

Oppressive Literacies

Prepared by

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Youth Literacies: Culture & the Arts

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Oppressive Literacies

The question of how society inherently uses the educational system as a means of reinforcing the status quo, class structure and prerogatives of the power elite is as prevalent today as ever in our history. Through 200 years of reform and progressive movements have done little more than offer a panacea to the more overt problems facing American society. As Jean Anyon clearly charts out in his essay *Social Class and School Knowledge* the contemporary system of education continues to track students according to social and economic class as well as race and sex.

Literacy is taught proportionate to a student's future role in society. Thus, from an early age men are given less emphasis on literacy in general and even so geared toward aggressive action adventure literature and technically oriented reading geared to reinforce the white-male sex role stereotype of "Man the breadwinner" while women are indoctrinated from an early age to be the homemaker, nurturer. As nurturers women are guided toward semantically rich literature and reading materials. Overall, children of both sexes are taught literacy with little more than to make them better at performing the role society assigns them from an early age. In Anyon's *Working Class and Middle Class Schools* students are generally placed on the fast track to vocational literacy with little hope for anything more than an Associate Degree by way of a College Education. They are taught to read and respond factually rather than with an eye toward critical thinking and analysis.

Indeed, from *Working Class* through *Professional Schools* students are

educated proportionately from basic reading, writing and arithmetic by little more than degree of expectation. Starting from providing just enough education to add up a bill, spell one's name and read instructions pertaining to their work or profession. As one moves through the ranks toward the Professional Class there is a higher degree of emphasis on analytic thought, but generally education is still vocationally driven by expectations of the social and economic order.

The worlds of Roadtown, whether rural or urban and the enforced and voluntary immigrants remain clearly proscribed in today's educational environment with little hope for dramatic change due to economic and social considerations. It is only when we enter the realms of increasing privilege from the level of the *Professional School* onward that any effort is made to charge the students with the relevance of education as applicable to their every day lives, even so education and learning as a goal in and of itself is reserved for the elite.

Sexploitation in Advertising

It was interesting to note the synchronicity of last week's assignment with *Time Magazine's* feature article, 'Taming Wild Girls.' Here, indeed, is an example where closing the gap between boys and girls is definitely not "for the best."¹ The article quotes the CDC as reporting nearly one in four girls "admitted to carrying a gun or a knife or been in at least one physical fight in the past year."²

It is important for each of us as educators to be acutely aware of how the popular media contributes to the social trends of today's youth culture. Boys are goaded into becoming Neanderthal hunter-gathers while young women seem caught between subscribing to a neurotic self-image of eating disorders and codependence or devolving into similar feral behavior counterpoint to the adolescent men. It is a dangerous game of Russian roulette imparting feelings of shame, anxiety, objectification, depression, and eating disorders as well as social and sexual dysfunction.³ These symptoms often do not abate over time but frame the individual's entire life experience. This is especially true, or so it seems to me, in the Northeast.

¹ *Cant Buy Me Love*, "The More You Subtract, The More You Add," p.129

² *Time Magazine*, (May 1, 2006), p.54

³ *Cant Buy Me Love*, "The More You Subtract, The More You Add," p.133

Since returning to live here in the New York metropolitan area I am aghast at the sexist attitudes among both the men and women in the 24 to 49 year old demographic. Comparatively speaking, idle conversation I overhear in local pubs and restaurants just wouldn't fly in the cultural milieu of the West coast.

That said, as a working member in the entertainment industry, I have as likely as not contributed to the dissemination of many of the stereotypes and stigmata that are generative to this type of problematic behavior. As a producer/director during the 1980's, I produced instructional and marketing programmes for LaCoupe Hair Products, Zotos International and Conair Corporation. One job I did for Zotos comes to mind in particular. It was a product introduction for a line of styling gel called *Ultra-Bond*. The campaign I came up with in conjunction with Zotos' VP of Advertising, Gail Habebian played off a James Bond theme. During the opening title sequence playing a parody of the James Bond musical theme a series of models, mostly wearing black leather and latex appeared within the spiral circle of gun barrels in a manner similar to the opening of many of the motion pictures in that franchise. We all thought it was very hip and cute.

The models were directed to look either emotionless or angry. The set was industrial with scaffoldings used as multi-level stages and shadows for lighting effects with a cement and concrete backdrop. Lighting was blue with red highlights. The final piece was presented to the 1985 International Hair and Beauty Expo in Las Vegas, NV to a standing ovation. Over 120,000 copies were distributed worldwide and I received offers to work for Revlon and Paul Sebastian.

Interestingly, a majority of the advertising and creative executives were women as pointed out in the articles we read for this assignment. Similarly, the overall view of this type of advertising and marketing was exactly as depicted in, "Two Ways A Woman Can Hurt." That being nothing more than a bit of "kinky good fun."⁴

But it is only "good fun" for a mature and informed audience who can consider the subtexts to which they are being exposed with a critical eye. Our society seems stretched taught vibrating to the strum of extremes and often the changes that evolve in reaction to the oppressive stereotypes of the mainstream media are "inevitably shallow and moronic rather than meaningful and transcendent."⁵

We need to be cognizant and open to the pressures that our society whose guarantees of freedom of expression so often runs contrary to the pursuit of happiness. While at college in the late 1970's I lost one friend and had to act upon three interventions for heroin. Over the last 6 years I have intervened 5 times to stop friends and family from dying due to that same drug still being popularized in the trends of today's culture.

Clearly nothing much has changed in nearly 3 decades, so another approach is in order.

⁴ *Cant Buy Me Love*, "Two Ways A Woman Can Get Hurt," p.272

⁵ *Cant Buy Me Love*, "The More You Subtract, The More You Add," p.153

Disney Films & Sex Roles in Family Films

Once again I've become a bit side tracked on this assignment. Having spent the past 25 years in the Entertainment Industry, I felt a bit taken aback having never considered the obvious inequities inherent in the system. For the purposes of this assignment I specifically watched and took notes on two Disney Films, "Finding Nemo," and "Aladdin." The sexism and role stereotypes in both films are each in their own way appalling in what they portray as well as omit. After viewing each film the most blatant sin seems to me to be one of omission. Feminine role models are extremely under-represented. Those that are represented are cliché and oppressive even when demonstrably preferable to the male sex role stereotypes. For example, in "Aladdin" it seems that no matter how intelligent and strong the princess Jasmine is, she is doomed to be a possession. At worst a trophy to the flat and superficial princes courting her for the prestige and power she would bring to any economic and political union, and at best marrying Aladdin whose sole saving grace is found in his character arch from deceitful thief to truthful gigolo. Whoo-wee. Now that's the makings of a happy marriage as well as ending.

Says who?

There aren't any female roles to speak of in either film. In "Finding Nemo," the script kills off Nemo's mother, Coral within the first 90 seconds or so. In "Aladdin," the mother is already dead leaving the film without a single female lead or feature role. In "Nemo," the only strong female lead is Dory - who while admirable in her

own way spouts more sexist clichés than a frat keg party and regardless, is decidedly a fifth-business. Most notably there are no mothers in either movie at all. Marlin takes Nemo to school – we see only fathers. Marlin enlists help from the Sea Turtles – fathers again. Putting aside the embarrassing clichés pertaining to stereotypes such as Dory’s remarks about men never asking directions and her being ‘a natural blue,’ we can see how sexism permeates these films even more clearly by looking at the cast and crew credits for Disney’s top ten grossing films.

Curious, after watching both films, I decided to pull up the statistical information on both films on the Internet Movie Database. I counted up the listed credits for cast and crew and broke out the percentage of male to female roles for both cast and above-the-line credits.

In both cases, over 70% of the credited cast were male with 80% of the principal roles falling to men as well. The creative writing, directing and producing teams were 88% male and 100% male respectively.¹ Since the ratio of men to women in the United States is approximately 94.5-to-100², the statistical representation of women in the top ten grossing Disney films is alarming and more than likely indicative of the overall trends within the Industry as a whole. Where women have a 4.5% advantage by population they represent only 20% to 30% of statistical universe of working cast and above-the-line crew for the Disney films reviewed.

¹ Please see statistical breakout below.

² US Census (2000), <http://www.census.gov/>

Not only do these number reflect upon resultant works creatively with respect to content, but more poignantly these statistics clearly illustrate the social, economic and political power structure (i.e. money and decision making control) that entrenches the sexism both on and off the screen.

The Privilege & Responsibility of Critical Literacy

The quintessential problem with privilege is that it is so often unearned as well as unappreciated. Teaching Critical Literacy is, indeed, *essential* for all students, less “they are all ‘miseducated.’”¹ But whereas students of socio-economically challenged or culturally isolated backgrounds have a fundamental need for critical literacy in order to understand and overcome the obstacles mainstream educational institutions have set before them, those born into privilege inherit the powerbase to effect change if given the awareness, confidence and social conscious to do so.

The difficulty lies in nurturing both self-awareness and self-confidence. An individual who is afraid of losing his or her position and privilege is an unlikely firebrand for social change however blatant, oppressive and/or unfair the world may be. From the truly privileged aristocracy through the professional and working classes each covets what they already possess in addition to what they aspire to for both themselves and their children. The inheritors of any privilege, regardless of the degree of that privilege are as yet unchallenged and untested and so lack the confidence to inspire and participate in the change their progenitors are most likely incapable of. Consequently, teaching critical literacy must go hand-in-hand with building a strong sense of their own ability and self-confidence. So grounded,

¹ Abigail Foss & Marilyn Carpenter, Language Arts, “Peeling the Onion” (2002) p.394

one would then be able to nurture privilege with social consciousness and responsibility regardless of the specific subject matter. For to confront privilege without offering the support and foundations for personal survival engenders fear and bias.

This problem is clearly illustrated with the example of student's reaction to the quote from Jamaican writer Michelle Cliff whose key point is

It's like amputating a piece of yourself to hate another human being for no reason. I think the problem with America is the dissonance between the myth of this country and the reality.²

It may just be me but I feel no resonance of hate or anger whatsoever in Ms. Cliff's quoted prose, and certainly nothing that can be construed as 'reverse racism.' Racism exists everywhere, including its reverse which is by definition one in the same thing. However, there should be a difference in my mind between a protectionist view of the status quo and what I've come to understand as problematizing social and cultural issues.

In conclusion, I would like to point out that teaching students to read text critically with an understanding of how it applies to each individually and as members of the greater world containing a plethora of societies and cultures must be done with a sense of appreciation for the beauty of human diversity with all humanity's

² Abigail Foss & Marilyn Carpenter, *Language Arts*, "Peeling the Onion" (2002) p.398

tragedies and comedies moving ever forward to a future that can and will change according to what we have the desire, knowledge and understanding to create.

Top 10 Disney Theatrical Motion Pictures by Year, Box Office & Male to Female Character Roles Ratio³

YEAR	TITLE ⁴	DISTRIBUTOR	BUDGET	DOMESTIC GROSS	ABOVE-THE-LINE M/F RATIO ⁵	PERCENT M/F ROLES	TOP 5 LEADING ROLES
2003	Finding Nemo **	Buena Vista Pictures	\$94M	\$340M	100%	78/22%	80% Male
1994	The Lion King *	Walt Disney Pictures	\$79.3M	\$328M	90%	70/30%	80% Male
2003	Pirates of the Caribbean: The Curse of the Black Pearl *	Buena Vista Pictures	\$125M	\$305M	100%	90/10%	80% Male
2005	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe **	Buena Vista Pictures	\$180M	\$292M	92%	63/37%	60% Male
2004	The Incredibles *	Buena Vista Pictures	\$92M	\$261M	83%	70/30%	60% Male
2001	Monsters, Inc.	Buena Vista Pictures	\$115M	\$256M	87%	65/35%	80% Male
1999	Toy Story 2	Walt Disney Home Video	\$90M	\$246M	50% (71%) ⁶	61/39%	80% Male
1992	Aladdin **	Buena Vista Pictures	\$28M	\$217M	88%	72/28%	80% Male
1995	Toy Story *	Walt Disney Home Video	\$30M	\$192M	92%	72/28%	100% Male
1937	Snow White and the Seven Dwarfs *	Buena Vista Pictures	\$1.49M	\$185M	90%	64/36%	80% Male

³ IMDb Pro (2006), Internet Movie Database Pro, http://pro.imdb.com/search/run?query_id=324480&view_sort=gross

⁴ Films Viewed “**” for this analysis noted with “**” following title.

⁵ Credited Producers, Writers & Director

⁶ **Toy Story 2** has some dodgy credits, notably a ‘director’ as well as two additional ‘co-director’ credits, normally not recognized by the Directors Guild of America in such a configuration. So in this case one should lean toward the ‘50%’ ratio since this is an exceptional occurrence where the three center card producers are all women. However, with due consideration given to the fact that as a sequel the power necessary to drive the project into production is negligible and the original **Toy Story** is characteristically male dominated, it is thus more indicative to the normal behavioral patterns of Disney as a cultural phenomena and the male dominate bias of Entertainment Industry in general.

Finding Nemo (2003)⁷

Budget: \$94M (estimated)

Opening Wknd: \$70.3M (USA)

Gross: \$865M (Worldwide) [more »](#)

Genre: [Animation](#) / [Adventure](#) / [Comedy](#) / [Drama](#) / [Family](#) /

Awards: Won Oscar. Another 32 wins & 29 nominations

Production Co: [Pixar Animation Studios](#)
1200 Park Ave. Emeryville, CA 94608
USA
Phn: 510-752-3000
Fax: 510-752-3151
<http://www.pixar.com/>

Distributor: [Buena Vista Pictures](#)
500 South Buena Vista St.
Burbank, CA 91521
USA
Phn: 818-560-1000
<http://www.disney.com/>

Summary: A tale which follows the comedic and eventful journeys of two fish, the fretful Malin and his young son Nemo, who are separated from each another in the Great Barrier Reef when Nemo is unexpectedly taken from his home, and thrust into a fish tank in a dentist's office overlooking Sydney Harbor. Buoyed by the companionship of a friendly but forgetful fish named Dory, the overly cautious Malin embarks on in a dangerous trek and finds himself the unlikely hero of an epic journey to rescue his son. Meanwhile the young Nemo hatches a few daring plans of his own to return home safely.

Cast - in credits order (verified as complete)

M		Albert Brooks ... Marlin (voice)
F		Ellen DeGeneres ... Dory (voice)
M		Alexander Gould ... Nemo (voice)
M		Willem Dafoe ... Gill (voice)
M		Brad Garrett ... Bloat (voice)
F		Allison Janney ... Peach (voice)
M		Austin Pendleton ... Gurgle (voice)
M		Stephen Root ... Bubbles (voice)

⁷ *Finding Nemo*, IMDb Pro (2006), <http://pro.imdb.com/title/tt0266543/>

F		Vicki Lewis ... Deb/Flo (voice)
M		Joe Ranft ... Jacques (voice)
M		Geoffrey Rush ... Nigel (voice)
M		Andrew Stanton ... Crush (voice)
F		Elizabeth Perkins ... Coral (voice)
M		Nicholas Bird ... Squirt (voice)
M		Bob Peterson ... Mr. Ray (voice)
M		Barry Humphries ... Bruce (voice)
M		Eric Bana ... Anchor (voice)
M		Bruce Spence ... Chum (voice)
M		Bill Hunter ... Dentist (voice)
F		LuLu Ebeling ... Darla (voice)
M		Jordy Ranft ¹ ... Tad (voice)
F		Erica Beck ... Pearl (voice)
M		Erik Per Sullivan ... Sheldon (voice)
M		John Ratzenberger ... Fish School (voice)

23 M/F Total Number of Credited Roles listed on IMDb Pro⁸
18 78% Male Characters
5 22% Female Characters
5 80/20 Principal Cast M:F Percentage (Top Five Roles in Credit Order)

Producers

[Jinko Gotoh](#) ... *associate producer*
[John Lasseter](#) ... *executive producer*
[Graham Walters](#) ... *producer*

Directed by

[Andrew Stanton](#)
[Lee Unkrich](#) (co-director)

Writers

Story
[Andrew Stanton](#)

⁸ Extrapolation of ratios of male to female roles throughout this paper are mine and subject to errors however unintentional that may exist in the IMDb database in addition to those made on my part.

Screenplay

[Andrew Stanton](#) and
[Bob Peterson](#) and
[David Reynolds](#)
[Andrew Stanton](#) *Written by*

Story Notes for ***Finding Nemo***

Time	Comments	Male	Female
00:00:00	Reset on fade to black after PIXAR bug.	Marlin: "Wow." Marlin: "Wow." Marlin: "Wow." Marlin: "So, Coral, when you said you wanted an ocean view, you didn't think you were going to get the whole ocean, did you? Huh? "Oh, yeah. A fish can breathe out here. Did your man deliver, or did he deliver?" Marlin: "And it wasn't so easy."	Coral: "Mmm." Coral: "Mm-hmm." Coral: "Yes, Marlin. I... know I see it. It's beautiful." Coral: "My man delivered." Coral: "Because a lot of other clownfish had their eyes on this place."
00:00:20		Marlin: "What if they don't like me?" Marlin: "No, really."	Coral: "Marlin!" Coral: "There's over 400 eggs, odds are, one of them is bound to like you."

00:00:41	Mommy (Coral) & Daddy (Marlin) fish are setting up House & preparing to have a family when a Barracuda attacks.	Dad (Marlin) tries to convince his wife to hide from attack - gets knocked out.	Stereotypical "DON'T FUCK WITH MOM" cliché that I, frankly, do not have a problem with except for the insistence the father, Marlin is a depicted proportionately weak to the mother's heroic strength. It lends itself to a sex role stereotype where children are led to feel that fathers are inherently less trustworthy than mothers.
00:02:48	Marlin Wakes up after attack.	Coral is dead. All the eggs are gone but for one.	
00:06:17	Time for Nemo to go to school & "get some knowledge." Notably learning facts but not critical analysis.	All the parents dropping off their children are Fathers.	Do all the Mothers in Disney pictures get killed? Even those playing bit parts.
00:08:35	What's the message here? Don't smother your kid or if you don't listen to your father bad things will happen to you?	Marlin is so overprotective as a parent that we sympathize with poor Nemo who is being smothered by his father's own neurosis's. Parents should not be overbearing and allow children to learn and experiment on their own.	Even the manta-ray teacher's a guy.
00:16:00	We finally meet a principal female character; Dory well after the setup has been established.		The only principal female character and/or role model for young girls is a flake. Grant a good-hearted flake that saves the day but flake nonetheless. Are girls given the choice of dead or dopey?
00:18:00	Bruce the Shark in Recovery.	All the villains in the animal kingdom seem to be male.	Grant the Dentist's niece (Darla) has a bad rap, but is she a female villain or just a kid?
00:19:35	Hello Anchor & Chum.	Anchor and Chum have to save Dora and Marlin from Bruce because men can't control themselves.	Dory has no idea what's going on.

00:26:05	Welcome to the tank.		Peach the Starfish is mousey. Deb/Flo ineffectual.
00:27:00		Hello Nigel the Pelican.	
00:29:00	The sinister & scarred Gill is a monochrome of black & white.		
00:30:00	Groan!		Dory: "Yes. I'm a natural blue." I guess this is funny but what does it really say? Especially coming from a creative team that's completely comprised of men.
00:36:25	Rites of initiation is handled by men.		
00:40:51	Where do you start with this one! It's just a nightmare everyway you look at it and all the more pitiful as a cliché that is so common in both fact and fiction.	Marlin: "It's because I like you I don't want to be with you."	
00:53:10	Once again with the sea turtles we see principal care for the young given primarily by male role models. Is this because Marlin having lost his wife seeks out other fathers or is insecure with female characters? As a statement pertaining to raising children I'm not sure what this means. It seems a disaster waiting to happen but perhaps the point is that the dangers inherent in growing up are unavoidable and a parent can only stand by and be ready to advise and support as situations develop.	Marlin: "How do you know when they're ready?" Crush: "You never really do. When they know, you know."	
00:55:10		Crush: "Okay. Squirt here will now give you a rundown of proper exiting technique." Squirt: "Good afternoon. We're gonna have a great jump today. Okay, first crank a hard cutback as you hit the wall. There's a screaming bottom curve, so watch out. Remember: rip it, roll it, and punch it." Marlin: It's like he's	

		<p>trying to speak to me, I know it.</p> <p>Marlin: "Look, you're really cute, but I can't understand what you're saying. Say the first thing again."</p>	
00:56:47		Nigel hears about Marlin's search for Nemo.	
01:04:00		<p>Marlin: "Now it's my turn. I'm thinking of something dark and mysterious. It's a fish we don't know. If we ask it directions, it could ingest us and spit out our bones."</p> <p>Marlin: "I don't want to play the gender card right now. You want to play a card, let's play the "let's not die" card."</p>	Dory: "What is it with men and asking for directions?"
01:00:00	Swallowed by whale... Jonah?	Marlin thinks Dory is bad luck and blames her for all of his misadventures.	
01:10:00	Here's a good piece of advice that should give Marlin some perspective. Unfortunately, it's delivered via Dory as idiot savant rather than perceptive feminine role model.	Marlin: "I promised I would never let anything happen to him."	<p>Dory: "That's a funny thing to promise. You can't never let anything happen to him then nothing would ever happen to him.</p> <p>"Not much fun for little Harpo."</p>
01:11:00		Marlin: "Look already it's half empty!"	Dory: "Hmmm. I'd say it's half full."
01:11:52	Marlin can't let go and let Nemo grow up. Here we see him transferring this onto Dory. (Listened back three time to be sure he call Dory Nemo.)	Marlin: (To Dory, regarding her ability to speak whale.) "You thing you can do these things but you can't, Nemo!"	
01:16:46		<p>Nigel: "Okay, don't make any sudden moves. Hop inside my mouth... if you want to live."</p> <p>Marlin: "Hop in your mouth, huh? And how</p>	

		<p>does that make me live?"</p> <p>Seagulls: "Mine?"</p> <p>Nigel: "Because I can take you to your son."</p> <p>Marlin: "Yeah, right."</p> <p>Nigel: "No, I know your son. He's orange and has a gimpy fin on one side."</p> <p>Marlin: "That's Nemo!"</p>	
01:17:50			<p>Peach: "[Darla taps madly on the tank glass trying to knock Peach off] Find a happy place! Find a happy place! Find a happy place!"</p>
01:22:20		<p>Marlin: "I'm sorry, Dory. But I... do."</p>	<p>Dory: "No. No, you can't... STOP. Please don't go away. Please? No one's ever stuck with me for so long before. And if you leave... if you leave... I just, I remember things better with you. I do, look. P. Sherman, forty-two... forty-two... I remember it, I do. It's there, I know it is, because when I look at you, I can feel it. And- and I look at you, and I... and I'm home. Please... I don't want that to go away. I don't want to forget. "</p>
01:25:40	<p>Marlin abandons Dory who finds Nemo and brings him back to his father"</p>	<p>Nemo: "Dad! Daddy! Dad!"</p> <p>Marlin: "Oh thank goodness! It's alright son! It's gonna be OK!"</p>	<p>Dory: "Ahh! Look Out!" (Gets caught in net after bringing Nemo to</p>

			Father.)
01:26:55		<p>Marlin: "I'm not going to lose you again!"</p> <p>Nemo: "Dad, there's no time! It's the only way we can save Dory. I know I can do this!"</p> <p>Marlin: "You're right. I know you can!"</p>	
01:27:30		Marlin: "Swim down!"	Dory: "Keep Swimming!"
01:29:10	What!?! This is what Nemo says to his Father upon waking up after saving Dory?! Some odd psychological stuff pops up in this movie. Coming of age? Prodigal son?	Nemo: "Daddy... I don't hate you..."	
01:30:20	Finally gets it right.	Marlin: "...and the sea cucumber turns to the mollusk and says, 'With fronds like these, who needs anemones?'"	
01:30:50		<p>Mr Ray: "Next stop Knowledge!"</p> <p>Nemo: "Love ya Dad! Eh. You can let go now!"</p> <p>Marlin: "Now go have an adventure!"</p>	
01:31:30	THE END		

Aladdin (1992)⁹

Budget: \$28M (estimated)
Gross: \$502M (Worldwide)
Genre: [Animation](#) / [Adventure](#) / [Comedy](#) / [Family](#) / [Fantasy](#) / [Musical](#) /
Awards: Won 2 Oscars. Another 20 wins & 15 nominations
Production Co: [Walt Disney Pictures](#)

500 South Buena Vista St.
Burbank, CA 91521
USA
Phn: 818-560-1000
<http://www.disney.com/>










Distributor: [Buena Vista Pictures](#)
500 South Buena Vista St.
Burbank, CA 91521
USA
Phn: 818-560-1000
<http://www.disney.com/>

Summary:

Plot Summary

Aladdin is a street-urchin who lives in a large and busy town long ago with his faithful monkey friend Abu. When Princess Jasmine gets tired of being forced to remain in the palace that overlooks the city, she sneaks out to the marketplace, where she accidentally meets Aladdin. Under the orders of the evil Jafar (the sultan's advisor), Aladdin is thrown in jail and becomes caught up in Jafar's plot to rule the land with the aid of a mysterious lamp. Legend has it that only a person who is a "diamond in the rough" can retrieve the lamp from the Cave of Wonders. Aladdin might fight that description, but that's not enough to marry the princess, who must (by law) marry a prince.

Cast - in credits order (verified as complete)

M		Scott Weinger ... Aladdin 'Al'/Prince Ali Ababwa (voice)
M		Robin Williams ... Genie (voice)
F		Linda Larkin ... Princess Jasmine (voice)
M		Jonathan Freeman ... Grand Vizier Jafar (voice)
M		Frank Welker ... Abu the Monkey (voice)
M		Gilbert Gottfried ... Iago the Parrot (voice)
M		Douglas Seale ... Sultan of Agrabah (voice)
M		Bruce Adler ... Narrator/Merchant (singing voice)
M		Brad Kane ... Aladdin 'Al'/Prince Ali Ababwa (singing voice)

⁹ **Aladdin**, Internet Movie Database (2006), <http://pro.imdb.com/title/tt0103639/>

F		Lea Salonga ... Princess Jasmine (singing voice)
M		Charlie Adler ¹ ... Additional Voices (voice)
M		Jack Angel ... Additional Voices (voice)
M		Corey Burton ... Additional Voices (voice)
M		Philip L. Clarke ... Additional Voices (voice)
M		Jim Cummings ... Razoul, the Head Palace Guard (voice)
F		Jennifer Darling ... Additional Voices (voice)
F		Debi Derryberry ... Additional Voices (voice)
M		Bruce Gooch ... Additional Voices (voice)
M		Jerry Houser ... Additional Voices (voice)
F		Vera Lockwood ... Additional Voices (voice)
F		Sherry Lynn ... Additional Voices (voice)
F		Mickie McGowan ... Additional Voices (voice)
M		Patrick Pinney ... Additional Voices (voice)
M		Phil Proctor ... Additional Voices (voice)
M		Russi Taylor ... Rajah the Lion (voice) (uncredited)
M		Chris Wahl ... Palace Guard (voice) (uncredited)
M		Philip Young ... Palace Guard (voice) (uncredited)
F		Kathy Zielinski ... Begger the Prisoner/Snake Jafar (voice) (uncredited)

28 100% Total Credited Roles Listed on IMDb Pro

20 72% Male Roles Credited on IMDb Pro

8 28% Female Roles Credited on IMDb Pro

5/1 80/20 Principal Cast M:F Percentage (Top Five Roles in Credit Order)

Directed by

[Ron Clements](#)

[John Musker](#)

Writers

[Roger Allers](#) *Story*

[Ron Clements](#)

[Ted Elliott](#) *Screenplay*

[James Fujii](#) *Story*

[Francis Glebas](#) *Story*

[Kirk Hanson](#) *Story*

[Kevin Harkey](#) *Story*

[Daan Jippes](#) *Story*

[Larry Leker](#) *Story*

[Kevin Lima](#) *Story*

- [Burny Mattinson](#) *Story*
- [John Musker](#)
- [Sue Nichols](#) *Story*
- [Brian Pimental](#) *Story*
- [Rebecca Rees](#) *Story*
- [Darrell Rooney](#) *Story*
- [Terry Rossio](#) *Screenplay*
- [Chris Sanders](#) *Story*
- [David S. Smith](#) *Story*
- [Patrick A. Ventura](#) *Story*

Producers

- [Ron Clements](#) ... *producer*
- [Donald W. Ernst](#) ... *co-producer*
- [John Musker](#) ... *producer*
- [Amy Pell](#) ... *co-producer*

Story Notes for *Aladdin*

Time	Comments	Male	Female
00:00:00	<p>Reset timer to zero after Walt Disney Picture Bug fade to black.</p> <p>Set up to the recurring theme of “things are not always what they appear to be.” However, what exactly is this theme referring to?</p> <p>Obviously, Aladdin’s lies and Jafar’s deceit. Still the way it’s punded on over and again, it would be nice if this theme were multilayered for both the young and adult audiences.</p>	<p>Merchant: [holds up lamp] Do not be fooled by its commonplace appearance. Like so many things, it is not what outside, but what is inside that counts. This is no ordinary lamp. It once changed the course of a young man’s life. A young man, who, like this lamp, was more than what he seemed. A diamond in the rough.</p>	
00:13:50	<p>This is the personification of the ‘poor-little-rich-kid syndrome’, but more so a setup to the objectification of women as property. Whether for a young girl or a boy it is a lousy role model and rightfully cast in a negative light.</p>	<p>Sultan: But, Jasmine, you’re a princess.</p> <p>Sultan: [Exasperated to Rajah]</p> <p>“Allah forbid you should have any daughters.</p>	<p>Jasmine: “Please, try to understand. I’ve never done a thing on my own. I’ve never had any real friends.</p> <p>“Except you, Rajah. I’ve never even been outside the palace walls.”</p> <p>Jasmine: “Then maybe I don’t want to be a princess anymore.”</p>

00:14:00	This is degrading no matter which way you cut it.	Sultan: I don't know where she gets it from her mother wasn't nearly so picky."	
00:18:00	Jamine doesn't know anything about money. A Prince probably would.	Merchan: you better be able to pay for that!"	Jasmine: "Pay?"
00:18:55	Here the theme of being trapped by circumstances of society culture and birth are nicely touched upon but never really dealt with through the course of the movie.	Aladdin: That's better than here. Always scrapping for food and ducking the guards.	Jasmine: "I'm a fast learner. People who tell you where to go & how to dress. You're not free to make your own choices.
00:21:22		Both: "Your Just Trapped."	
00:22:27	A liar begs for trust.	Aladdin: Do you Trust me? Do you trust me?	Jasmine: What? Yes...
00:26:39	Thank got the villain expounds this. Still it's true isn't it.	Jafar: [disguised as prisoner] You've heard of the golden rule, haven't you? Whoever has the gold makes the rules.	
	Isn't punctual a good thing? LOL!	Aladdin: Princess Jasmine, you're very... Genie: Wonderful! Magnificent! Glorious!... Punctual! Aladdin: Punctual! Genie: Sorry. Aladdin: Uh... uh... beautiful! Genie: Nice recovery.	Princess Jasmine: Punctual?
	If she's smart why does he have to talk about her hair and eyes?	Genie: Enough about you, Casanova. Talk about her. She's smart, fun. The hair, the eyes. Anything. Pick a feature.	

	<p>No one seems to buy into the honest approach do they?</p>	<p>Genie: All right, sparky, here's the deal. If you wanna court the little lady, ya gotta be a straight shooter. Do ya got it?</p>	
	<p>Her power always seems to an illusion, whether bowing to social custom, her father, Jafar or in the end Aladdin.</p>	<p>Sultan: Well, now. That's nice. All settled then. Now, Jasmine, getting back to this suitor business... Jasmine? Jasmine!</p> <p>Jafar: If only I had gotten that lamp.</p> <p>Iago: [mocking Jasmine] "I will have the power to get rid of you." Grrrr. To think we gotta keep kissin' up to that chump, and his chump daughter, for the rest of our lives...</p> <p>Jafar: No, Iago. Only until she finds a chump husband. Then she'll have us banished. Or... beheaded.</p> <p>Jafar, Iago: Ewwww...</p> <p>Iago: Oh, wait a minute, wait a minute, Jafar, what if *you* were the chump husband?</p> <p>Jafar: What?</p> <p>Iago: Okay, okay. *You* marry the princess, all right? A-and then... oh, then *you* become the sultan!</p> <p>Jafar: Marry the shrew. I become sultan. The idea has merit.</p> <p>Iago: Yes, merit. Yes! And then, we drop</p>	<p>Jasmine: At least some good will come of my being forced to marry. When I am Queen, I will have the power to get rid of *you*.</p>

		<p>poppa-in-law and the little woman off a cliff..."Yaaaah! Kersplat!"</p> <p>Jafar: [laughs] I love the way your foul little mind works.</p>	
00:53:19	Oh No?		Jasmine: How dare you stand around deciding my future. I'm not a prize to be won!
00:54:30	This is a stereotype that should be directly addressed rather than handled by circumstances that follow.	<p>Genie: Tell her the Truth!</p> <p>Aladdin: I gotta be smoothe. Women are superficial.</p>	
00:56:15	Here's the rub.	<p>Aladdin: You're right you aren't some prize won. You should be free to make your own decisions.</p>	Jasmine: Beautiful rich daughter of the Sultan... a fine prize for any prince to marry.
00:57:00	<p>Magic Carpet Ride</p> <p>2 x he asks her to trust him when he's being less than frank with her.</p>	<p>Aladdin: Do you Trust me?</p> <p>Sure. Do you trust me?</p>	Jasmine: Is it safe?
01:06:00	How noble!	I have to tell Jasmine the Truth.	
01:24:00	NSS – but why does she pick him in the end? Because he's cut and came clean about the lies he previous said. Not good enough for me.	From this day forth the princess shall marry whomever she deems worthy.	Him! Him! I choose Aladdin!