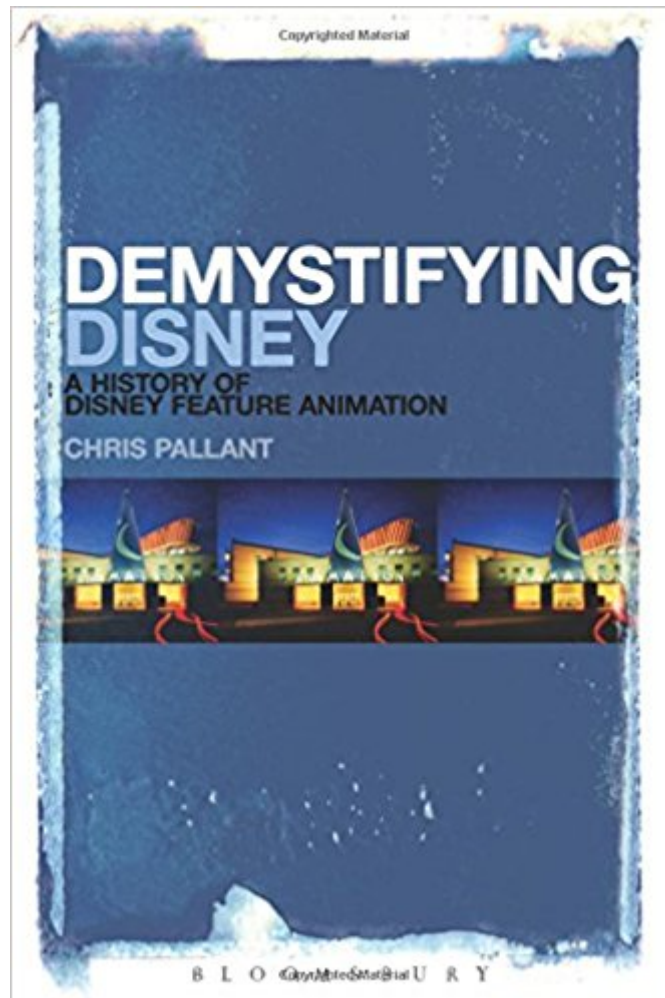




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Demystifying Disney: A History Of Disney Feature Animation



Synopsis

Demystifying Disney: A History of Disney Feature Animation provides a comprehensive and thoroughly up-to-date examination of the Disney studio's evolution through its animated films. In addition to challenging certain misconceptions concerning the studio's development, the study also brings scholarly definition to hitherto neglected aspects of contemporary Disney. Through a combination of economic, cultural, historical, textual, and technological approaches, this book provides a discriminating analysis of Disney authorship, and the authorial claims of others working within the studio; conceptual and theoretical engagement with the constructions of 'Classic' Disney, the Disney Renaissance, and Neo-Disney; Disney's relationship with other studios; how certain Disney animations problematise a homogeneous reading of the studio's output; and how the studio's animation has changed as a consequence of new digital technologies. For all those interested in gaining a better understanding of one of cinema's most popular and innovative studios, this will be an invaluable addition to the existing literature.

Book Information

Paperback: 184 pages

Publisher: Bloomsbury Academic; Reprint edition (April 25, 2013)

Language: English

ISBN-10: 1623567440

ISBN-13: 978-1623567446

Product Dimensions: 6 x 0.4 x 228.6 inches

Shipping Weight: 10.6 ounces (View shipping rates and policies)

Average Customer Review: 1.0 out of 5 stars 1 customer review

Best Sellers Rank: #1,260,702 in Books (See Top 100 in Books) #64 in [Books > Arts & Photography > Performing Arts > Theater > Puppets & Puppetry](#) #500 in [Books > Arts & Photography > Graphic Design > Animation](#) #886 in [Books > Humor & Entertainment > Movies > Genre Films](#)

Customer Reviews

“More than simply an authoritative history, though it succeeds in this regard as well, Pallant's book provides an insight to the community and industry behind the foremost animated feature film studio, and offers the critical overview and detailed technological and aesthetic appreciation which Disney's films both require and reward.”
— Dr. Jonathan Rayner, Reader in Film Studies, University of Sheffield, UK
“Chris Pallant's book is extremely

well-researched. It is easy to be entertained by Disney, but it is not so easy to clearly analyze the works, and the phenomenon, that is the Disney animated feature film. Pallant does the job with considerable panache, and he's not afraid to dig deep. His final, comparative, look at the Disney-Pixar relationship finishes off what is a truly fascinating book.

—Â• —â € Professor Graeme Harper, Director, Creative Lab

—Å“From Oswald the Lucky Rabbit to Winnie the Pooh, *Demystifying Disney* is possibly the most comprehensive overview of the Disney oeuvre yet published. Chris Pallant blends industrial, economic, aesthetic and filmic analysis to bring Disney to life, in so doing revealing Disney's own 'metamorphic condition'. Future Disney scholars will not be able to ignore this book.

—Â• —â € Dr. Nathan Abrams, Senior Lecturer in Film Studies, School of Creative Studies and Media, Bangor University

—Å“Digging beneath the Uncle Walt mythology, Pallant eschews sentiment to offer a clear appraisal of the Mouse House's feature output, challenging the idea that Disney was the overlord of this fantasy fiefdom.

—Â•

—â € Total Film

Chris Pallant is Senior Lecturer in Film and Digital Media at Canterbury Christ Church University, UK, where he teaches courses on animation, film studies and popular culture.

Very disappointing, often ill-informed, like so many books about Disney loosed on the world from the satanic mills of academe. Presented in the subtitle as "A History of Disney Feature Animation," this slender, 150-page tome is anything but. It is, instead, a disjointed hotchpotch of eight essays that are topically all over the map, factually challenged, and —ÂfÂçÃ â —Ã â œ surprise, surprise —ÂfÂçÃ â —Ã â œ larded with Post-modern jargon. Of the eight chapters, only one is devoted entirely to a Disney film: "Destino," which isn't even a "feature" film —ÂfÂçÃ â —Ã â œ the title of Pallant's book notwithstanding. Salvador DalÃfÂ- worked on "Destino" at the Disney studio in 1945-1946. It was planned as a cartoon short, part of an ambitious package film like "Fantasia," but both projects were abandoned by Walt. "Destino" was not "completed" until half a century later, years after both Disney and DalÃfÂ- had died, and released by the Disney Company in 2003. Among Pallant's more nuts-and-bolts failings: the consistent misspelling of the last name of Disney animator Ollie Johnston as "Johnson," and a base reliance, in order to spice up his text, on outlandish statements by the discredited Disney "biographer," Marc Eliot. Pallant also indulges in the odd sophomoric device of ending each chapter with a section labeled "Conclusion." And he is especially proud of having concocted the term "Disney-Formalism" which he insists on using in place of the standard, more comprehensible expression "Classic Disney." "Demystifying Disney" is

based on Pallant's doctoral thesis, and one can understand why he would wish to see it published in order to advance his career. It is, however, hard to forgive his PhD advisor at Bangor University (across the pond in North Wales) for giving the thesis his blessing, and harder still to forgive Pallant's publisher, Bloomsbury, for foisting this dog's lunch of so-called scholarship off on an unsuspecting public. The overblown and intellectually dishonest, incestuous praise from Pallant's colleagues in British academe, is particularly appalling. Or should I say, "mystifying"?

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