* will observe that it’s “okay” for males to cry (Mr. Incredible and Woody both shed tears). They will not see, as they view Pixar films, any trend of females being more emotional than males. They will be exposed to sensitive, altruistic male characters whose masculinity is defined as much by caring about others as by strength or courage (Gillam and Wooden, 2008). While viewing Pixar films they will, as in other media, continue to be exposed to females catalyzing male improvement and change (Jeffords, 1995). However, they will see that these relationships aren’t exclusively romantic. For example, change occurs through child-caregiver dyads (Sully and Boo in *Monster’s Inc*) and

through platonic friendships (Woody and Jessie in *Toy Story 2*, Dory and Marlin in *Finding Nemo*). Also, in a change from the static females of the past (Stone, 1975) female characters are also softened and improved by the love of a male in Pixar films (as in the relationship between Colette and Linguini in *Ratatouille*).

Children viewing Pixar films observe that there is nothing wrong with sensitive, romantic men or with strong, task-oriented females; the charming gender-reversal between Eve and Wall-E comes to mind. Likewise, criticisms and worries in general media (Tedesco, 1974; Thompson 2007) and in Disney media (Junn, 1997) that female characters are relegated to romantic roles and that their interests are limited to domesticity are countered by the efforts of Pixar to display a much broader definition of femininity. Pixar women deal with significant civic responsibilities (*A Bug's Life*), have careers (*Cars*, *Ratatouille*), fight crime (*The Incredibles*), and have strictly platonic friendships with male characters (*Finding Nemo*, *Toy Story 2*, *Cars*).

Those with conservative interests needn't worry; Pixar presents no threat to traditional marriage and the nuclear family. They simply provide a more complete, realistic portrayal of the various types of family structures in the world today. *Up* and *The Incredibles* both offer fine examples of happy, loving, and balanced husband-wife relationships. The latter also gives an example of a functional, supportive, and close-knit nuclear family unit. Other films positively portray single fathers (*Ratatouille*, *Finding Nemo*), single mothers (*Toy Story*, *A Bug's Life*), and the concept of friends-as-family (*Cars*, *Up*, *Monster's Inc*). Divorce (Russell's parents in *Up*) and out-of-wedlock pregnancy (Chef Gusteau in *Ratatouille*) are also approached on a level that can be successfully understood by children.

Adherence to Traditionalism

This is not to say that Pixar is completely devoid of traditional, sex-stereotyped trends. In the present sample, there were more than three times as many male characters as female characters. This finding is consistent with those found in mainstream media (Elasmr, 1999) as well as children's media (Sternglanz and Serbin, 1976), with male characters consistently taking up more screen time and inhabiting more roles than females. In this area, the films of Pixar have completely adhered to sex-stereotyped trends in popular media. While one might argue that there were characters unaccounted for because the sample used only ten characters per film (nine for *Wall-E*), the selection process ensured that the most prominent characters were included. The results thus indicate that male characters assume an over represented prominence in Pixar films, and criticisms of androcentrism in the studio's works (DeFife, 2009) appear to be well-founded. Criticisms that Pixar's strong, independent, intelligent females are always secondary characters (Holmes, 2009; DeFife, 2009) also proved to be accurate. Of all of the Pixar characters examined in the present study, only Mrs. Incredible is arguably a central character, a position she shares with her husband.

If there is an intentionality related to Pixar's films and any effort to portray egalitarianism, the effort will be more fully realized by including more female characters who are clearly central or lead characters, significantly reducing the 3 to 1 ratio.

Breasts, eyelashes, and athletic/slender builds are used by Pixar as outward indicators of femininity, with females possessing these traits at significantly higher rates than males. Though breasts are an anatomically-correct feature, eyelashes and

athletic/slender builds should be more equally displayed by males and females if Pixar has the intention to portray egalitarianism of gender.

As is found in other research, Pixar's females are portrayed as more likely to be romantic than males (Junn, 1997; Wiersma, 2000). They are also more likely to possess familial power (i.e. caretaking responsibility for children or other family members) than males. It should be noted, however, that while caretaking may be viewed as a stereotypically female responsibility, Pixar departs here from the norms of other Disney films, which over-represent male caretakers and parents while under-representing females (Giroux, 1994). In these areas Pixar has room for improvement with regards to male/female balance.

In the present study males were significantly more likely than females to display defiant behaviors. This may be due to the fact that all of Pixar's villains are male, and defiance appears to be primarily a typical characteristic of a "bad guy." Syd in *Toy Story*, Hopper in *A Bug's Life*, Al and The Prospector in *Toy Story 2*, Randall in *Monster's Inc*, Syndrome in *The Incredibles*, Chick Hicks in *Cars*, Skinner in *Ratatouille*, The Ship's Computer in *Wall-E*, and Charles Muntz in *Up* are all villainous, defiant characters. Interestingly then, the present study provides no insight into whether "good" males are any more defiant than "good" females.

Limitations and Implications For Future Research

The present study was planned to be an exploratory study, a quantitative content

analysis to begin research on gender in the feature films of Pixar Animation Studios. It is by no means the final word on the subject, and it is hoped that this work will be a foundational study for others who take interest in the topic. Many exciting studies have yet to be conducted. This study included all ten feature films produced by Pixar, but made no attempt to track potential change over time. For example, while this study reveals three films with single-mother characters, they were the first three released by Pixar (*Toy Story*, *A Bug's Life*, *Toy Story 2*). There hasn't been a single mother as a prominent character in the past eleven years. Also, for efficiency this film analyzed only ten characters per film (nine for *Wall-E*), but several of the films (*Finding Nemo*, *A Bug's Life*, *Toy Story 2*) featured large ensembles of characters and several prominent characters did not make the cut (like Rosie from *A Bug's Life*, Bruce from *Finding Nemo*, and Mrs. Potato Head from *Toy Story 2*). Future studies could include more, or all, of the characters (or at least all of the speaking roles). Doing so might allow for expected cell counts to be sufficiently high for all variables. Also, more coding items could be included and more observers used. In a similar study on Disney films, Junn (1997) had 377 different variables and a larger coding team.

Furthermore, future research could acquire a more complete snapshot of gender portrayals in Pixar films by coding the number of times a personality trait was manifested in a particular character, instead of absolute presence or absence of the trait as this study did. In this study, if a character manifested compliant behaviors multiple times and defiant behavior only once, they were marked as both compliant and defiant. A study that records the number of times a behavior occurs would reveal that the character was

predominantly compliant and rarely defiant. Future studies could also investigate the notion of gender transgression as an indicator of villainy, a concept studied before in animated films (Li-Vollmer and LaPointe, 2003), but never with Pixar. Also, with a bevy of films in development on the horizon, Pixar's portrayal of gender can be reevaluated every few years to include their newest features. Finally, comparisons between Pixar and other companies or types of media cannot be legitimately completed by simply comparing these results with those in other studies, which had different measures and sampling strategies. Studies comparing the films of Pixar with those of Disney Animation Studios (*Bolt*, *The Princess and the Frog*, *The Emperor's New Groove*) or Dreamworks Animation Studios (*Shrek*, *How to Train Your Dragon*, *Kung-Fu Panda*), for example, could be undertaken using one set of measures and methods.

Conclusions

The present study was conducted to meet requirements for a master's degree in human development and family studies, and its implications for this field are clear. As has been demonstrated in the preceding pages, children's gender schemata have had less time to take root and are thus more susceptible to influence (Rushton, 1979). It has also been shown that expectations for romance and gendered behaviors, though certainly mitigated by other factors (Wohlwend, 2009; Aidman, 1999), are related to the type and amount of media consumed (Tonn, 2008; Li-Vollmer and LaPointe, 2003; Segrin and Nabi, 2002). If expectations and understanding establish norms for behavior (Junn, 1997), then young viewers become adults whose exposure to media affects how they see themselves, how they relate to others, and whether they see themselves as equal to,

above, or below members of the opposite sex (Tedesco, 1974). Children and adults who view the films which Pixar has produced so far are given a much more egalitarian perspective on gender than has ever been found in Disney films and other children's media. Families who view Pixar movies may have discussions about sensitive males and strong females, as well as characters of both genders working outside the home, having positions of authority, and assisting with homemaking tasks. The current generation, raised on repeated viewings of Pixar products, may internalize messages about males and females that are drastically different than those internalized by previous generations. These messages might influence expectations, understanding, and behavior (Tonn, 2008; Li-Vollmer and LaPoint, 2003; Segrin and Nabi, 2002). Worries about males and females learning patterns of dominance and subjugation from the media (Hedley, 1994) may be countered by Pixar's pull in the opposite direction.

As the first study empirically examining gender and Pixar, the present work is a first, important step revealing that Pixar is offering a much more egalitarian portrayal of gender in children's media than has historically been the case. As observing male and female models in media may contribute to understanding of gender as well as expectations for romantic relationships (Segrin and Nabi, 2002; Tonn, 2008), it is refreshing that Pixar provides a wide variety of personality traits and roles in their male and females, refusing to narrowly classify characters by sex. Pixar appears to be more egalitarian than children's media in general, including its partner company Disney, in providing balance in its portrayal of males and females with familial and societal power, as well as out-of-home employment and in-home labor. It also displays a wide variety of

successful family types. However, direct comparisons between studios have yet to be completed. Criticisms that Pixar under-represents female characters in general, failing to cast them in the role of central protagonist (Nolan, 2009; Holmes, 2009) have merit. Though Pixar is exemplarily blazing the trail of change in gender portrayals, there is certainly continued room for improvement. That said, with its status as the “new face” of Disney and potential to influence millions of young viewers’ conceptualizations of gender, Pixar represents a major step towards equality.

REFERENCES

A Bug's Life (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=bugslife.htm>

Abel, S. (2004). The rabbit in drag: camp and gender construction in the American animated cartoon. *Journal of Popular Culture*, 29 (3), 183-202.

Aidman, A. (1999). Disney's "Pocahontas": Conversations with Native American and Euro-American girls. Presented at the International Communication Association Conference, San Francisco, CA.

Anonymous (2006). New study finds vast gender imbalance in top-grossing G-rated movies. *Media Report to Women*, 34 (1), 1-2.

Atlantis: The Lost Empire (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*.

Web site: <http://boxofficemojo.com/movies/?id=atlantis.htm>

Atteberry, B. (1995). Beyond Captain Nemo. In E. Bell, et al. (Ed.), *From mouse to mermaid: the politics of film, gender, and culture*. (pp. 148-160). Bloomington, ID: Indiana University Press.

Bain, A. (2003). White Western teenage girls and urban space: challenging Hollywood's

representations. *Gender, Place, and Culture*, 10 (3), 197-213.

Baker-Sperry, L. & Grauerholz, L. (2003). The pervasiveness and persistence of the feminine beauty ideal in children's fairy tales. *Gender and Society*, 17 (5), 711-726.

Bandura, A. (2008). Social Cognitive Theory of Mass Communication. In J. Bryant & M.B. Oliver (Eds.), *Media Effects: Advances in Theory and Research*, 3rd Edition. New York, NY: Routledge.

Bell, E. (1995). Somatexts at the Disney Shop. In E. Bell, et al. (Ed.), *From mouse to mermaid: the politics of film, gender, and culture*. (pp. 107-124). Bloomington, ID: Indiana University Press.

Beres, L. (1999). Beauty and the beast: The romanticization of abuse in popular culture. *European Journal of Cultural Studies*, 2(2), 191-207.

Bolt (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=bolt.htm>

Brother Bear (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*.

Web site: <http://boxofficemojo.com/movies/?id=brotherbear.htm>

Cars (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=cars.htm>

Chicken Little (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=chickenlittle.htm>

Cuomo, C. (1995). Spinsters in sensible shoes. In E. Bell, et al. (Ed.), *From mouse to mermaid: the politics of film, gender, and culture*. (pp. 212-223). Bloomington, ID: Indiana University Press.

DeFife, J. (2009). Hey Pixar, what's up? Try finding an incredible story about a girl's life.

Retrieved August 31, 2009, from *Psychology Today*. Web site:

<http://www.psychologytoday.com/blog/the-shrink-tank/200906/hey-pixar-what-s-try-finding-incredible-story-about-girl-s-life>

Dinosaur (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=dinosaur.htm>

Do-Rozario, R. (2004). The princess and the magic kingdom: beyond nostalgia, the function of the Disney princess. *Women's Studies in Communication*, 27 (1), 34-59.

Elasmar, M., et al. (1999). The portrayal of women in U.S. prime time television. *Journal of Broadcasting & Electronic Media* 44(1), 20-34.

Fantasia 2000 (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*.

Web site: <http://boxofficemojo.com/movies/?id=fantasia2000.htm>

Faherty, V. (2001). Is the mouse sensitive? A study of race, gender, vulnerability in Disney animated films. *Simile*, 1 (3), 1-8.

Finding Nemo (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=findingnemo.htm>

Ford, R. (2007). Action! Camera! *Ms. Arlington*, 17 (4), 17.

Gerbner, G. (1972). Violence in television drama: Trends and symbolic functions. In G.S. Comstock and E.A. Rubinstein, (Eds.) *Television and Social Behavior, Vol. 1: Media Content and Control* (pp. 28-187). Washington, D.C: U.S. Government Printing Office.

Gillam, K., Wooden, S. (2008). Post-princess models of gender: The new man in Disney/Pixar. *Journal of Popular Film and Television*, 36(1), 2-8.

Giroux, H. (1994). Animating youth: The disneyfication of children's culture. *Socialist Review*, 24 (3), 23-55.

Giroux, H. (1999). *The mouse that roared: Disney and the end of innocence*. Lanham, MD: Rowman & Littlefield.

Head, S. (1954). Content analysis of television dramatic programs. *Quarterly of Film, Radio, and Television*, 9, 175-194.

Hedley, M. (1994). The presentation of gendered conflict in popular movies: affective stereotypes, cultural sentiments, and men's motivation. *Sex Roles*, 31, 721-740.

Henry, M. (2004). He is a "bad mother*\$%@!#": *Shaft* and contemporary black masculinity. *African American Review*, 38 (1), 1-9.

Hercules (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=hercules.htm>

History (n.d.). February 22, 2010 from *Walt Disney Animation Studios*. Web site

<http://www.disneyanimation.com/aboutus/history.html>

Holmes, L. (2009). Dear Pixar, from all the girls with band-aids on their knees. Retrieved

August 31, 2009, from *National Public Radio*. Web site:

http://www.npr.org/blogs/monkeysee/2009/06/dear_pixar_from_all_the_girls.html

Home on the Range (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=homeontherange.htm>

Hopkins, C. (2008). Pixar's gender problem. Retrieved August 31, 2009 from *Vast*

Public Indifference. Website:

<http://vastpublicindifference.blogspot.com/2008/06/pixars-gender-problem.html>

Jeffords, S. (1995). The curse of masculinity. In E. Bell, et al. (Eds.), *From mouse to mermaid: the politics of film, gender, and culture* (pp. 161-173). Bloomington,

ID: Indiana University Press.

Junn, E. (1997, April). Media portrayals of love, marriage & sexuality for child audiences: a select content analysis of Walt Disney animated family films.

Presented at the Biennial Meeting of the Society for Research in Child Development, Washington D.C.

Junn, E. et al. (n.d.) The wonderful world of Disney: a content analysis of love, marriage, and sexuality themes. Unpublished manuscript. Department of Child Development, California State University. Printed copy received by author upon request.

Lacroix, C. (2004). Images of animated others: the orientalization of Disney's cartoon heroines from *The Little Mermaid* to *The Hunchback of Notre Dame*. *Popular Communication*, 24 (4), 213-229.

Lamm, Z. (2009). The cinematic shrews of teen comedy: gendering Shakespeare in twentieth-century film. *Genders*. 49 (1), 1-14.

Lasseter sees more chance for animation at Oscars (2009). Retrieved September 10, 2009 from *The New York Times*. Web site:

http://www.nytimes.com/reuters/2009/09/06/arts/entertainment-us-venice-film-lasseter.html?_r=1&scp=1&sq=pixar%20academy%20awards&st=cse

Lilo & Stitch (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*.

Web site: <http://boxofficemojo.com/movies/?id=lilostitch.htm>

Li-Vollmer, M. & LaPointe, M. (2003). Gender transgression and villainy in animated film. *Popular Communication*, 1(2), 89-109.

Lorber, J. (2007). The social construction of gender. In D. Grusky & S. Szelenyi (Eds.), *The inequality reader: contemporary and foundational readings in race, class, and gender* (pp. 276-283). Boulder, CO: Westview Press.

Maslin, J. (1998, June 19). A warrior, she takes on Huns and stereotypes. *The New York Times* p. E13.

Matti, C. & Lisosky, J. (1999). In search of sandbox dreams: examining the decision-making of Disney's female and male animated heroes. *Women and Language*, 22 (2), 66.

McArthur, L. & Eisen, S.V. (1976). Television and sex-role stereotyping. *Journal of Applied Social Psychology*, 6 (4), 329-351.

McCarthy, T. (2009). Up. Retrieved September 10, 2009 from *Variety*. Web site:

<http://www.variety.com/review/VE1117940233.html?categoryid=31&cs=1&query=up>

McGhee, P. & Frueh, T. (1980). Television viewing and the learning of sex-role stereotypes. *Sex Roles*, 6 (2), 179-188.

McIntosh, P. (1988). White privilege and male privilege: a personal account of coming to see correspondences through work in women's studies. Working paper # 189. Wellesley, MA: Wellesley College Center for Research on Women.

McRobbie, A. (2004). Post-feminism and popular culture. *Feminist Media Studies*, 4 (3), 255-262.

Meet the Robinsons (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=meettherobinsons.htm>

Mendes, K. & Carter, C. (2008). Feminist and gender media studies: a critical overview. *Sociology Compass*, 2 (6), 1701-1718.

Monsters Inc. (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:
<http://boxofficemojo.com/movies/?id=monstersinc.htm>

Mulan (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:
<http://boxofficemojo.com/movies/?id=mulan.htm>

Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16 (3), 6-18.

Murphy, P. (1995). The whole wide world was scrubbed clean. In Bell, et al (Ed.), *From mouse to mermaid: The politics of film, gender, and culture*. (pp. 125-136).
Bloomington, ID: Indiana University Press.

Nolan, E. (2009). *Pixar's gender problem*. Retrieved August 31, 2009, from Film.com.
Website: <http://www.film.com/features/story/pixars-gender-problem/26520445>

Pocahontas (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:
<http://boxofficemojo.com/movies/?id=pocahontas.htm>

Ratatouille (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:
<http://boxofficemojo.com/movies/?id=ratatouille.htm>

Robinson, T. et al. (2007). The portrayal of older characters in Disney animated films.

Journal of Aging Studies, 21, 203-213.

Ross, D. (2004). Escape from wonderland: Disney and the female imagination. *Journal of Fairy-Tale Studies*, 18(1), 53-66.

Rushton, J.P. (1979). Effects of prosocial television and film material on the behavior of viewers. In Berkowitz (Ed.). *Advances in Experimental Prosocial Psychology*, Vol. 12. New York, NY: Academic Press.

Segrin, C., & Nabi, R. (2002). Does television viewing cultivate unrealistic expectations about marriage? *Journal of Communication*, 52(2), 247-263.

Scott, J. (1986). Gender: a useful category of historical analysis. *The American Historical Review*. 91(5), 1053-1075.

Shrum, L.J. (2008). Media consumption and perceptions of social reality. In J. Bryant & M.B. Oliver (Eds.), *Media Effects: Advances in Theory and Research*, 3rd Edition. New York, NY: Routledge.

Signorielli, N. (1989). Television and conceptions about sex roles: Maintaining conventionality and the status quo. *Sex Roles*, 21(5/6), 337-356.

Smythe, D. (1953). *Three years of New York television, 1951-1953*. Urbana, Illinois: National Association of Educational Broadcasters.

Speir, M. (2004) The Incredibles. Retrieved September 10, 2009 from *Variety*. Web site:

<http://www.variety.com/review/VE1117926507.html?categoryid=1023&cs=1&query=incredibles>

Sternglanz, S. & Serbin, L. (1974). Sex role stereotyping in children's television programs. *Developmental Psychology*, 10 (5), 710-715.

Statistical Significance (2009). Retrieved March 7, 2010 from *StatPac*. Web site: <http://www.statpac.com/surveys/statistical-significance.htm>

Stone, K. (1975). Things Walt Disney never told us. *The Journal of American Folklore*, 88 (347), 42-50.

Sweeney, K. (2005). Grrls make movies: the emergence of women-led filmmaking initiatives for teenage girls. *Afterimage*, 33 (3), 37-42.

Tanner, L., et al. (2003) Images of couples and families in Disney feature length animated films. *The American Journal of Family Therapy*, 31 (5), 355-373

Tarzan (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site: <http://boxofficemojo.com/movies/?id=tarzan.htm>

Tedesco, N. (1974). Patterns in prime time. *Journal of Communication*, 24(2), 119-124.

The Emperor's New Groove (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site: <http://boxofficemojo.com/movies/?id=emperorsnewgroove.htm>

The Hunchback of Notre Dame (n.d.). Retrieved February 22, 2010 from *Box Office*

Mojo. Web site:<http://boxofficemojo.com/movies/?id=hunchbackofnotredame.htm>

The Incredibles (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=incredibles.htm>

The Incredibles: Meet the characters (n.d.). Retrieved February 22, 2010 from *Pixar*. Web

site: <http://www.pixar.com/featurefilms/incredibles/characters.html>

The Princess and the Frog (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*.

Web site: <http://boxofficemojo.com/movies/?id=princessandthefrog.htm>

Thompson, N. (2007). The chick flick paradox. *Women and Media*, 37 (1), 43-45.

Thompson, T., & Zerbinos, E. (1995). Gender roles in animated cartoons: has the picture changed in 20 years? *Sex Roles*, 32 (9-10), 651-673.

Thompson, T., & Zerbinos, E. (1997). Television cartoons: do children notice it's a boy's world? *Sex Roles* 37, (5-6), 415-433.

Tonn, T. (2008). Disney's influence on female's perception of gender and love (Master's thesis). University of Wisconsin-Stout, Menomonie, WI.

Towbin, M. et al. (2004). Images of gender, race, age, and sexual orientation in Disney feature-length animated films. *Journal of Feminist Family Therapy*, 15 (4), 19-44.

Toy Story (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=toystory.htm>

Toy Story 2 (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=toystory2.htm>

Treasure Planet (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*.

Web site: <http://boxofficemojo.com/movies/?id=treasureplanet.htm>

Up (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=up.htm>

Wall-E (n.d.). Retrieved February 22, 2010 from *Box Office Mojo*. Web site:

<http://boxofficemojo.com/movies/?id=wall-e.htm>

Wiersma, B. (2000). The gendered world of Disney: a content analysis of gender themes in full-length animated Disney feature films (Doctoral dissertation). South Dakota State University, Brookings, SD.

Wohlwend, K. (2009). Damsels in discourse: girls consuming and producing identity texts through Disney princess play. *Reading Research Quarterly*, 44 (1), 57-83.

Zimmer, C. (2008). Histories of The Watermelon Woman: reflexivity between race and gender. *Camera Obscura*, 68 (23), 41-66.

APPENDICES

APPENDIX A: BOX OFFICE/ BUDGET TOTALS AND AVERAGES FOR DISNEY & PIXAR ANIMATED FILMS (1995-2009)

Table 22

Disney Feature Animation Box-Office Grosses and Budgets

Release date	Title	U.S. gross	Worldwide gross	Budget
6/10/1995	Pocahontas	\$141,579,773	\$346,079,733	\$55,000,000
6/21/1996	The Hunchback of Notre Dame	\$100,138,851	\$325,338,851	\$100,000,000
6/15/1997	Hercules	\$99,112,101	\$252,712,101	\$85,000,000
6/19/1998	Mulan	\$120,620,254	\$304,320,254	-
6/16/1999	Tarzan	\$171,091,819	\$448,191,819	\$130,000,000
5/19/2000	Dinosaur	\$137,748,063	\$349,822,765	\$127,500,000
6/16/2000	Fantasia 2000	\$60,655,420	\$90,874,570	\$80,000,000
12/15/2000	The Emperor's New Groove	\$89,302,687	\$169,327,687	\$100,000,000
6/8/2001	Atlantis: The Lost Empire	\$84,056,472	\$186,053,725	\$120,000,000
6/21/2002	Lilo & Stich	\$145,794,338	\$273,144,151	\$80,000,000
11/27/2002	Treasure Planet	\$38,176,783	\$109,578,115	\$140,000,000
10/24/2003	Brother Bear	\$85,336,277	\$250,397,798	-
4/2/2004	Home on the Range	\$50,030,461	\$103,951,461	\$110,000,000
11/4/2005	Chicken Little	\$135,386,665	\$314,432,837	\$150,000,000
03/30/2007	Meet the Robinsons*	\$97,822,171	\$169,333,034	-
11/21/2008	Bolt*	\$114,053,579	\$308,332,675	\$150,000,000
11/25/2009	The Princess and the Frog	\$102,653,000	\$187,375,858	\$105,000,000
TOTALS		\$2,697,440,000	\$4,189,270,000	\$1,532,500,000*
AVERAGES		\$158,673,000	\$246,427,000	\$109,464,000*

* Based on the fourteen out of seventeen films for which budgetary information was available. List of Disney animated films found at <http://www.disneyanimation.com/aboutus/history.html>, February 22, 2010. Box office and budgetary information from www.boxofficemojo.com, retrieved February 22, 2010.

Table 23

Pixar Feature Animation Box-Office Grosses and Budget

Release date	Title	U.S. gross	Worldwide gross	Budget
11/22/1995	Toy Story	\$191,796,233	\$361,958,736	-
11/20/1998	A Bug's Life	\$162,798,565	\$363,398,565	\$120,000,000
11/19/1999	Toy Story 2	\$245,852,179	\$485,015,179	\$90,000,000
11/2/2001	Monsters Inc	\$255,873,250	\$525,366,597	\$115,000,000
5/30/2003	Finding Nemo	\$339,714,978	\$864,625,978	\$94,000,000
11/5/2004	The Incredibles	\$261,441,092	\$631,492,092	\$92,000,000
6/9/2006	Cars	\$244,082,982	\$461,983,149	\$120,000,000
6/29/2007	Ratatouille	\$206,445,654	\$623,707,397	\$150,000,000
6/27/2008	WALL-E	\$223,808,164	\$521,268,237	\$180,000,000
5/29/2009	Up	\$293,004,164	\$723,010,536	\$175,000,000
Totals		\$2,424,820,000	\$5,561,830,000	\$1,136,000,000 [^]
Averages		\$242,482,000	\$556,183,000	\$126,222,000 [^]

[^] Based on the nine out of ten films for which budgetary information was available. List of Pixar animated films found at <http://www.pixar.com/featurefilms/index.html>, retrieved February 22, 2010. Box office and budgetary information found at www.boxofficemojo.com, retrieved February 22, 2010.

APPENDIX B: CODING SHEET

CHARACTER NAME	
SEX: Male or Female	
LIPS: Yes or No.	
EYELASHES: Yes or No.	
BREASTS: Yes or No.	
OVERWEIGHT: Yes or No	
MUSCULAR: Yes or No	
ATHLETIC/ SLENDER: Yes or No	

UNDERWEIGHT: Yes or No	
AVERAGE BUILD: Yes or No.	
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	
SOCIETAL POWER: Yes or No (make note of title)	
FAMILIAL POWER: Yes or No (make note of position)	
COMPLIANT: Yes or No	
DEFIANT: Yes or No	

BOSSY: Yes or No	
DEMOCRATIC: Yes or No	
DEPENDENT: Yes or No	
INDEPENDENT: Yes or No	
EMOTIONAL: Yes or No	
ROMANTIC: Yes or No	

APPENDIX C: CODEBOOK

- **Character Name:** Based on closing credits, IMDB character page, and references by other characters.
- **Sex:** Male or female, determined by character name, sex-based titles (Mr., Ms., brother, sister, mother, father, sir, madam), pronouns such as “him, her, he, she,” and/or the sex of the voice actor.
- **Lips:** Yes or No.
- **Eyelashes:** Yes or No.
- **Breasts:** Yes or No.
- **Overweight** (as marked by presence of an obtrusive “beer belly,” double chin, fat rolls, pear-shaped figure, or being larger than members of the same species, but not muscular/athletic build).
- **Muscular** (noticeable muscles, broad chest or shoulders with a slender waist).
- **Athletic/Slender** (trim and thin proportions but not underweight).
- **Underweight** (markedly thinner than other characters of the same species, to the point of appearing “bony”, weak, or unhealthy).
- **Average Build** (character’s physical build is roughly the same as most others of the same species).
- **In-home-labor:** Character shown doing one or more of the following: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye.
- **Out-of-home employment:** Character portrayed as having a job outside of the home for which they receive goods, services, or money, or are engaged in work universally understood to qualify as “employment,” even if actual payment goes unseen.
- **Societal power:** Character holds civic, religious, academic, organization, or economic position of power; examples include king, queen, mayor, priest, professor, boss, manager, etc. Make note of position.
- **Familial power:** Is a parent, grandparent, or caretaking relative (e.g. orphaned children, eldest sibling looks after the others, etc.)
- **Compliant:** Complies with (or attempts to comply with) a request or command (note: character may also be defiant).
- **Defiant:** Refuses to comply with a request or command, (note: character may also be compliant).
- **Bossy:** Makes demands, gives commands or orders (note: may also be democratic).
- **Democratic:** Makes requests, asks instead of orders (note: may also be bossy).
- **Dependent:** Needs to be rescued/ protected (note: may also be independent).
- **Independent:** Protects/rescues self or others (note: may also be dependent).
- **Emotional:** Cries
- **Romantic:** Expresses interest in dating, marriage, having offspring, kissing, holding hands *or* does any of these things.

APPENDIX D: INDIVIDUAL CHARACTERS' CODING SHEETS

FILM: *TOY STORY* (1995)

CHARACTER NAME	Woody
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N
UNDERWEIGHT: Yes or No	Y
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y- toy leader
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y
BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: *TOY STORY* (1995)

CHARACTER NAME	Buzz
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y- toy leader
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	N

FILM: *TOY STORY* (1995)

CHARACTER NAME	Mr. Potato Head
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY* (1995)

CHARACTER NAME	Slinky Dog
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *TOY STORY* (1995)

CHARACTER NAME	Rex
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *TOY STORY* (1995)

CHARACTER NAME	Hamm
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *TOY STORY* (1995)

CHARACTER NAME	Bo Peep
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY* (1995)

CHARACTER NAME	Andy
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *TOY STORY* (1995)

CHARACTER NAME	Sid
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	N

FILM: *TOY STORY* (1995)

CHARACTER NAME	Mrs. Davis
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- consoles an upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	Y- mother
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Flik
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y consoles a child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y - ambassador for royalty, harvester
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Hopper
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y- gang leader
FAMILIAL POWER: Yes or No (make note of position)	Y- guardian of brother
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Atta
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – overseer of harvesting
SOCIETAL POWER: Yes or No (make note of title)	Y – princess
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Molt
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Dot
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y- princess
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Slim
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- circus performer
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Francis
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- reads a story to children, comforts upset children
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- circus performer
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Heimlich
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- circus performer
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Queen
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- comforts an upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- supervisor of colonial labor
SOCIETAL POWER: Yes or No (make note of title)	Y- queen
FAMILIAL POWER: Yes or No (make note of position)	Y- mother
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *A BUG'S LIFE* (1998)

CHARACTER NAME	Manny
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- circus performer
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Woody
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y – toy leader
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Buzz
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y – toy leader
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Jessie
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- consoles an upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Prospector
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Mr. Potato Head
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Slinky Dog
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Rexx
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Hamm
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Bo Peep
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC : Yes or No	Y

FILM: *TOY STORY 2* (1999)

CHARACTER NAME	Al
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – toy store owner
SOCIETAL POWER: Yes or No (make note of title)	Y- boss
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL : Yes or No	Y
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Sullivan
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- sings lullabye, consoles upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- scarer
SOCIETAL POWER: Yes or No (make note of title)	Y- supervisor
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	Y
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Mike
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- consoles upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- scarer's assistant
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	Y

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Boo
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	Y
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Randall
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- scarer
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Watermoose
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- CEO of Monsters Incorporated
SOCIETAL POWER: Yes or No (make note of title)	Y- CEO
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Celia
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- receptionist
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	Y

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Roz
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- clerk
SOCIETAL POWER: Yes or No (make note of title)	Y- "#1": head of secret government organization
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Yeti
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	Y
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Fungus
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- assistant
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	N
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *MONSTERS INC.* (2001)

CHARACTER NAME	Needleman
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- floor worker
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Marlin
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- consoles child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	Y- father
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	Y
ROMANTIC : Yes or No	Y

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Dory
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	Y
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Nemo
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	Y
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Bloat
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No	Y
IN-HOME LABOR: Yes or No (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- comforts upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Gil
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y- leader
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Peach
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- comforts upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Jaques
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- cleans the tank
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Bubbles
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL : Yes or No	N
ROMANTIC : Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Deb
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- comforts an upset child
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *FINDING NEMO* (2003)

CHARACTER NAME	Gurgle
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Mr. Incredible
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	Y
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	y- insurance agent
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	Y – father
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Elastigirl/ Helen
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y – bathing child, feeding family, vacuuming
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	Y – mother
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Dash
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	N

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Violet
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	Y
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	Y – put in charge of her brother
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Frozone/Lucius
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Syndrome
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – weapons designer
SOCIETAL POWER: Yes or No (make note of title)	Y – super-villain, employer of henchmen
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Mirage
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	Y
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – assistant
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Edna
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – fashion designer
SOCIETAL POWER: Yes or No (make note of title)	Y – boss
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Mr Huff
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – insurance manager
SOCIETAL POWER: Yes or No (make note of title)	Y- manager
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *THE INCREDIBLES* (2004)

CHARACTER NAME	Rick Dicker
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – government agent
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: CARS (2006)

CHARACTER NAME	Lightning McQueen
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- race car
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: CARS (2006)

CHARACTER NAME	Doc Hudson
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- judge, doctor
SOCIETAL POWER: Yes or No (make note of title)	Y- judge
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: CARS (2006)

CHARACTER NAME	Mater
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- tow truck
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: CARS (2006)

CHARACTER NAME	Sally
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- motel owner, attorney
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: CARS (2006)

CHARACTER NAME	Ramone
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- car painter
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: CARS (2006)

CHARACTER NAME	Luigi
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- tire store owner
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	N

FILM: CARS (2006)

CHARACTER NAME	Guido
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- tire store assistant
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: CARS (2006)

CHARACTER NAME	FLO
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- gas station owner
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: CARS (2006)

CHARACTER NAME	SARGE
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- military surplus store owner
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: CARS (2006)

CHARACTER NAME	SHERRIFF
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- sheriff
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: RATATOUILLE (2007)

CHARACTER NAME	Remy
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y – cooking for family
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y –chef
SOCIETAL POWER: Yes or No (make note of title)	Y – poison tester, head chef
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: RATATOUILLE (2007)

CHARACTER NAME	Linguini
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	Y
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- garbage boy, chef, waiter
SOCIETAL POWER: Yes or No (make note of title)	Y – head chef
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: RATATOUILLE (2007)

CHARACTER NAME	Skinner
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – manager
SOCIETAL POWER: Yes or No (make note of title)	Y – manager, head chef
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: RATATOUILLE (2007)

CHARACTER NAME	Colette
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – chef
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: RATATOUILLE (2007)

CHARACTER NAME	Horst
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – sous chef
SOCIETAL POWER: Yes or No (make note of title)	Y – second in command in kitchen
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: RATATOUILLE (2007)

CHARACTER NAME	Anton Ego
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	Y
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – food critic
SOCIETAL POWER: Yes or No (make note of title)	Y – columns have economic influence on restaurants
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL or UNEMOTIONAL	Y
ROMANTIC or NONROMANTIC	N

FILM: RATATOUILLE (2007)

CHARACTER NAME	Gusteau
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – head chef
SOCIETAL POWER: Yes or No (make note of title)	Y- owner/manager/head chef
FAMILIAL POWER: Yes or No (make note of position)	Y – father
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: RATATOUILLE (2007)

CHARACTER NAME	Django
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y – clan leader
FAMILIAL POWER: Yes or No (make note of position)	Y – father
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: RATATOUILLE (2007)

CHARACTER NAME	Lalo
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – saucier
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: RATATOUILLE (2007)

CHARACTER NAME	Emile
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: WALL-E (2008)

CHARACTER NAME	Wall-E
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- waste disposal
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: WALL-E (2008)

CHARACTER NAME	Eve
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – reconnaissance
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: WALL-E (2008)

CHARACTER NAME	Captain
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

n

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – captain
SOCIETAL POWER: Yes or No (make note of title)	Y- captain
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: WALL-E (2008)

CHARACTER NAME	Shelby Forthright
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	Y
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- CEO
SOCIETAL POWER: Yes or No (make note of title)	Y – CEO
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: WALL-E (2008)

CHARACTER NAME	Auto
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y- true captain
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: WALL-E (2008)

CHARACTER NAME	M-O
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- janitor
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: WALL-E (2008)

CHARACTER NAME	John
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: WALL-E (2008)

CHARACTER NAME	Mary
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y

FILM: WALL-E (2008)

CHARACTER NAME	Ship's Computer
SEX: Male or Female	F
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Carl Frederickson
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y – cleaning the house
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – balloon artist
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	Y
ROMANTIC: Yes or No	Y

FILM: *UP* (2009)

CHARACTER NAME	Charles Muntz
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – explorer, inventor, archeologist
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Russel
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Dug
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	Y
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Beta
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Gamma
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	Y
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	Y
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Alpha
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	N
SOCIETAL POWER: Yes or No (make note of title)	Y – alpha dog
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Construction Foreman Tom
SEX: Male or Female	M
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	Y
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

n

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y – construction foreman
SOCIETAL POWER: Yes or No (make note of title)	Y – foreman
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	Y
DEFIANT: Yes or No	Y

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	Y
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Newsreel Announcer
SEX: Male or Female	M
LIPS: Yes or No.	N
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	N
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	N

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	N
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y - newsreel announcer
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	N
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	N

FILM: *UP* (2009)

CHARACTER NAME	Ellie
SEX: Male or Female	F
LIPS: Yes or No.	Y
EYELASHES: Yes or No.	N
BREASTS: Yes or No.	Y
OVERWEIGHT: Yes or No	N
MUSCULAR: Yes or No	N
ATHLETIC/ SLENDER: Yes or No	Y

UNDERWEIGHT: Yes or No	N
AVERAGE BUILD: Yes or No.	N
IN-HOME LABOR: Yes or No. (make note of tasks: cleaning any part of the home, cooking for other family members/spouse, washing clothes/dishes, taking out trash, dressing/changing a child, consoling an upset child, telling a child a story/singing a lullabye)	Y- cleaning the house
OUT-OF-HOME EMPLOYMENT: Yes or No (make note of type of employment)	Y- zoologist
SOCIETAL POWER: Yes or No (make note of title)	N
FAMILIAL POWER: Yes or No (make note of position)	N
COMPLIANT: Yes or No	N
DEFIANT: Yes or No	N

BOSSY: Yes or No	Y
DEMOCRATIC: Yes or No	N
DEPENDENT: Yes or No	N
INDEPENDENT: Yes or No	N
EMOTIONAL: Yes or No	N
ROMANTIC: Yes or No	Y