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Ana Virginia López Fuentes

# Cosmopolitanism and inclusive education through 21st - century Disney films

Director/es

Azcona Montoliu, María Del Mar  
Vigo Arrazola, María Begoña

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THROUGH 21ST - CENTURY DISNEY FILMS**

Autor

Ana Virginia López Fuentes

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Vigo Arrazola, María Begoña

**UNIVERSIDAD DE ZARAGOZA**  
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21<sup>ST</sup>- CENTURY DISNEY FILMS**



ANA VIRGINIA LÓPEZ FUENTES  
TESIS DOCTORAL



# **COSMOPOLITANISM AND INCLUSIVE EDUCATION THROUGH 21<sup>ST</sup> - CENTURY DISNEY FILMS**

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**Ana Virginia López Fuentes**

Thesis Supervisors

**María del Mar Azcona Montoliú**

**María Begoña Vigo Arrazola**

English Studies PhD Program  
Department of English and German  
Faculty of Arts  
2021



**Universidad  
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## INTRODUCTION

“**C**osmopolitanism [...] makes the inclusion of others a reality and/or its maxim” (Beck 2009, 56). This quotation is the point of departure for a thesis that, with a focus on 21<sup>st</sup>-century Disney animated films, will combine cosmopolitan theory, inclusive education and film studies. The aim of this thesis is to explore the potential of 21<sup>st</sup>-century Disney animated films to promote and develop some specific aspects of inclusive education in schools. As will be argued, cosmopolitanism and inclusive education have many points in common. This thesis proposes that the link between both fields is cosmopolitan education, which brings together the values and theories of cosmopolitanism and inclusive education. Cosmopolitan education, as the name suggests, is a form of education adapted to the cosmopolitan world, as theorised by Martha Nussbaum (1994, 1997, 2011) and Thomas Popkewitz (2009, 2018). It is considered

a fundamental part of inclusive education that addresses racial and ethical issues, cultural diversity, global risks, and the emotional attachment with the Other.

As Zlatko Skrbiš, Gavin Kendall, and Ian Woodward claim, cosmopolitanism is as much about the mobilities of ideas, objects, and images as it is about the mobilities of people. It is not only embodied, but also felt, imagined, consumed, and fantasised (2004, 121). The cosmopolitan ideals and anxieties concomitant to our 21<sup>st</sup>-century globalised world have made their way into all types of cultural texts, including Disney animated films. Celestino Deleyto (2016) has highlighted the need to explore contemporary films under a “cosmopolitan lens” (2). He argues that the industrial and cultural situation of the current film industry needs a new critical paradigm to understand contemporary patterns of production and distribution and to make sense of the stories the films tell (2). The aim of this thesis is to examine a selection of 21<sup>st</sup>-century Disney and Disney-Pixar animated films under this cosmopolitan lens to explore how they help to construct and reflect issues, such as geographical and cultural borders, global cities and the risk society, to name just a few. At the same time, by highlighting the links between cosmopolitanism and inclusive education, this thesis will explore the potential of these films to promote inclusive values.

Movies invite spectators to connect with the world, but also with other contexts that may be real or fantastic, utopian or dystopian, present or past. Dietmar Meinel (2016) asserts that spectators link films to their cultural, economic, historical, political, and social context or, more precisely, to their own experiences, in order to produce meanings that enable them to make sense of the world. In this way, films can be regarded as a powerful pedagogical tool that offers students “alternative views of

the world” (Giroux 2011, 687). Graciela Cappelletti, María Jose Sabelli and Marta Tenutto (2007) consider cinema as a form of narrative that schoolchildren can use to create their own cultural knowledge and connect with other cultures. The claim also applies to animated films. For Paul Wells, animation has the capacity to subvert, critique, and re-determine views of culture and social practice (2002, 16). Deleyto argues that of all film genres, animation has the most powerful impact on both children and adult viewers (2003, 297). Accordingly, it is logical to suggest that animated films could play a more crucial role in the school. Students like watching animated films and teachers could take advantage of this intrinsic motivation to work on key educational areas, such as inclusive education (Bosse and Pola 2017, 5).

This thesis claims that 21<sup>st</sup>-Century Disney and Disney-Pixar animated films can be used as a tool to help incorporate inclusive values in the classroom. As will be argued, some of these films deal with issues that, when viewed from a cosmopolitan perspective, can be used to promote inclusive education. With the guidance of the teacher, using these films in the classroom can help children to think about borders, diversity and global risks, among other issues.

The Walt Disney Company not only produces animation films, but also very successful live-action films, such as *Treasure Island* (Byron Haskin 1950), the first live-action film produced by the company, *White Fang* (Randal Kleiser 1991), *Hocus Pocus* (Kenny Ortega 1993), or the *Pirates of the Caribbean* series, to name just a few. Many of these live-action Disney films could also be analysed under a cosmopolitan lens and be used to promote inclusion. Yet, the focus of this thesis is animation films and, therefore, live-action films fall outside the scope of this thesis.

## *Methodology*

Both film studies and cultural studies have stressed the relationship between films and ideology. Studies such as those conducted by David Bordwell (1989), Deborah Shaw (2013) and Celestino Deleyto (2016, 2017), among many others, consider cinema as an ideological vehicle that both reflects and constructs the society that creates it. This thesis aligns with this view of films as ideological vehicles despite the fact that, as argued in Chapter 1, the ideological tenets explored in this thesis may not be those traditionally associated with Disney films (see, for instance, Giroux 1997, 1999, 2011 and Brode and Brode 2016). As will be argued, looking at these films through a cosmopolitan lens highlights issues that are closely related to inclusion, such as border dynamics, the contradictions of living in a global city, and climate change and the risk society. In order to arrive at such a reading of the films, one needs to start with the formal analysis of the movies, which means looking at each feature in detail, taking into account not only the narrative development of the story (i.e., the plot of the film), but also the audiovisual strategies used to tell the story, including mise-en-scène, framing, editing, and sound, among others.

The films selected for this research are *Tinker Bell and the Secret of the Wings* (Peggy Holmes and Roberts Gannaway 2012), *Zootopia* (Byron Howard and Rich Moore 2016) and *WALL-E* (Andrew Stanton 2008). The choice of films for analysis as case studies was based on the following rationale. They are films produced and released by the Disney studio (on its own or in combination with Pixar) from the year 2000 onwards. As a global company seeking to retain its leading position in the animated film industry and to reach a global audience, the Walt Disney Company has continually had to adapt to a changing socio-historical

context. This thesis contends that, although this process of adaptation has existed from the beginning, the cosmopolitan and inclusive values explored in the following chapters have been more noticeable since the year 2000.

The three case studies have also been chosen according to certain sections of Tony Booth and Mel Ainscow's *Index for Inclusion: A Guide to School Development Led by Inclusive Values* (2016), a 194 page-long document that aims to provide a new form of curriculum adapted to 21<sup>st</sup>-century social needs. The *Index* contains a list of 16 inclusive values, which help to determine the inclusive potential of the films. In particular, there are three inclusive values explicitly named in the *Index* that are explored in each of the films: "community" in *Tinker Bell and The Secret of the Wings*, "respect for diversity" in *Zootopia*, and "sustainability" in *WALL-E*. Moreover, the selection process involved a careful reflection on the extent to which the selected films deal with some of the inclusion issues and questions listed in the 21<sup>st</sup>-century curriculum proposed by the *Index*. Section 1.C—"Constructing curricula for all"—proved to be the most relevant for the purposes of this thesis since it aims to offer an approach to "curricula that takes inclusive values seriously" (125).

Chapter 2 is linked to subsections C1.5 "Children consider how and why people move around their locality and the world" (which deals with questions of mobility, migration, refugees, space exploration, invasion and occupation, and attachment to place) and C1.13 of the *Index* "Children learn about ethics, power and government" (which considers the power of borders and how they are decided and disputed) (136-137, 160-162). These issues will be discussed along with the cosmopolitan theories put forward by, among others, Gerard Delanty (2006, 2009), Fazal Rizvi (2009), Anthony Cooper and Chris Rumford (2011), and Mimi

Sheller (2011) in order to analyse both geographical and metaphorical borders in *Tinker Bell and the Secret of the Wings* from a cosmopolitan perspective. Chapter 3 deals with subsection C1.4—“Children find out about housing and the built environment” (134)—to explore the representation of the global city in *Zootopia* and the potential of this film to promote inclusive education. This indicator introduces questions related to cities and the social and economic basis for their distribution in different neighbourhoods. These topics are looked at in the light of studies on global cities, such as those by Mike Davis (2000), Saskia Sassen (1991, 1996, 2000, 2001, 2002, 2005), and Doreen Massey (2007). Chapter 4 is related to three indicators of the *Index* that consider environmental issues and technology as key issues to promote inclusion in the schools. Subsection C1.7—“Children investigate the earth, the solar system and the universe” (141)—includes three relevant issues for this thesis: understanding climate change, combating climate change, and the planet and ethics. The indicator C1.10—“Children learn about communication and communication technology” (153)—is used to explore the importance of technology in our society and its role in creating a more inclusive or exclusive society. This is the only chapter that also tackles a subsection of dimension A. Subsection A2.3—“The school encourages respect for the integrity of planet earth” (93)—is directly related to the dystopian world presented in *WALL-E*. These issues are related to cosmopolitan theories on risk society, such as those put forward by Ulrich Beck (2009) and Naomi Klein (2015).

The values from the *Index* that have been chosen combine relevant issues that shape contemporary society, including race and cultural diversity, mobility, interaction with the Other, border crossings, environmental awareness, and the advantages and disadvantages of technology. Meanwhile, these issues also play a

key role in order to promote and try to implement inclusive education inside the classroom. Through the combination of a cosmopolitan and inclusive education approach and formal analysis, this study will highlight the potential of these films to help teachers deal with and promote inclusion at schools. However, it should also be noted that this thesis does not provide lesson plans to be used in class. Any attempt to try to design a didactic unit needs to take into consideration the specific context in which the unit will be implemented. This thesis aims to highlight the potential of three specific films to promote inclusive education in the classroom, but the design of specific lesson plans falls outside the scope of this research since it would have required a different approach.

### *Previous Research*

This research is not the first study to explore the use of films to promote inclusive education. Ingo Bosse and Annette Pola (2017) examined inclusive education in five schools in Germany through a platform called “Planet School” that offers media-based learning and teaching tools. In 2013, the platform “started to design offers according to the needs of students with special needs” addressing the question “What design principles can be used to create materials for blended learning in inclusive education?” (n.p.). Bosse and Pola’s study involved a total sample of 160 students and 8 teachers. The teachers used four existing films on the platform and the corresponding materials, including worksheets and multimedia (e.g., educational games). Bosse and Pola analysed each process through qualitative and quantitative methods, such as group interviews with students, flash feedback and participatory observation. The data demonstrated that the students identified positively with the protagonists of the films. The authors conclude that “collaborative, lifeworld-related and product-

oriented learning with media should be guiding principles for the design of movies and materials for inclusive classrooms” and that “movies are a suitable learning tool [...] for inclusive education” (2017, n.p.). Yet, this research was concerned with the part of inclusive education that focuses on students with special needs. Besides, the films included in the study were produced specifically as learning resources for “Planet School”, which is not the case of the Disney films explored in this thesis.

Beyond scattered remarks, there is a lack of research on the possibilities of cinema as a vehicle for inclusive education. Likewise, there is no record of any specific systematic studies that examine 21<sup>st</sup>-century Disney and Disney-Pixar animated films from a cosmopolitan approach. Therefore, this thesis aims to respond to this gap based on the cultural theories proposed by several cosmopolitan and inclusion thinkers, who will be described in the theoretical framework.

### *Structure of the Thesis*

This thesis is structured in four chapters. Chapter 1 starts with a section on the Walt Disney Company and offers an overview of the existing literature on Disney and the way it has dealt with gender, race and diversity. This is followed by an introduction to cosmopolitanism and cosmopolitan theories and its re-emergence in the last decade of the 20<sup>th</sup> century. The following section is about the evolution and meaning of the term inclusion. This is an introduction to the section on the *Index for Inclusion: A Guide to School Development Led by Inclusive Values*, a document that, as has already been mentioned, has been used to justify the choice of the three case studies from the perspective of inclusive education. The last section of the chapter defines the term cosmopolitan education, which



is considered the link between the two frameworks underlying this thesis: cosmopolitanism and inclusion.

The second chapter deals with borders in the film *Tinker Bell and the Secret of the Wings*. It starts with an introduction to the reasons for using the film to promote inclusive values in schools. The second section theorises the importance of borders in today's society and how they are part of contemporary cosmopolitan theories. This is followed by an introduction to Disney border films. The fourth section focuses on the Disney Fairies saga and the type of cosmopolitanism we find in the film. The analysis of the film is divided in two parts. The first part is an analysis of the relevant spaces in the film. The second uses Delanty's (2006, 2009) "cosmopolitan moments" to explore the articulation of cross-border relationships in the film. The dangers of cosmopolitanism and cross-border relationships are also explored in the analysis of the film.

The third chapter is devoted to the Disney film *Zootopia*. It starts with an introduction to the concept of "learning cities". This is followed by a section on the global city in relation to theories by Sassen (1991, 1996, 2000, 2001, 2002, 2005), Massey (2007), and Castells (1996, 2010), among others. After a section on the cinematic representations of global cities, the analysis of the film deals with the meanings of borders and difference in the global city of Zootopia. The characters, their relationships and the spaces of the global city are analysed with a view to exploring how cosmopolitan processes, such as "cosmopolitan moments" and moments of openness, take place during the narrative.

Chapter 4 is about the Disney-Pixar film *WALL-E* (2008), the risk society and the overuse of technology. It opens with a section of climate change education

as part of the inclusive education agenda. Beck's (2002, 2009) and Klein's (2015) views on global risks and the environment are used as a theoretical framework. The chapter continues with a section devoted to social theories that argue the presence of ecological and climatological disasters as a mirror of contemporary society in 21<sup>st</sup>-century cinema, in particular, in animation films. Since *WALL-E* is a product of the division of the Disney studio known as Pixar Animation Studios, there is also a section on the history of Pixar and the particularities of its movies. Then, as in the previous chapters, the analysis is divided into two parts. The first part explores the spaces of the film and the second is devoted to the analysis of the characters.

Chapters 2, 3 and 4 end with a section that highlights the potential of the film under analysis to promote the part of inclusive education that in this thesis is referred to as cosmopolitan education. As argued in Chapter 1, cosmopolitan education is the term chosen in this thesis to refer to the part of inclusive education that deals with cosmopolitan issues, such as borders, global cities or ecology. Therefore, working on cosmopolitan education implies working on inclusion. Yet, cosmopolitan education is only a part of inclusive education that does not cover the whole spectrum that the term inclusive education refers to. It should be pointed out that whenever the term inclusion and inclusive education are used in chapters 2, 3 and 4, they are referring to the part of inclusive education known as cosmopolitan education.

## CHAPTER ONE

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# **DISNEY, COSMOPOLITANISM, INCLUSIVE AND COSMOPOLITAN EDUCATION**

**T**his chapter provides an introduction to the four areas that are at the core of this thesis: Disney films, cosmopolitanism, inclusive education, and cosmopolitan education. The section on Disney films (1.1) starts with an introduction to the role of the studio in a global culture. It also offers a brief summary of the academic research on Disney films, a part of which deals with the relationship between Disney films and education. The second part of the chapter (1.2) is about cosmopolitan theory. Given the extensive literature on the subject, it only deals with those approaches to the issue that will be relevant for the cosmopolitan analysis of the chosen case studies. The third section of the chapter (1.3) deals with inclusive education and the evolution of the term itself, together with an overview of Tony Booth and

Mel Ainscow's *Index for Inclusion: A Guide to School Development Led by Inclusive Values* (2016), which highlights the importance of inclusive education in contemporary society. Under the heading "Cosmopolitan and Inclusive Education", the last section (1.4) contains the description of cosmopolitan education and contemporary theories about it, and its relationship with inclusive education. This thesis regards cosmopolitan education as the point of connection between inclusion and cosmopolitanism.

## **1.1. THE WALT DISNEY COMPANY AND ITS EVOLUTION THROUGH TIME**

Founded by brothers Roy and Walt Disney in 1923, Disney is not only the name of the company: it is a family name, a studio, a genre, a type of entertainment and even a specific type of fantasy (Davis 2019). Since its creation, the company has pioneered many aspects of the film industry. It was the first animation studio to use fully synchronised sound in Mickey Mouse's debut short "Steamboat Willie" (Walt Disney and Ub Iwerks 1928). Similarly, Walt Disney's *Silly Symphony* short "Flowers and Trees" (Burt Gillett 1932) was the first theatrically released film to use the three-strip Technicolor process. Since the feature-length animated film *Snow White and the Seven Dwarfs* in 1937 (David Hand, Wilfred Jackson, Ben Sharpsteen, William Cottrell, Larry Morey and Percival Pearce 1937), the Walt Disney Company cinematic productions have been an example of resilience and adaptability to industrial and technological changes, as well as to social and cultural shifts. The company's adaptability is often highlighted as one of the defining features of the studio's strategy to retain its leading position in the animation industry over the decades (Hastings 1993; Wasko 2001, 2020; Deleyto 2003). The Walt Disney Company as a

business (and a highly successful one) has been adapting its films and products to social demands and to changing market demands throughout its history. Nowadays, Disney is the world’s largest entertainment corporation (Davis 2019, Int., par. 4) and a transnational media and entertainment conglomerate. The company had an annual turnover of \$69.57 billion in 2019 alone (Iger 2020, 93), garnered from a diverse array of investments and activities. Janet Wasko (2020) describes the company as a “multiverse”, of which the Walt Disney Studios are only a small part, as can be seen in Figure 1.

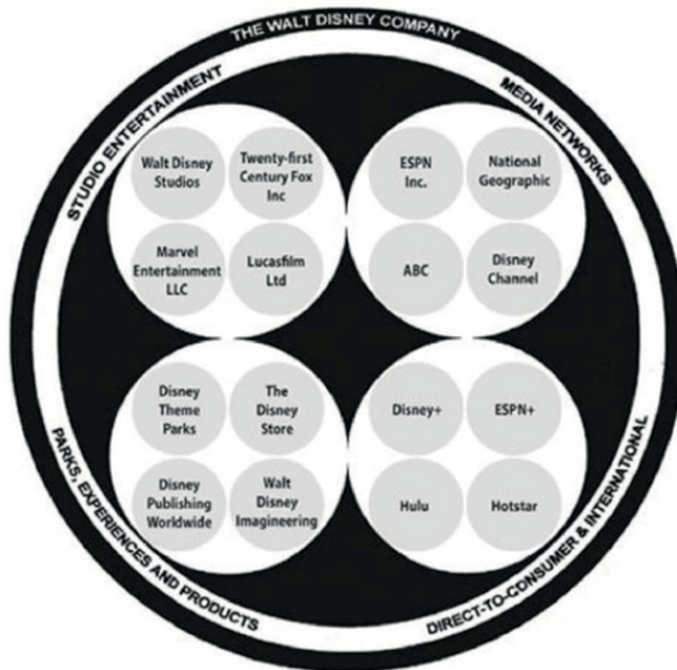


Figure 1. The Disney Multiverse (Wasko 2020).

Throughout the decades, the Walt Disney Company has been immersed in several crises and battles regarding its leading role in the global animation benchmark. One of the most recent crises was triggered by the development

of computer animation (Davis 2019, Int., par. 14). The company consolidated its leading position in the field by acquiring Pixar Animation Studios for 7.4 billion dollars in 2006 (Meinel 2016, 10), a case of horizontal integration that helped the studio to make the transition from analogue to digital animation. In 2019, the Walt Disney Company acquired the capital stock of Twenty-First Century Fox, Inc., which was subsequently renamed the TFCF Corporation (Iger 2020, 1). Other important investments include the acquisition of Marvel Entertainment in August 2009 for 4 billion dollars and Lucasfilm in October 2012 for 4.1 billion dollars (Johnston 2020). The company maintains a leading role in the film industry helped by its tireless eagerness to acquire successful firms that can, in one way or another, compete with them.

Leticia Porto (2014) refers to Disney as a “culture industry” in the sense theorised by both Ramón Zallo (1988) and José Luis Sánchez (1997). Porto considers Disney as a prototype of the culture industry because of its ideological and social dissemination in the consumer market. Porto’s claim is based on the impact that new commercial and cultural Disney products have on potential consumers, which usually sets trends and generates a sense of obligation among consumers to purchase and find out about any new products or services. Moreover, the dissemination of these goods or materials is carried out on a global scale through the use of multiple communication channels, including television, internet, advertising, and cinema. Disney’s marketing strategy relies on extending the life of its products as much as possible. By means of this approach, the films travel around the world and become global products (56). The following section will further analyse the Walt Disney Company as a global industry that influences society, and especially children, with its productions.

### 1.1.1 The Walt Disney Company and its Social Influence as a Global Culture Industry

As Amy Davis (2019) asserts in the introduction to her book *Discussing Disney*, the Walt Disney Company is not only a film studio or corporation, but it is a crucial aspect of western popular culture: “love it or loathe it — get it or not — Disney is important” (Int., par. 3). Disney animated films have been the object of a considerable amount of academic research. Most research studies highlight the prominent position of the Walt Disney Company as a mainstream product in a global industry and its key role in the animation sector. Many also consider that the status of Disney films as a mainstream art form curtails their potential for ideological criticism. In *Animation and America* (2002), for instance, Paul Wells highlights the importance of animation when it comes to representing the outcomes and impacts of new technologies in the modern era. While he highlights the key role the Walt Disney Company has played in the development of cinematic animation throughout the decades, he also points out that the productions of the Disney studio have systematically “veiled the capacity of the form to more readily exhibit its subversive credentials” (45).

Annalee Ward’s *Mouse Morality* (2002) regards Disney as a “moral educator” and compares Disney movies to religious beliefs or the type of hegemonic power that not only dominates interpretations of narratives but also creates the narratives while acting as a moral educator (128). According to Ward, Disney socialises people (especially children) into a Disney worldview with its particular virtues and vices (133). Ward has mixed feelings about Disney films, arguing that they usually combine pro-social messages with inappropriate social values (133). For instance, the film *Hercules* (Ron Clements and John Musker 1997) portrays an affinity for a hierarchical social structure headed by a male, where Zeus (voiced by Rip Torn)

represents the authority figure while his wife Hera (voiced by Samantha Eggar) exercises little to no authority at all (120). At the same time, the film portrays, according to Ward, a pro-social message encouraging self-sacrifice as the defining feature of heroism (133). Another example is *Mulan* (Tony Bancroft and Barry Cook 1998), which “exemplifies qualities of duty, honor, and courage—in a woman” (133) while providing a western perspective of the Chinese culture that relies on stereotypes (110). Ward suggests that Disney’s influence on society shapes the ways in which children think about themselves and create their own personality, and that “charges of racism, sexism, misrepresentation of history, and so on, particularly in children’s films, are not something to be taken lightly” (5). She highlights how the Disney conglomerate exerts a dominant influence over global culture, providing entertainment, moral values, economic and political participation, and utopian experiences. Simultaneously, spectators from all over the world willingly accept Disney’s hegemony by actively watching its films and purchasing its products (132). In this way, the Walt Disney Company’s economic success has been read by many as a product of neoliberalism and Americanism, “hailing from a predominantly capitalistic source that, by its own admission, existed primarily to satisfy stockholders” (as mentioned in the documentary *The Mickey Mouse Monopoly* (Miguel Picker 2002)).

On the other hand, in his book *From Walt to Woodstock*, Douglas Brode (2004) argues that from 1921 to Walt Disney’s death in 1966, Disney films contained radical ideas that paved the way for the youth movements of the late 1960s and early 1970s. For Brode, the founder of the Walt Disney Company helped to create the 1960s counterculture by “embracing values that are the antithesis of those that the body of his work supposedly communicated to children” (X). Disney films attempt “to question all authority and, when (if) finding it invalid, to strike



out against those who would repress youthful freedoms, even if this necessitated employing violence as a last resort” (XVI). In its 1940s and 1950s films, Brode argues, Disney foreshadowed some of the main topics of 1960s counterculture, such as radical environmentalism, anti-war attitudes, defence of free love, and contempt for capitalism. Brode, for instance, reads the 1960 Disney live-action film *Pollyanna* (1960) as the screen’s first confrontation between a youthful 1960s rebel and an admonishing conservative adult.

As is usually the case with ideological analyses, trying to make a group of films fit into a specific ideological position usually involves imposing a given reading on the texts rather than letting the texts speak for themselves. As of 2020, Disney’s feature-long animated films amount to 58 (not including the films that were not released in cinemas) and spread over nine decades. The sheer number of films challenges any critical attempt at ideological uniformity, and so does the popularity of Disney animated films over almost a century. Without losing sight of the fact that Disney is in the movie-making business to make money (a maxim that also applies to its other ventures) and to respond to market pull, its position and resilience in the animation world also prove its flexibility in adapting to a changing sociohistorical context regarding issues, such as gender roles, race, diversity, and identity politics, to name just a few. Not surprisingly, many of the scholarly works on Disney have tackled some of these issues, as will be seen in the following sections.

### **1.1.2 The Evolution of Gender Representations in Disney Films**

The representation of gender roles (or “gender messaging”, as some critics call it) features predominantly in both scholarly and non-scholarly writings on Disney.

In fact, Disney Princess, also called the Princess Line, is a media franchise of the company. The concept has traditionally evoked the image of one of the Disney princesses from the classical period (1937-1967)—Snow White, Cinderella (from *Cinderella* [Clyde Geronimi, Wilfred Jackson and Hamilton Luske 1950]) and Aurora from *Sleeping Beauty* (Clyde Geronimi 1959)—that is, girls that are usually kept busy with household duties, occupy a specific role in society, and are patiently waiting for their future husband. This type of character has been regarded by many as “a role model for girls who were [...] being brainwashed to “behave well” so as to marry rich and live happily ever after” (Brode and Brode 2016, XIV).

For Henry Giroux female characters in Disney Films of the 1990s “are ultimately subordinate to males and define their sense of power and desire almost exclusively in terms of dominant male narratives” (2010, 104), as is the case of *The Little Mermaid* (Ron Clements and John Musker 1989) and *The Lion King* (Rob Minkoff and Roger Allers 1994). Accordingly, he sees Disney as an industry that promotes sexism and racism while simultaneously attempting to blur the distinction between public and private, entertainment and history, critical citizenship and consumption (89-90). In a previous article, Giroux (1994) affirms that animated films act as “teaching machines” and are the basis for persuasive forms of learning in a world of facile consumerism. He explores what he calls Disney’s “conservative stance” (66), which perpetuates a patriarchal vision of the world and shapes individual identities while representing all female characters as ultimately subordinate to males (71). He also points out that Disney films produce a host of exotic and stereotypical villains and heroines, claiming that “their characters are tied to larger narratives about freedom, rites of passage, intolerance, choices, and the brutalities of male chauvinism” (70). His assertions are similar to those put forward by Katherine Van Wormer and Cindy Juby (2016), who

claim that the messages portrayed in Disney films are usually racist, ethnocentric and sexist, and have to do with “the promotion of consumerism, loyalty to use a brand-name product, and the acceptance of stereotypical images in the interests of global capitalism”, rather than the generation of salutary educational values (579).

Meanwhile, Deleyto devotes a chapter of his book *Ángeles y Demonios* (2003) to the cultural aspects of Disney films. He focuses on the transformation of the company over the last decade of the 20<sup>th</sup> century and discusses the transformation of Disney heroines such as Ariel (voiced by Jodi Benson) from *The Little Mermaid* and Belle (voiced by Paige O’Hara) from *Beauty and the Beast* (Gary Trousdale and Kirk Wise 1991). For Deleyto, Ariel and Belle distance themselves from the traditional paradigm of the Disney princess and become active and intelligent women who pursue their dreams against the wishes of their fathers (314). He argues that Disney films constitute complex symbols of historically specific ideological discourses on identity, difference, and gender. Deleyto also emphasises the ability of the studio to reach a global audience and sees Disney films as privileged vehicles for the dissemination of an ideology based on the cultural centrality of the United States (298). According to Deleyto, since the notion of difference became one of the main topics of Disney cinema during the nineties, it is paradoxical that this sense of difference is articulated through a kind of semiotic globalisation according to which the reactions, emotions and feelings manifested towards the Other are always very similar, and, once again, are related to the perspective of the United States of America (323).

A similar claim is made by Amy Davis (2006) in her book-length analysis of the representation of female characters in Disney from 1937 to 2005. Davis argues that,

by the late twentieth century, Disney started breaking away from the representation of female characters as weak and passive figures who dream of being rescued by a man. For Davis, Disney princesses have more agency than their detractors give them credit for, and their representation has clearly evolved over the century (235). Disney protagonists, such as Ariel, Jasmine (voiced by Linda Larkin) in *Aladdin* (Ron Clements and John Musker 1992), and Pocahontas (voiced by Irene Bedard) in the film of the same name (Eric Goldberg and Mike Gabriel 1995), actively save the hero's life on at least one occasion (8-9). Davis finds significant changes in the way of portraying topics such as life, equality, duty, and independence between 1989 and 2005 (171). She argues that the stories told during this time contain “strong, independent, intelligent female characters”, which is a “potentially indicative of just how much feminist ideology had entered into mainstream American middle-class values” (175). Some of the changes she mentions have been further developed in the portrayal of female characters in more recent Disney films, such as *Brave* (Mark Andrews and Brenda Chapman 2012), *Frozen* (Jennifer Lee and Chris Buck 2013), and *Moana* (Ron Clements and John Musker 2016).

In 2014, Davis published *Handsome Heroes & Vile Villains: Men in Disney's Feature Animation*, a book that deals with the role of male figures in Disney films. She argues that while many studies argue the “passiveness” of Disney Princesses, there is a conspicuous absence of studies on “the character, personality, and activity/passivity of the prince” (149). So minor is the influence of the prince character in some Disney films that, in many cases, they are not even given a first name, such as “The Prince” (voiced by Harry Stockwell) in *Snow White and the Seven Dwarfs* and “Prince Charming” (voiced by William Phipps) in *Cinderella* (156-157). These princes fulfil a minimal role: they marry “the heroine and [live] happily ever after

at her side” (148). Over time, Disney Princes have become important figures for the narratives and as compelling as the female characters (183). In the case of the “Beast” (voiced by Robby Benson) in the movie *Beauty and the Beast*: he is not given a name, but he shares the narrative centrality with the heroine, Belle (157). The film portrays how Belle’s love and his love for her “transforms him both figuratively and literally into a real man, someone who is strong, tender, loving, and caring, the true embodiment of a prince” (184). The case of Prince Naveen (voiced by Bruno Campos) in *The Princess and the Frog* (Ron Clements and John Musker 2009) is similar. Naveen starts the film as a lazy character that is only interested in marrying a rich girl and evolves into a caring man who appreciates the values of hard work and friendship. Davis argues that the flaws of these two male characters are made to stand for the lack of proper male values, as can be seen by the fact that both characters spend most of the film in a non-human form (a beast and a frog, respectively). In the course of the film both characters “must earn their right to be men—they learn that “Manhood” is not an entitlement” (184).

The anthology *Discussing Disney*, edited by Davis (2019), devotes a section of the book to gender studies and, in particular, to the role Disney in the context of femininity and feminism (Int., par. 16). Catherine Lester’s chapter examines *Frozen*, “the world’s largest box office gross for an animated film” (chapter 10, par.1), which caught the attention of many academics both inside and outside the field of cinema studies. Many critics attribute the film’s success to its celebration of female solidarity and bonding instead of romantic love (Shone 2013; Wloszczyna 2013; Lester 2019). As Lester argues, “it is the first Disney animated feature to be directed by a woman” and “the first film, of any type, with a female director to earn over \$1 billion worldwide” (chapter 10, par.1).

The tendency towards more active female characters seems an unstoppable one in Disney films. In 2016, *Moana* tells the story of the daughter of a chief who rebels against the patriarchy and law of her father (in the same way as Ariel did). However, unlike Ariel, Moana (voiced by Auli'i Cravalho) does not do it out of a romantic interest but rather to save her island. Similarly, in *Frozen 2* (Jennifer Lee and Chris Buck 2019) Anna (voiced by Kristen Bell) and Elsa (voiced by Idina Menzel) embark upon a journey into the unknown for similar reasons. In both cases, the evils of the past (Maui stealing TeFiti's heart in the former and the annihilation of a civilisation in the latter) need to be fixed by the female leaders. These active female characters need to be read in the context of what some have called the "new time for feminism" of the network Women's March Global and the #MeToo and Time's Up movement (Bell et al. 2019), showing, once again, the company's adaptability to social and market demands.

### **1.1.3 Diversity as a Problem and Diversity as a Value in Disney Films**

The Walt Disney Company has also been criticised because of the hegemonic role of the white race in its films and the use of racial stereotypes. As some authors have argued, the global reach and popularity of Disney can create damaging representations with preconceived and oversimplified generalisations that sometimes involve negative beliefs about particular groups (Giroux 1999, 2010; Brode 2016; Laemle 2018). Rebecca Rabison (2016) explores racial representation in some 20<sup>th</sup>-century Disney films. She mentions, for instance, the case of the Indians in *Peter Pan* (Clyde Geronimi, Hamilton Luske and Wilfred Jackson 1953) and *Pocahontas*, where the Native American characters "are frequently referred to as 'savages', uneducated and wild" (201). Similarly, she claims, *Lady and the Tramp* (Clyde Geronimi, Hamilton

Luske and Wilfred Jackson 1955) features two sinister and cunning Siamese cats that negatively portray Asians by means of stereotypical Asian physical features, such as slanted eyes, buckteeth and very heavy accents (201). She finds another example in *The Lion King*, a film that, for her, uses racially coded language in the voices of the criminals of the film, whereas “all the “good” characters speak in elite American or British accents” (201). The live-action animation film *Song of the South* (Wilfred Jackson 1946) has been largely criticised as one of the most racist Disney films, an infamous Hollywood film (Sperb 2012) set in a plantation where white masters and black slaves live in blissful harmony.

Johnson Cheu’s book *Diversity in Disney Films* (2013) presents the views of different authors regarding Disney’s portrayal of topics such as race, ethnicity, gender, sexuality, and disability. Cheu argues that Disney is becoming more multicultural in its filmic fare and image through a gradual increase in the presence of racial diversity in its productions (1). Some examples of this new approach include the incorporation of the local Native American people in *Pocahontas*, an Asian American boy in *Up* (Pete Docter 2009), and the first African American princess in *The Princess and the Frog*, to name but a few. Cheu justifies how Disney is an important icon in the lives of children and adults. According to the film critic Jack Zipes (1995), “if children or adults think of the great, classic fairy tales today...they will think of Walt Disney. Their first and perhaps lasting impression of these tales and others will have emanated from a Disney film, book or artifact” (Cheu, 2). While praising, to some extent, Disney’s “artistic” development (7), he also supports the idea that “perhaps America has not progressed as much as it may believe regarding issues of race, class and gender” (3), in terms of “representations of diversity” in Disney productions (7). In the book, Sarah Turner explores the

film *The Princess and the Frog*, arguing that the dominant message is one of colour-blindness since Princess Tiana “is simply a princess who “happens” to have black skin but is not representational of blackness or racially-prescribed tropes” (2013, 84). In other words, she views the representation of Tiana as a princess but not as a black princess.

Yet, there are also authors that support Disney’s approach to diversity. In *Deconstructing Disney* (1999), Eleanor Byrne and Martin McQuillan discuss the changes in Disney films in the 1990s. They argue that, from 1994 to 1996, Disney produced three films that signalled that the “bad old Disney” would be purged and gradually replaced by a new agenda for dealing with race, cultural difference and national identity: *The Lion King*, *Pocahontas* and *The Hunchback of Notre Dame* (Gary Trousdale and Kirk Wise 1996). The authors argue that these three productions marked the starting point for understanding and portraying diversity in Disney films (101). Nevertheless, they also highlight the persistence of racial stereotypes at this stage, such as the hyenas being portrayed as black people in *The Lion King* and the fact that *Pocahontas* engages in historical events from a specific perspective (112). The authors suggest that Disney films are a space for representing these conflicting ideologies from the perspective of Western society and, therefore, that the films have a complex relationship with the American cultural and economic imperialism (20). One example is Disney’s version of *Beauty and the Beast*, which demonstrates the economic interest of hospitality since “the Other is assimilated in the interest of economy” (54). On the other hand, in *Multiculturalism and the Mouse: Race and Sex in Disney Entertainment* (2005), Douglas Brode praises Disney as an “early proponent of diversity” (8), citing several examples of different Disney films supervised by Walt Disney himself.



Brode tries to defend his argument by highlighting the importance of the socio-historical moment in which the films were made. For instance, the studio was criticised for casting Italian American Sal Mineo as White Bull (a young Native American) in the live-action film *Tonka* (Lewis R. Foster 1958). However, Brode defends the studio's choice by arguing that it "would be to unfairly judge him by a standard that did not exist at that time" (12). Another example is Brode's sympathetic reading of *Song of the South*, arguing that "[p]reexisting barriers of class and race are brushed aside when the greatest of all storytellers brings diverse children together" or that "Disney set out to crush the rightly despised myth of indolence, by portraying blacks as hardworking citizens who, like other blue-collar types he admires, whistle while they work" (56-57). Brode's attempts to justify certain films and narrative choices seem downright futile at times. Yet, his insistence on the necessity to look at each film in relation to the historical moment in which it was released is an aspect that some ideological readings of the films sometimes tend to forget.

While it is easy to agree with the privileged representation of the white race in Disney films, it is also obvious that the company has been adapting to changing socio-historical circumstances and market demands. Indeed, some authors argue that the 21<sup>st</sup> century is marked by the "Neo-Disney period" (Wells 2002; Pallant 2013), in which Disney's animators "creatively develop the Disney aesthetic in a new direction" (Pallant 113). *Moana*, a film about a Polynesian girl who is also the daughter of the chief of her village, and *Coco* (Adrián Molina and Lee Unkrich 2017), about a Mexican boy, Miguel (voiced by Anthony Gonzalez), who lives in Santa Cecilia and travels to the Mexican Land of the Dead, are two examples of Disney's involvement with racial diversity in its recent films.

#### 1.1.4 Disney as an Educator Inside and Outside of the Classroom

Since this thesis concerns the potential role of a specific corpus of Disney films in promoting inclusive education, it is necessary to conclude this section with a brief overview of the scholarly approaches that have explored the possibilities of Disney films in this area of study. One of the most relevant works to address the pedagogical perspectives of Disney films is *Debating Disney: Pedagogical Perspectives on Commercial Cinema*, edited by Brode and Brode (2016). The book offers a compilation of articles, enabling the reader to perceive the educational opportunities of Disney films for children. For instance, chapter six “Seeing White. Children of Colour and the Disney Fairy Tale Princess” (Hurley 2016) and chapter seven “Seeing Black. Critical Reaction to *The Princess and The Frog*” (Brode 2016) address the representation of race in Disney movies in relation to educational content that explores how children’s self-image is shaped through viewing different animation films. In chapter four, Cynthia J. Miller and A. Bowdoin Van Riper examine the role of Disney films in shaping American audiences’ perceptions of the world. Miller and Van Riper inscribe their analysis within the field of “edutainment”, a term supposedly coined by Walt Disney himself in 1946 (2016, 46). The aim of this style of educational filmmaking process was to introduce Americans to the wider world with the help of animation films, but always from an Americanised perspective (46). *Saludos Amigos!* (Jack Kinney, Wilfred Jackson, Hamilton Luske, Bill Roberts and Norm Ferguson 1942) and *The Three Caballeros* (Norman Ferguson 1945) were the first Disney films to feature geographically specific settings beyond US borders and were clear predecessors of more ambitious post-war edutainment projects (47). In his book *Learning from Mickey, Donald and Walt: Essays on Disney*

*Edutainment Films* (2011), Van Riper explores the full spectrum of Disney edutainment films, from the propaganda and training films of the World War II era through the documentaries of the 1950s, such as *Education for Death* (Clyde Geronimi 1943) and *Victory Through Air Power* (Jack Kinney, Percival C. Pearce, James Algar, Clyde Geronimi, Fred Moore, Frank Thomas, H. C. Potter, Hal Roach 1943) to the based-on-a-true-story sports films from the turn of the millennium like *Remember the Titans* (Boaz Yakin 2000) (5, 10). Another Disney edutainment project that aims to educate and introduce “wider world’s cultural wonders” to Americans is the films produced for the People and Places series based on the ancestral culture and ancient legacy of Japan (Miller and Van Riper 2016, 48). For instance, the short documentary award-winning *Ama Girls* (Ben Sharpsteen 1958) dwells on cross-cultural similarities between the Japanese and American cultures with the hope of “strengthening the bonds of good will and understanding by which all men can exist together in peace” (51). For Van Riper, Disney’s long involvement with edutainment is proof that “the studio, whose stock-in-trade was fantasy, was equally at home in the real world” (2011, 3).

Similarly, some works have explored the pedagogical opportunities of Disney films inside the classroom, for example, Lasisi Ajayi’s “A Multiliteracies Pedagogy: Exploring Semiotic Possibilities of a Disney Video in a Third Grade Diverse Classroom” (2011). The author argues that while children are increasingly required to interpret multimodal materials in their daily lives such as TV programs, video games, cartoons, etc., schools keep focusing exclusively on the use of print-based texts (396). While in the past, “literacy” was defined as “the ability to read and write print-based materials”, Ajayi argues that this definition is increasingly becoming inadequate in a world filled with “digital,

multimodal and hybrid textual forms made possible by new media technologies” (398). Ajayi argues for a multiliteracies pedagogical approach, claiming that “if schools are to be relevant in multiethnic societies, they need to situate literacy practices in students’ everyday social practices, embodied experiences and cultural identities” (411). In order to understand the principles that guide students’ interpretation of semiotic media in “today’s changing communicational landscape”, to “shed light on how non-linguistic visual semiotics provides elementary schools pupils an alternative resource for representation and a more representative platform for participation in classrooms” and to bridge the gap between multimodal practices and classroom practices (398), Ajayi conducted an ethnographic research study with twenty-five third-grade students using the film *Sleeping Beauty*. The aim of this research was to “examine how elementary school pupils understand *Sleeping Beauty* and the cultural knowledge and interpretative resources they bring to the video” (398). The ethnographic studio took place once a week for sixty minutes over five weeks. It started with a pre-teaching activity in which the students made predictions about what the film was about. Then they devoted two sessions to watching the film, which the teacher stopped at points to comment on the film. Later on the students were asked to think about questions like: “What does the look of Aurora mean to you?”, “Should all girls look like this?” (404) or “What does this video tell you about the society in which we live?” In the last session, students were asked to draw a picture of what the film meant to them (405). Ajayi’s findings during the project indicate that, students’ interpretations of the film demonstrated that multimodal literacies have the potential to facilitate literacy practices where students consciously situate the meanings of audiovisual texts within their own experiences, perspectives, and identities. More specifically, it shows that elementary school students tend

to bring social and cultural understandings to the fore in their interpretations of Disney films.

Meanwhile, Peter Shieh (2015) explored the second language acquisition process of students whose first language was not English in a Business English module. He used *The Little Mermaid* to improve the students' communicative competence. He asked students to watch a short clip from the film in groups of five. Then, students were asked to choose and play different roles from the film. The final step was to rewrite the film script and to comment on it. The aim of this activity was to practise the five literacy skills of thinking, listening, speaking, writing, and reading (7). The study attempted to promote students' cultural awareness and engagement. Shieh's research demonstrates that films like *The Little Mermaid* can be used as an innovative tool to learn a second language. Furthermore, these films can be explored from multiple approaches through different activities.

This thesis will combine the type of ideological criticism set forth by Giroux (1999, 2010), Deleyto (2003), Davis (2006, 2014, 2019), and Brode and Brode (2016), among others, and the educational aim mentioned in the last part of this section. As has been argued, 21<sup>st</sup> century Disney films have started to introduce more inclusive topics. Therefore, it is worth considering the possibilities of these films to promote inclusive education. The cosmopolitan dimension of Disney films and their possibilities to promote inclusive education have not been the object of any scholarly research, which is a conspicuous absence since many of its productions include topics related to crossing different types of borders, race, diversity, and encountering the Other. The following section presents an

overview of cosmopolitanism and cosmopolitan theories that will be used as a theoretical framework for the analysis of the films.

## **1.2. COSMOPOLITANISM AND COSMOPOLITAN THEORY**

### **1.2.1 Cosmopolitanism: Origins of the Idea**

More than two thousand years after its emergence, cosmopolitanism has become a major field of study in a variety of areas (Skrbis, Kendall and Woodward 2004). The coinage of the term is usually traced back to Diogenes the Cynic (404-323 BC), who referred to himself as a “citizen of the world” whose first affiliation was with humanity as a whole, regardless of national boundaries (Nussbaum 1997, 56). In Diogenes’ context, seeing oneself as a citizen of the world implied a rejection of any links with established community groups (Nussbaum and Cohen 2002, 6). According to Nussbaum (1997), the concept of world citizen became central to the Stoics educational approach. Stoics proposed that the process of recognising the humanity in all human beings was a lifelong educational process (66). They argued that teachers should “foster respect and mutual solidarity [between students] and correct the ignorance that is often an essential prop of hatred” (65). In the same line, they emphasised the role of empathy to place oneself in the shoes of the other and avoid absorbing negative evaluations of other cultural groups. The Stoics also insisted that “the goal of education should not be separation of one group from another, but respect, tolerance, and friendship—both within a nation and among nations” (67).

The Kantian tradition has also become one of the referents of cosmopolitan literature. For Kant, the world was becoming increasingly interdependent and

interconnected to the point that the law of one state or group of people could not be independent of another. He advocated the establishment of a global citizenship law among all territories (2001, 51). For Kant, a universal cosmopolitan existence was the “matrix within which all the original capacities of the human race may develop” (2010, 25). He also defended a political approach based on reason rather than patriotism or group sentiment, truly universal rather than communitarian, a kind of universal citizenship between all human beings (1994, 30). Kant believed that interactions with foreigners should always be based on the principle of equity because nobody has more right than anyone else to be in a specific part of the world. This assertion responds to what Kant called “cosmopolitan hospitality”, that is, the right of a foreigner not to be treated with hostility just because he has arrived on the land of another (1994, 50). Kant’s ideals about a cosmopolitan world order and cosmopolitan hospitality became the foundations on which moral cosmopolitanism, understood as a political project aimed at the creation of cosmopolitan political institutions and a cosmopolitan social order, started to be theorised.

### **1.2.2 Contemporary Theories on Cosmopolitanism**

The final decade of the 20<sup>th</sup> century saw the re-emergence of cosmopolitanism as a paradigm from which to make sense of our contemporary globalised world (Delanty 2012; Skrbis and Woodward 2013). Events such as the fall of the Berlin Wall in 1989, climate change, the spread of AIDS and international terrorism, among other things, heralded for many the beginning of an era of compulsory solidarity between nations (Beck 2002, 2009; Skrbis, Kendall and Woodward 2004; Calhoun 2008). Even though these cosmopolitan aspirations were, for some, suddenly brought to a halt with the 9/11 terrorist attacks (Calhoun 2008), the underlying cosmopolitan impulse, rather

than disappear, remained as a main area of research in the field of social science, before expanding into other areas such as philosophy, law and education.

According to Zlatko Skrbis, Gavin Kendall, and Ian Woodward (2004), the contemporary interest in cosmopolitanism started with Nussbaum's (1994) essay "Patriotism and Cosmopolitanism" (115). In her essay, Nussbaum opposes cosmopolitanism as a form of openness to the world and all its inhabitants regardless of their personal characteristics or concerns, to patriotism as a feeling of being "bounded by the borders of the nation" (1994, 4-5). She also highlights the need for "cosmopolitan education" through which students should be taught to be citizens of the world. Cosmopolitan education requires international cooperation and is "a means to help transgress the inwardness of patriotism, toward a more global sense of cosmopolitan citizenship" (Brown and Held 2010, 152). Nussbaum's controversial piece sparked a debate on the values and ideals associated with patriotism and whether this form of national identity should be necessarily opposed to cosmopolitanism. Many of the responses to Nussbaum's article pointed out that it is possible "to be a member of one's local community while also maintaining a sense of cosmopolitan identity" (Brown and Held 2010, 152). In a revision of her earlier piece, Nussbaum and Cohen (2002) reach a similar conclusion, claiming that the recognition of humanity starts in a local environment before becoming global (135).

Cosmopolitanism has become a major field of research, and theories and approaches to cosmopolitanism have proliferated in the social sciences in the last two decades. In his book *Cosmopolitan Vision* (2006), Ulrich Beck points out that "reality is becoming cosmopolitan" (68) as a consequence of three main factors. Firstly, the



rejection of Hitler, the Holocaust and National Socialism led to the appearance of a new Europe that was morally concerned with the past, discrediting ethnic unity, and supporting a cosmopolitan common sense. Secondly, postcolonialism, which also marked the history of Europe, was reflected in transnational political moments. Finally, for Beck, cosmopolitanism was influenced by the “transvaluation of values and words”. The use of terms such as “diaspora, cultural *métissage* and hybridity” is becoming more prevalent in our society as a positive valuation of the human condition, which helps to transform our understanding of “equality” and “solidarity” (68-70). Beck also mentions the process of cosmopolitanisation through which social structures and society, in general, are becoming cosmopolitan; in other words, a network society in which different groups are interconnected. In consequence, there is a global network of responsibility that forces nations to become cosmopolitan and to confront dangers and global risks as a plural unity because humans have a globally shared future (72-78).

In the field of social sciences, Ulrich Beck and Natan Sznaider (2006), Robert Fine (2007), Gerard Delanty (2009) and other scholars have claimed for the need for a new paradigm to examine the problems of our contemporary world. The impossibility to understand a global world through national parameters is at the heart of contemporary cosmopolitan theory. Beck and Sznaider argue that neo-cosmopolitanism or realistic cosmopolitanism is an intellectual movement based on the shared critique of “methodological nationalism”. Methodological nationalism is based on the assumption that society is equated with national society. However, it fails to take into account other forms of society that are different from the nation-state (2006, 2). Moreover, this intellectual movement is founded on the need for “methodological cosmopolitanism”. This term has emerged as a new way

of conceptualising reality, which has dissolved the dualities created primarily by borders between the global and the local, the national and the international, and “us” and “them” (2006, 3).

Meanwhile, Fine engages with cosmopolitanism from a universalistic perspective. He argues for the development of a cosmopolitan form of international law that is concerned with the rights and responsibilities of world citizens. Furthermore, he explains how cosmopolitanism endorses legal limitations for rulers and promotes the formation of international bodies above the level of nation-states (2007, 2-3). Like Beck, Fine sees terror as a form of developing a cosmopolitan consciousness. He uses the prosecution of crimes against humanity as one of the starting points for a type of cosmopolitanism that stretches across national boundaries. This results in a common decision to develop an international criminal court or to establish an international police force to apprehend suspects and construct a global system of impartial adjudication and punishment (96).

Delanty has coined the term “cosmopolitan imagination” to describe the process that “occurs when and wherever new relations between Self, Other and World develop in moments of openness” (2009, 52-53). Delanty uses this term to analyse the dynamics of modernity which, in his view, includes four social dimensions. One of the main features of a “cosmopolitan imagination” is the recognition of cultural difference and pluralisation as a reality and positive ideal for social policy. It suggests a view of societies as mixed and overlapping entities, rather than as homogeneous. The second dimension of cosmopolitan imagination deals with the interaction between global forces and local contexts, which “takes many forms, ranging from, for instance, creolization and diasporic cultures to global civil-society movements”

(7). Nowadays, it is nearly impossible to remain isolated in local communities due to the constant influence of external forces, such as social media and politics. The third dimension involves “thinking beyond the established forms of borders” (7). Delanty views the negotiation of borders and the importance of transnational space as a key issue in cosmopolitan imagination. The forms of understanding these spaces have changed in that “territorial space has been displaced by new kinds of space” and, therefore, transnational space has gained importance. Indeed, it can be argued it is the most important space in today’s world, in which borders are constantly being reshaped, transcended, and redefined. Finally, the fourth social dimension of “cosmopolitan imagination” is the reinvention of a political community around global ethics (7). This is a normative dimension that deals with the notions of care, rights, and hospitality on a national and, ultimately, global scale.

Furthermore, Delanty (2009) developed a critical social theory of cosmopolitanism to support his “cosmopolitan imagination” approach. Critical cosmopolitanism is “the capacity for self-problematization and new ways of seeing the world that result when diverse peoples experience common problems” (IX). Most of these problems are related to social and economic problems that have political implications and require the “cosmopolitan imagination” to respond to the experience of globality (IX). For Delanty, current social theory implies a post-universalistic cosmopolitanism that takes as a basis a different kind of modernity and processes of social transformation that link the social and political and do not postulate for a single world of culture (52). Cosmopolitanism is for him a new way of seeing the world. Similarly, Cooper and Rumford argue that cosmopolitanism encourages us to rethink the place of individuals in the world and their relationships with others as well as the communities to which they may belong within a global world (2011, 261). Meanwhile, Fazal Rizvi argues that distance from the local is

a consequence of a “global imagination”:

A global imagination now plays a crucial role in how people engage with their everyday activities, consider their options and make decisions within the new configurations of social relations that are no longer confined to local communities but potentially span, either directly or indirectly, across national boundaries (2009, 258).

In his book *The Rise of the Network Society* (2010), Castells asserts that there is a new social structure based on networks as open and flexible modes of connectivity through which different people and territories are related. This network society is organised by informational flows under the condition of globalisation (Castells 2010, XVIII). This can be considered a new form of cosmopolitan sociology as “networks do not stop at the border of the nation-state, the network society constituted itself as a global system, ushering in the new form of globalization characteristic of our time” (Castells 2010, XVIII). Delanty states that one of the problems with Castells’ theory is that not everybody has access to networks, which would exclude many communities from a cosmopolitan society (2006, 31). Castells also includes this fundamental drawback in his discourse, emphasising that while global networks include certain territories and people, they also exclude others, thereby creating a geography of social, economic, and technological inequality (2010, XVIII) and establishing “black holes” of marginality (410). Delanty argues that the implications of this network society in which the world is immersed are that “only societies that are integrated into the global informational economy can be cosmopolitan” (2006, 31).

Yet, cosmopolitanism is also a contested term that has been challenged by several scholars such as Walter Mignolo (2000, 2010) and Craig Calhoun (2003,

2008). For instance, Calhoun describes the cosmopolitan project as unrealistic and utopian and claims that real people are necessarily situated in particular webs of belonging with access to particular others rather than to humanity as a whole (2003, 6). He also defines cosmopolitanism as “not simply a free-floating cultural taste, personal attitude or political choice [... but] a matter of institutions. What seems like free individual choice is often made possible by capital—social and cultural as well as economic” (2008, 217).

Mignolo traces back the origins of cosmopolitanism to two main events that took place in the sixteenth century: the global design of Christianity and the colonisation of the Americas, and the civilising global design articulated by Immanuel Kant (2000, 722-723). Geographically, he situates cosmopolitanism “in the interplay between a growing capitalism in the Mediterranean and the (North) Atlantic and a growing colonialism in other areas of the planet” (723). Different approaches to cosmopolitanism were adopted in the second half of the 20<sup>th</sup> century, for instance, in relation to national diversity (Cheah and Robbins 1998) or through the reshaping of Kant’s cosmopolitan ideals (McCarthy 1999). Nevertheless, Mignolo argues that none of these approaches links cosmopolitanism with what he sees as its onset, the 16<sup>th</sup> century (731).

Within this context, Mignolo claims that Kant’s Eurocentrism enters into conflict with his cosmopolitan ideas due to his racial classification of the planet by skin colour and continental divisions (2000, 733), arguing that Americans cannot be educated and Africans can only be servants or slaves (734). For Mignolo, “we owe much to Kant’s cosmopolitanism, although we must not forget that it plagued the inception of national ideology with racial prejudgment” (735-736).

Eventually, Mignolo points out that “[d]iversity as the horizon of critical and dialogic cosmopolitanism presupposes border thinking or border epistemology grounded on the critique of all possible fundamentalism” (743). In a later article, Mignolo underlines the need for what he calls *de-colonial cosmopolitanism*, which refers to global processes that are delinked from both neo-liberal globalisation and liberal cosmopolitan ideals, claiming that “*De-colonial cosmopolitanism shall be the becoming of a pluri-versal world order built upon and dwelling on the global borders of modernity/coloniality*” (italics in original) (2010, 117).

Zlatko Skrbis and Ian Woodward describe cosmopolitanism as a matter concerned with those who are in favour of productive engagement with difference. In their book *Cosmopolitanism: Uses of the Idea* (2013) they dismiss the idea of labelling an individual as cosmopolitan in favour of describing a person’s actions and attitudes towards the Other and the world as cosmopolitan. They describe cosmopolitanism as a “set of attributes acquired and performed within various social contexts” (25). They also make a distinction between reflexive and banal forms of cosmopolitanism. The former is related to a profound capacity for inclusive, ethical practice, mainly within human dignity and diversity, and the latter is concerned with the sampling and superficial enjoyment of cosmopolitan opportunities in a variety of settings (25). Skrbis and Woodward’s view of cosmopolitanism as performance, that is, as the enactment of certain attitudes of dealing with difference, will be relevant for the analysis of the chosen films. It is not my contention to argue that the films under analysis are cosmopolitan. Rather, I prefer to concentrate on how these films, at some specific points, articulate and enact certain cosmopolitan concerns.

Cosmopolitanism encourages human beings to understand the new challenges

of globalisation and to combine our own local point of view with a global vision with a view to building a fruitful and more open-minded society in line with the needs of different cultures, ethnicities and races. All these social actions help us to see the world from a different perspective; one in which the achievement of a common good and inclusion might be closer. On the other hand, cosmopolitanism is also a “site of tensions”, namely, the tension between “the interaction of the global and the local” (Delanty 2009, 15). Studying cosmopolitanism implies placing conflicts, risks and ways of problematising the social reality at the core. This dissertation examines the strategies that some Disney and Pixar films have used to incorporate cosmopolitan concerns. It analyses the cosmopolitan moments and spaces but it also addresses the cosmopolitan struggles, conflicts and risks represented in the texts that are also key to understanding cosmopolitanism.

### **1.3 INCLUSION AND INCLUSIVE EDUCATION**

UNESCO (United Nations Educational, Scientific and Cultural Organisation) defines the term inclusion as the “dynamic approach of responding positively to pupil diversity and of seeing individual differences not as problems, but as opportunities for enriching learning” (2005, 12). In light of this definition, inclusive education can be seen as the means to a successful end: the building up of a society in which difference and diversity are not problems but opportunities. Likewise, the *Policy Guidelines on Inclusive Education* published by UNESCO in 2009 state that inclusive education is a process that involves the transformation of schools and other centres of learning to cater for all children in order to “eliminate exclusion that is a consequence of negative attitudes and a lack of response to diversity in race, economic status, social class, ethnicity, language, religion, gender, sexual

orientation and ability” (4). This process is central to the achievement of better education for all learners and the development of more inclusive societies (4). The need for inclusion is now more paramount than ever. As a consequence of global mobilities, some schools are now more diverse than ever. Exclusion is a potential problem (and in many cases a fact) in these intercultural and interracial spaces, which must be combated through inclusive education.

### **1.3.1 A Brief Evolution of Inclusive Policies in the Field of Education**

“Inclusion ‘policy’ is as much a mindset as a set of texts. It is recognised as an expectation, and even an imperative, as much as it exists in written form. It is an ideology for some, and a harmful one at that” (Allan 2008, 26). Over the course of the 20<sup>th</sup> century, several international policies have paved the way to promote inclusion in society and schools. In 1948, the United Nations General Assembly proclaimed the *Universal Declaration of Human Rights* in Paris, which declared, for the first time, the existence of some “fundamental human rights to be universally protected”. The *United Nations Convention on the Rights of the Child* (UNCRC) was signed in 1989 and established the “civil, political, economic, social and cultural rights of every child, regardless of their race, religion or abilities” (United Nations General Assembly 1989). This agreement was the first step in considering children and their rights as a fundamental element of society, and also childhood as the stage of human life when individual identity and social skills are developed (Nutbrown, Clough and Atherton 2013). Education For All (EFA) is an international initiative that was first launched in 1990 with the main aim of bringing the benefits of education to “every citizen in every society” (World Bank 2014). One of EFA’s most important actions in relation to inclusive education took place in 2000



when “189 countries and their partners adopted the two EFA goals that align with Millennium Development Goals (MDGs) two and three, which refer to universal primary education and gender parity” (World Bank 2014). It is worth mentioning that these quotations come from the World Bank, which translates into the idea that inclusion has become not only a very successful human value in today’s society but also a politically correct subject, which, as demonstrated by Disney, responds in some way to current market demands.

Other international events have also highlighted the importance of education to promote inclusion, such as the “1<sup>st</sup> World Conference on Education for All” held in Jomtien, Thailand, in 1990 (Miles and Singal 2010, 3). This conference presented new social and educational needs based on the rapid changes experienced by society due to globalisation. It was a key step in the evolution of the education field, offering a more comprehensive approach to education (broader than just schooling) and its recognition as a universal right. Four years later, in 1994, the *Salamanca Statement and Framework for Action on Special Needs Education* was published (Hardy and Woodcock 2014, 5). This inclusive education policy focused on the “development of inclusive schools” in close relation to the international aim of achieving education for all children (Miles and Singal 2010, 7). The framework states that “regular schools” with this inclusive orientation are the most effective means of combating discriminatory attitudes, creating welcoming communities, building an inclusive society, and achieving education for all (UNESCO 1994, 3). This policy marked the beginning of a common project: the inclusion of all children “regardless of their physical, intellectual, social, linguistic or other conditions” (6), which laid the foundations of inclusive education.

In September 2015, the World Leaders General Assembly agreed on seventeen “Sustainable Development Goals (SDGs) for a better world by 2030” (United Nations 2015). The seventeen goals aim, in one way or another, to promote inclusion for everyone through, for instance, gender equality, equal job opportunities, and quality education for everyone. More specifically, the aim of the tenth goal: “Reduce inequalities within and among countries” is concerned with “promoting universal social, economic and political inclusion” and empowering and encouraging “social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status” (United Nations 2015). The fourth goal: “Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all” addresses directly the promotion of inclusive education in schools by means of its three essential goals: “Eliminate all discrimination in education”, “Education for sustainable development and global citizenship”, and “Build and upgrade inclusive and safe schools”. This goal is related with the three main topics of this thesis: borders, global cities, and ecology.

In Spain, the term inclusion was mentioned for the first time in the primary school curriculum in the Organic Law of Education (LOE) (*Ley Orgánica de Educación*) passed on 3 May 2006. The LOE states that the adequate educational response to all students is conceived from the principle of inclusion based on the understanding that only in this way is everyone’s development guaranteed, equity is favoured, and greater social cohesion is fostered (Spanish Government 2006, 12). This law was a major breakthrough in the Spanish education system as it set the first guidelines for acting in a more inclusive way in schools. The next section emphasises the evolution undergone by the term inclusion, as the term is not free from controversy.

### 1.3.2 Analysing the Meaning of Inclusion

As the idea of inclusion gained currency in academic research, it also accumulated diverse meanings. It is not only that inclusion can mean different things to different people, but rather that, as Derrick Armstrong, Ann Armstrong and Ilektra Spandagou argue, the term can end up meaning everything and nothing at the same time (2011, 31). As Tony Knight argues, “[the term] ‘inclusion’ has been adopted by policymakers, politicians and educationalists from a variety of persuasions” (2000, 17). Yet, for Knight, inclusion is not an end in itself. Instead, it is a cognitive democratic theory of education related to global educational and social changes. Similarly, Len Barton and Felicity Armstrong (2008) argue that inclusion deals with “issues of human rights, equity, social justice and the struggle for a non-discriminatory society” (6). The view of inclusion as a way towards social and democratic justice is also shared by Roger Slee (2011), Dennis Beach (2017), Begoña Vigo and Belén Dieste (2017), Morten Korsgaard, Vibe Larsen and Merete Wiberg (2018) and John Portelli and Patricia Koneeny (2018). For instance, Slee argues that “[s]chooling ought to be an apprenticeship in democracy and inclusion is a prerequisite of a democratic education” (2011, 1). Vigo and Dieste consider the inclusion project of schools an aspiration to a democratic education that should contemplate the experiences of all the students (2017, 26). For their part, Portelli and Koneeny (2018) argue that the concept of inclusion can continue to remain not only useful but essential to creating a robust democratic community in the classroom (133).

As Julie Allan (2008) puts it in her book *Rethinking Inclusive Education*: “inclusion is about more than being in the same building; it is about being with others, sharing experiences, building lasting friendships, being recognized for

making a valued contribution and being missed when you are not there” (41). Yet, the term inclusion is not free from controversy. As Portelli and Koneeny (2018) argue, “[i]f inclusion constantly involves one group committing to the inclusion of an individual or another group or presents a situation where someone dedicates themselves to being *more inclusive* in order to accommodate some *other* person or group, then *Othering* might justifiably be seen as an inherent part of inclusion”, since ‘we’ are bringing ‘them’ into a space that ‘we’ already inhabit (italics in original) (140). Portelli and Koneeny support their argument with Derrida’s (1999) view on the issue: “the moment we welcome someone, we enter a space of ‘not-knowing’ that is open to the possibility of an ‘absolute surprise’” and, these authors add, a space that needs to be prepared for transformation (140). This implies deconstructing the meaning of inclusion in order to “push ourselves to the limits of our individual, communal, and cosmopolitan selves. It is in this space that our limits can in fact become openings for new possibilities of embracing and welcoming difference” (140).

Nowadays, this transformation or welcoming of difference is not always achieved, and there is still segregation in many fields of society, and particularly, inside schools (Logan, Mincar and Adar 2012; Vigo and Dieste 2017). As Vigo and Dieste argue, school segregation means not only that children of different racial and ethnic backgrounds attend different schools, but also that in these schools the children begin to think differently about the world and about their place in it (26). In this way, much work remains to be done since if we are discussing inclusion, it is because exclusion is still present in our society (Popkewitz 2009, 2018; Slee 2011, 2019; Echeita 2013). The first step has already been taken, but now inclusion needs to become a global reality, starting from becoming a reality in the field of education.

### 1.3.3 Evolution of Inclusive Education

Inclusive education emerged as an enhancement of special needs education. Special education was based on the belief that children with disabilities were too vulnerable to be educated in mainstream classrooms, and, therefore, they needed special environments that fostered their educational development (Erten and Savage 2011). Following the enormous efforts made by the parents of children with disabilities, in the early 1980s, children with disabilities acquired the right to be educated in regular classrooms (222). These early inclusion practices were mainly referred to as “integration” since the idea was that students with disabilities should adapt to the regular classroom (222). Students with disabilities were not supposed to disrupt the classroom environment or the learning process of other students.

Nowadays, the aim of inclusive education is to adapt the school environment to meet the needs of a student rather than making the student fit in the school system. Inclusive schools must take into account the diversity of students on a variety of levels and adapt to their individual needs. In addition, inclusive schools should ensure that curricular and teaching adaptations are provided to the students, so that they can develop their full potential academically, socially and personally (222). Inclusive education aims to prevent the exclusion of certain children (e.g., not only children with disabilities but also migrant students and groups at risk of social exclusion) from mainstream schools (Allan 2008, 4). According to Alfredo Artiles and Elizabeth Kozleski, “schools are now serving students who traverse cultural and linguistic borders more fluidly than ever. Many of these children and youngsters are migrant students who move back and forth between national territories, nationality labels, and identity markers, depending on settings, months

of the year, and even social situations” (2007, 359). Likewise, Artiles and Kozleski lay out the following pathway for future inclusive practices:

Future inclusive education work must not focus on access and participation in general education for students with disabilities, but rather on access, participation, and outcomes for students who have endured marginalization due to ethnic identity and ability level in educational systems fraught with inequitable structural and social conditions. It is critical that future work is contextualized around these cultural-historical conditions, particularly at a time when such conditions are becoming even more complicated due to the accountability movement and globalization (359).

This broader view of inclusive education has been developed over the last few years, whereas previously, the term only referred to children with special education needs. Artiles and Kozleski argue that the former view of inclusion suggested “an innocent perspective on difference”, which tended to ignore issues such as race, class, gender, language, and power (2007, 360). Meanwhile, Gerardo Echeita argues in favour of the recognition and appreciation of human diversity, and thereby brings inclusive education out of the narrow framework of the education of minority groups of students (2013, 104). In this thesis, inclusive education will be understood as an approach to the contemporary reality of ethnical and cultural diversity in societies and linked to the cosmopolitan approach. However, many cultural nuances are applied to this term. Anastasia Liasidou (2012) suggests that inclusive education is related to “challenging the ways in which educational systems reproduce and perpetuate social inequalities with regard to marginalised and excluded groups of students across a range of abilities, characteristics, developmental trajectories, and socioeconomic circumstances” (168). Furthermore, Cristina Laorden, Carmen

Prado and Pilar Royo suggest that it is a generic term that encompasses the common characteristics of the educational movements that have emerged in recent years on a worldwide scale to help to reduce the processes of social exclusion suffered by many students as a consequence of specific socio-cultural disadvantages or characteristics such as language, gender and race (2006, 80). For his part, Slee (2019) argues that “inclusive education embraced a commitment to dismantling exclusions that formed the foundations for the oppression of vulnerable individuals and population cohorts” (910).

Changing the mindset that established the structures in which society is rooted is the key to success in implementing inclusive education (Allan 2008; Nyoni, Nyoni and Ncube 2014). Children need to understand that differences, such as race, religion, culture, and ethnicity help to enhance their knowledge, understanding and respect for different perspectives and ideals. The preservation of a specific identity should not prevent people from having enriching and fruitful encounters with others. Teachers might acknowledge that “the changes required in the pursuit of inclusive conditions, relations and values are systemic as well as attitudinal” (Barton and Armstrong 2008, 6). Teachers are to act in new ways that consider children’ experiences and voices to improve and safeguard the quality of learning and pupils (Beach 2017). In fact, this attitude is an essential fact when dealing with other cultures and differences. Therefore, there is a need to study and explore the understanding of human equality and human rights with schoolchildren. Despite their differences in physical appearance and ideologies, all human beings have the same rights (Artiles and Kozleski 2007; UNESCO 2013; OECD 2018). Therefore, children should be educated under the principle of equity. It is now time for schools to address these issues and to adapt curricula for individual needs with inclusion as a mainstay of education.

Schools should become spaces where children's differences are respected and celebrated, curricula should be adapted to the needs of all learners, and the professional development of teachers should be enhanced by providing the necessary tools to address the diverse needs of learners systematically (Artiles and Kozleski 2007, 360). In this regard, this thesis proposes cinema as a tool to address this situation in today's schools. In order to examine the use of films in this context, this study offers a formal analysis of three 21<sup>st</sup>-century Disney films with a focus on the common values of inclusion and cosmopolitanism supported by the *Index for Inclusion: A Guide to School Development Led by Inclusive Values*.

#### **1.3.4 *Index for Inclusion: A Guide to School Development Led by Inclusive Values* (Booth and Ainscow 2016)**

The school and, more specifically, the curriculum, needs to open up its borders and implement a form of education that is open to other cultures and ways of life. Cultural diversity and inclusion must be addressed throughout the school years as a way of preparing students for a globalised society. This process requires several changes in the structure of the education system. It requires “a transformation in curriculum and pedagogy, since the very point of view that anchors the curriculum shifts from a generalized, dominant culture perspective to a pluralistic and cosmopolitan one” (Banks and Banks 2005 in Artiles and Kozleski 2007, 362). In this regard, the *Index for Inclusion: A Guide to School Development Led by Inclusive Values* seems a useful tool because it includes an outline for a new inclusive education curriculum (2016, 15) very much in line with cosmopolitan values. The *Index* asks the question “What do we need to know to live together well?” It then identifies thirteen broad subjects or necessities, as can be seen in Figure 2.



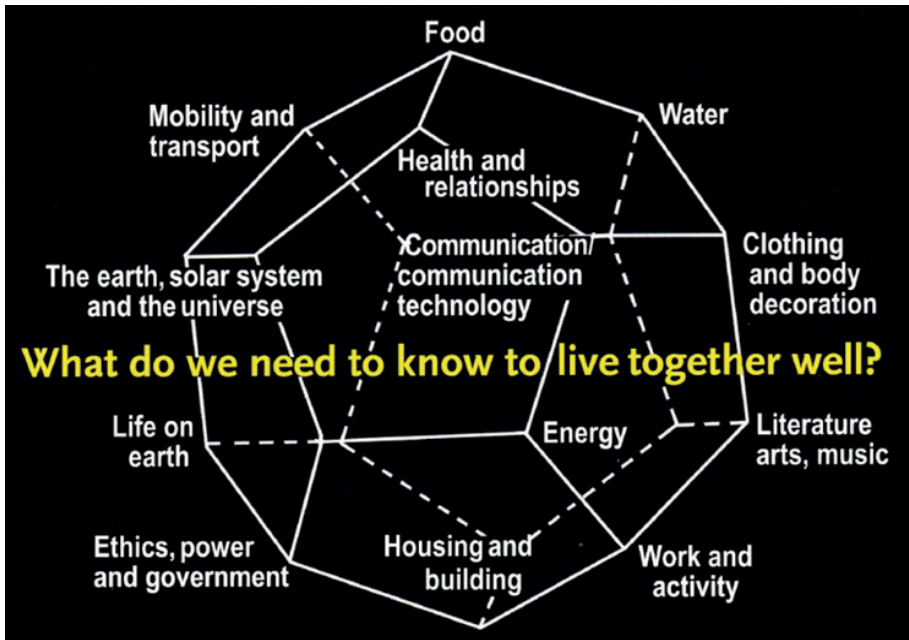


Figure 2. Identification of Needs in the 2016 edition of the *Index for Inclusion*.

This novel way of dividing up teaching and learning activities arises from the values, principles and imperatives promoted within the *Index* (15). Booth and Ainscow published the fourth edition of the *Index* in 2016, while the previous three editions were published in 2000, 2002 and 2011. These versions are adapted to be used in schools, but there are also two editions (2004, 2006) produced for early years and childcare settings (Booth, Ainscow and Kingston 2006).

The main aim of the *Index* is to help teachers to “put inclusive values into action” (Booth and Ainscow 2016, 16). More specifically, the *Index* proposes 16 inclusive values. The list of inclusive values aims to be the root for answering the question prompted before “What do we need to know to live together well?” and it is supposed to be the result of numerous discussions with teachers and students

around the world. Each value aims to address “an area of action and aspiration for education and society” (24) and is used to define the outline the 21<sup>st</sup>-century curriculum presented in the *Index*. The inclusive values are as follows: equality, rights, participation, community, respect for diversity, sustainability, non-violence, trust, compassion, honesty, courage, joy, love, hope/optimism, beauty, and wisdom. Each of the films analysed in this thesis revolves around a core inclusive value. In *Tinker Bell and the Secret of the Wings* the dominant inclusive value is “community”, which emphasises the recognition of the global interdependence and the encouragement of collaboration between different cultures. *Zootopia* highlights the notion of “respect for diversity”, which involves valuing the others no matter their differences or similarities. Finally, the inclusive value that prevails in the animation film *WALL-E* is “sustainability”. Booth and Ainscow classify this value as the most fundamental aim of education while claiming that “[e]nvironmental sustainability is central to inclusion at a time when environmental degradation, deforestation, and global warming threaten the quality of the life of us all and are already undermining the lives of millions around the world” (26).

The *Index* contains 70 indicators (or aspirations for development) and 2000 questions based on these inclusive values and contemporary social issues that provide teachers and children with tools that foster “reflecting on oneself, assessing one’s own thinking and acting; [...] communicating with others, being inquisitive about other opinions and perspectives and discovering and using the diversity of experiences and thought” (Brokamp 2017, 89). They provide a field of action for dialogue to reflect on the inner self and how humans approach others. The *Index* addresses three relevant dimensions for implementing inclusive practices in an educational setting. The first is *creating inclusive cultures* (dimension A). Here, the *Index* refers to cultures as a

reflection of relationships and deeply held values and beliefs. Booth and Ainscow claim that “[c]hanging cultures is essential for sustaining development” in schools (17). The second dimension involves *producing inclusive policies* (dimension B): “[p]olicies are concerned with how the school is run and the plans to change it” (17). The last dimension is *evolving inclusive practices* (dimension C), which attempts to analyse what and how learning and teaching take place. Each dimension is divided into two sections, and the changes made in one area are supported by changes in the others. Section 1 of dimension C will be the focus of interest in this thesis as it addresses the aim of *constructing curricula for all* while evolving inclusive practices, which is, in part, the aim of this research. In the final chapter, this research will also introduce one indicator of dimension A, which deals with sustainable development.

The use of the *Index* in relation to films is, so far, unprecedented. Yet, this thesis contends that films and the *Index* can be used in combination to respond to the educational needs created by globalisation and the cosmopolitan reality inside the classroom. The *Index* promotes a broad understanding of the world and aims to create opportunities for mutual collaboration to make the world a better place. In this regard, it proposes questions that belong to the agenda of cosmopolitanism and the agenda of inclusive education. Therefore, it is a crucial text for promoting what, from now on, will be referred to as cosmopolitan education.

## **1.4 COSMOPOLITAN AND INCLUSIVE EDUCATION**

Several authors have highlighted the importance of understanding global interconnectedness and the challenges that it poses for society, such as educational challenges. In 2002, the *Maastricht Global Education Declaration* was signed. It

defines “global education” as a type of “education that opens people’s eyes and minds to the realities of the world, and awakens them to bring about a world of greater justice, equity and human rights for all” (Europe-wide Global Education Congress 2002). It also highlights:

International, regional and national commitments to increase and improve support for Global Education, as education that supports peoples’ search for knowledge about the realities of their world, and engages them in critical global democratic citizenship towards greater justice, sustainability, equity and human rights for all (2).

Noah Sobe (2009) argues that today’s educational issues take shape in the context of globalisation and, therefore, schools need appropriate strategies to understand emerging social, political, and cultural forms. Furthermore, he suggests that one strategy to address this situation is through the study of cosmopolitanism (6). Sobe justifies his approach with the research of Popkewitz, Olsson and Petersson (2006), who state that the incorporation of cosmopolitan practices in schools prepares children for “social progress” and “personal fulfilment” (9). For these scholars, cosmopolitanism “references the principles and norms that are bound up in how children are taught to think about humanness in local and global dimensions” (Sobe 2009, 9). In his book, Thomas Popkewitz (2009) mentions that society, and, more deeply, our own local community, is not just something that is committed to solving social problems, but an intrinsic part of the cultural thesis of the cosmopolitan lifestyle (136), a constant state of negotiation of cultural and social forms. Cosmopolitanism starts with our own local attachment, actions, and interventions with others in our comfort zone and is then expanded to a larger sphere.

The following sections will explore some of the most relevant views regarding cosmopolitan education. In this thesis, cosmopolitan education is regarded as an approach to education that is part of and, therefore, can help to promote inclusive education. Many of the inclusive values mentioned in the *Index for Inclusion* are related to cosmopolitanism and are also part of the cosmopolitan education theories that will be mentioned below.

#### **1.4.1 Martha Nussbaum's Approach to Cosmopolitan Education**

Martha Nussbaum is one of the best-known philosophers in the field of cosmopolitanism. Her theories on cosmopolitan education highlight the importance of promoting a type of education that is adapted to the globalised era. As previously mentioned, the revival of the cosmopolitan debate at the very end of the 20<sup>th</sup> century was in part sparked by Nussbaum's 1994 essay. In her essay, she argued against nationalism and ethnocentrism, highlighting the problems that these ideals bring about to the field of education. Nationalists may argue that basic human rights should be part of any national educational system, but Nussbaum wonders whether this is enough (1994, 2). She thinks that children should learn significantly more than is frequently the case about global issues and the cultures and history of other countries. She claims that students in the United States might continue to define themselves based on their "particular loves" (e.g., family, country and ethnic communities), while simultaneously learning to recognise humanity wherever they encounter it and being "eager to understand humanity in its "strange" guises" (1994, 5).

The essay was controversial because of its strong criticism of patriotism. After 9/11, Nussbaum revisited her own criticism of this patriotic attitude. In the

book *For Love of Country: Debating the Limits of Patriotism* (2002), Nussbaum and Cohen presented sixteen responses to the essay written by scholars like Anthony Appiah and Sissela Bok. The book aligns itself with the Aristotelian maxim that considers virtue as the desirable middle between two extremes. Most of the authors highlight the importance of both the cosmopolitan and the national. Contributions such as that of Appiah argue that cosmopolitanism is about having the opportunity to decide where and how you want to live your life, and also about respecting the decisions of others and supporting the position of the “cosmopolitan patriot”:

The cosmopolitan patriot can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of his or her own, with his own cultural particularities, but taking pleasure from the presence of other, different, places that are home to the other, different, people. The cosmopolitan also imagines that in such a world not everyone will find it best to stay in their natal patria, so that the circulation of people between different localities will involve not only cultural tourism but migration, nomadism, diaspora (2002, 22).

Sissela Bok claims that it is necessary to be careful when teaching students about “world citizenship”. She wonders whether it could be an ideal that invites students to broaden their perspective and to strive for broader and deeper knowledge, understanding, and care, or whether teachers could also instruct children to regard all claims to national or other identities as “morally irrelevant” (39), which would underestimate any kind of local identity. The question is, in a way, answered by Nussbaum herself in the introduction to the book, where she defends the idea that people local attachments come first and are essential to form other attachments with what happens further afield (VII). Nussbaum’s early criticism of patriotism is here diluted and she considers the

local as the foundation of the global. Regarding education, she explains that the aim of her approach is for students to recognise the humanity in every single human being, regardless of their religion, ethnicity, race, or gender, because these elements are what she refers to as an “accident of birth” (133). However, this recognition of humanity must develop in our local environment before becoming global.

Nussbaum’s book *Cultivating Humanity* (1997) deals directly with the relationship between education and global citizenship. Nussbaum’s aim in the book is to promote a form of cosmopolitan education that involves what she regards as the three main goals of a global citizen. The first goal is the capacity for critical examination of oneself and one’s traditions (9). The second goal suggests that citizens who cultivate their humanity need to see themselves not simply as citizens of some local region or group, but also, and above all, as human beings bound to other human beings by ties of recognition and concern. It involves understanding the ways in which common needs and aims are managed differently in different circumstances (10). The third goal is what she calls narrative imagination, which concerns the ability to place oneself in the shoes of another person and to imagine the emotions, wishes and desires that this person might have (11). In order to achieve these goals, students must learn about other cultures, become familiar with other languages and, more importantly, become aware of their lack of knowledge on these issues. She underlines the compelling need not only to learn about our own history and culture, but to analyse our own traditions and customs, and to live “examined lives” that “do not prize custom just because of its longevity, nor do equate what has been around a long time with what must be or with what is natural” (294). The three goals described in Nussbaum’s book are also tackled by Booth and Ainscow in the *Index for Inclusion*. When describing the value of “equality”, not only do they mention that everyone should be treated as of equal

worth, but they also include a reflection about how humanity in today's society does not consider the suffering of others outside our own close circles, even if we should all prompt action to reduce it (25).

In accordance with the Socratic tradition, Nussbaum defends that the best way to learn about any aspect of life is to question it. Human beings should think about causality, express their most profound thoughts about their own way of life and culture, and ask themselves why it may be the best way to live. Furthermore, reflections and internal responses must always take into account the opinions and ways of life of others. World citizenship, for Nussbaum (1997), implies being able to recognise the value of every single human being in any form and giving everybody an equal opportunity to argue and express ideas about their way of life. Accordingly, teachers should encourage students to reflect on their surrounding world. Furthermore, teachers should educate students through activities and lesson plans to encourage them to view difference as an opportunity to access a broader reality that goes beyond their local community. Therefore, highlighting the connection between the curriculum and real life is considered of paramount importance for the quality of education in the globalisation era (Vigo and Beach 2017).

Nussbaum's views on cosmopolitan education may be considered utopian by some. Nevertheless, her attitude towards the cosmopolitan educational approach could be considered the basis to foster adherence to cosmopolitan values by means of forming emotional ties with the Other, understanding their circumstances by placing ourselves in their shoes and comprehending their acts by considering different ways of thinking. It is based on learning about other cultures and questioning our own assumptions and ways of seeing the world. As a result, the role of imagination and



the ability to empathise with others are fundamental to becoming a world citizen.

In a later book, *Creating Capabilities: The Human Development Approach* (2011), Nussbaum describes and defends what she calls the capability approach for life pioneered by Amartya Sen in the 1980s. This approach entails that the freedom to achieve well-being is of primary moral importance and that it needs to be understood in terms of people's capabilities, what means, their real opportunities to do and be what they have reason to value. Nussbaum understands the term "capabilities" as the most important element that conditions people's quality of life, such as health, body integrity, education and, what perhaps the most important component in cosmopolitan terms, affiliation: "being able to live with and towards others, to recognise and show concern for other human beings, to engage in various forms of social interaction, to be able to imagine the situation of another" (2011, 33). As described by Nussbaum, affiliation implies establishing and maintaining links with other people and treating them with respect and as equals. Moreover, the capability approach views education as a fundamental issue of human development and human opportunities (154) because, without it, many possibilities are closed to the subject. Consequently, there is a need for quality education for all, regardless of a student's particular characteristics. Nussbaum regards education as one of the most important capabilities created in society, affirming that it provides "the power to stand up for oneself" (98).

#### **1.4.2 Contemporary Research on Cosmopolitan Education**

In *The Teacher and the World* (2011) David Hansen develops the idea of educating for "reflective openness" to new people, cultures and ideas, and reflective loyalty towards local values, interests and commitments (2011, 18). This is for Hansen a type

of cosmopolitan education because while we maintain our identity, we transform ourselves by forging new attachments with different people. For Hansen this type of education provides student with the “opportunity to cultivate a deeper intimation of what it means to take the world seriously, to learn from the reality of its offerings, and to appreciate it” (105). Furthermore, while applying cosmopolitan education in the classroom, the student gets involved in an educational inheritance rather than merely glancing at it like a museum visitor who just passes one object after the other without any knowledge of it (94). Teachers should help students in this process with the inclusive value of “honesty”, which involves sharing with them “local and global realities; encouraging them to know what is going on in their worlds so that they can make informed decisions in the present and in the future” (Booth and Ainscow 2016, 28). Like Delanty (2006) and Skrbis and Woodward (2013), Hansen describes cosmopolitanism as “a way of establishing deeper recognition and respect for fundamental differences” (2011, 74).

Cosmopolitan education is also at the heart of Thomas Popkewitz’s *Cosmopolitanism and the Age of School Reform: Science, Education and Making Society by Making the Child* (2009) and Hiro Saito’s “Actor-Network Theory of Cosmopolitan Education” (2010). Popkewitz’s proposal deals with the idea that the personal characteristics of children are cosmopolitan and they represent universal characteristics that allow the possibility of personal fulfilment in an egalitarian world (2009, 133). Moreover, he uses the expression “unfinished cosmopolitan” to refer to a “lifelong learner who acts as a global citizen” (112), which should be the aim of cosmopolitan education. This idea refers to a life guided by reason and compassion for others (131), which is not an aim in itself, but a never-ending process. In his argument, Popkewitz refers to children as future global citizens

who will be able to have self-responsibility when making choices and the ability to solve problems by themselves, work collaboratively, and constantly innovate (163). Noah Sobe (2009) claims that this model needs to be made universally available to all since, in the 21<sup>st</sup> century, the problem-solving individuals have “the capacity and responsibility to work across multiple domains and within multiple kinds of “communities”, none of which have clear sets of boundaries”. However, Sobe concludes that none of the forms of cosmopolitanism existing in today’s world fulfils the ideal cosmopolitan images produced by human societies and, therefore, that there is both danger and promise in cosmopolitanism (11).

Saito’s essay provides several examples of how to promote cosmopolitan education. The author claims that the main purpose of cosmopolitan education is to become a citizen of the world who can cross national borders dialogically (2010, 334). Teachers of the world need to recognise this common aim and to fight for it. The approach that Saito uses to encourage cosmopolitan education follows three dispositions. The first one deals with the extension of attachments and links between the students and foreign people and objects (334). As he puts it, “studies in developmental psychology have shown that children develop affective preferences for foreign peoples and places earlier than they develop accurate understanding of them” (339). Educators should support the links with different cultures and people in their classrooms with a view to facilitating forceful links with foreign people or objects when the students reach adult life. As argued in the *Index for Inclusion*, schools should work for an inclusive response to diversity, which involves welcoming the creation of diverse groups and respecting the worth of everybody no matter their differences in culture, race, gender, etc. (Booth and Ainscow 2016, 26).

Children's "idiosyncratic interest" in different cultures, customs, and friends from different parts of the world could be adopted as a "glue" to connect them in a positive manner with foreign countries and cultures (Saito 2010, 340). These could serve as the basis for later development of serious commitments. This sense of "idiosyncratic interest" has its physical foundation in the attachments of children to other cultures as a result of the abundant interconnection presented in today's society. For Saito, the fundamental component of cosmopolitan education is the "emotional attachment" to foreign others and cultures, no matter how idiosyncratic those attachments might be (341). Therefore, for instance, once a student is asked about the reason for their interest in visiting another country, they might answer that they have a friend there or a certain link with the culture of the country. For example, Kenji, a 6-year-old pre-schooler at Ueoka Nursery School in Japan was asked about a country where he wanted to travel, and he answered: "Brazil! Because I want to meet Hercules beetles". Saito argues that "Kenji was a huge fan of Mushi Kingu [King of Beetles], which is a combination of an arcade game and collectible card game. He had a figure of a Hercules beetle on his small messenger bag" (340). This emotional attachment raises the interest of students in learning about other cultures, and once the knowledge is positively transmitted, they create links of respect and equality. Saito's examples are similar to those provided by Hansen who in 2011 gives an example of attachment to other cultures in the classroom. He mentions a music teacher who uses *flamenco* in her lessons. In this case, Hansen supports the idea that children leave the classroom and come back to their local environments, but now they have a new cosmopolitan artefact in their knowledgebase (209). It is assumed that with this recognition of music from another country, the students now have an emotional attachment to this new culture. Although this may seem

insignificant, they have become, in a way, more open-minded and inclusive.

The second disposition that Saito mentions is the “understanding of transnational connections”. It deals with the fact that cosmopolitan education appears to be more effective if it begins with people and objects that are immediately related to children’s everyday life (342). The role of the teacher consists of giving the students the opportunity to be aware of the multiple cross-border objects and customs that surround them, such as food, clothes, and celebrations. According to Saito, “it is time for educators to move beyond philosophical debates on cosmopolitanism and initiate discussion of cosmopolitan education in a more empirically-grounded and practical manner” (349). For Saito, the goal of cosmopolitan education is to transform the students, so they can transform the world in the future (344). Booth and Ainscow also propose this view in relation to inclusive education in the *Index for Inclusion* claiming that the “commitment to inclusive values must involve a commitment to the well-being of future generations” (2016, 27).

Despite the fact that the OECD (2018) does not mention the term “cosmopolitan education” directly, it states the importance of “global education” and establishes four key global competences for preparing young people for an inclusive and sustainable world (Figure 3):

- the capacity to examine local, global, and intercultural issues
- to understand and appreciate the perspectives and world views of others
- to engage in open, appropriate, and effective interactions with people from different cultures
- to act for collective well-being and sustainable development (7-11)



Figure 3. The OECD PISA Global Competence Framework (OECD 2018).

These competences will help students to confront the globalised era in which they live. Thanks to cosmopolitan and inclusive education, students might be able to follow these aims and be prepared for life outside the school. Furthermore, discriminatory attitudes should become less common because children will be used to diversity and will appreciate the opportunities that it presents. Schools can become spaces where children’s differences are respected and celebrated, curricula can be transformed and adapted to the needs of all learners, and the professional development of teachers can be enhanced by providing the necessary tools to address the diverse needs of learners systematically (Artiles and Kozleski 2007, 360). There are some techniques that could help teachers to promote this kind of education in their classrooms. Allan (2008) proposes “the arts as a means of promoting social inclusion” (131). She argues that films can introduce people to new and different places

and to engage the spectator with different people (132). Arts (and within this field, films) can serve as a means to challenge common stereotypes of current society (139). In line with Saito's call to implement cosmopolitan education in a practical manner, it is my contention in this thesis that the films that have been chosen for analysis have the potential for a hands-on approach to some of the debates regarding cosmopolitanism.

## 1.5 CONCLUSION

This chapter has provided the theoretical framework for the analysis of the films that follows. The Walt Disney Company is a global corporation making films for a global audience. Cosmopolitanism and inclusive education are considered two contemporary research fields adapted to the reality of our global world and linked by a central field: cosmopolitan education. Taken together, these theories can serve as tools to explore how some 21<sup>st</sup> century Disney films can be used in the classroom to promote the part of inclusive education known as cosmopolitan education.

This chapter has used Booth and Ainscow *Index for Inclusion* to justify the choice of the three case studies on the basis of the way in which they deal with some of the inclusive values with cosmopolitan resonances. This thesis considers cosmopolitan education as a necessary approach in order to help students understand and navigate some key aspects of our contemporary globalized world. Borders, global cities and ecological concerns are dealt with in some contemporary Disney animated films, and, as a result, they can be considered a useful tool to explore these issues inside the classroom.





## CHAPTER TWO

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### **SPACES AND RELATIONSHIPS SHAPED AT THE BORDER: *TINKER BELL AND THE SECRET OF THE WINGS***

**C**ross-border, international and transnational interactions have become key issues for many researchers in the field of contemporary education (Droux and Hofstetter 2014, 2). Schools can be considered a microcosm of society (Parsons 1976) and, as a result of the increasing mobilities of people over the last two decades, they have become more diverse in terms of culture, ethnicity and race. Borders play a key role in the make-up of contemporary societies as a whole (Beck and Sznaider 2006, 1) and, by extension, in the make-up of contemporary schools. Borders are also key sites in relation to cosmopolitanism as they generate cross-cultural engagements (Rovisco 2013, 3). As a result, borders are also crucial in the development of cosmopolitan education, as children need to be educated for “reflective openness” to new people, cultures and ideas in order to develop a cosmopolitan way of looking at borders and, accordingly, a cosmopolitan way of seeing the world (Hansen 2011, 18).

This chapter explores the representation of the border and border dynamics in the film *Tinker Bell and the Secret of the Wings*. This film was chosen after analysing a corpus of Disney films dealing with border issues. The film, the fourth instalment in the Disney Fairies saga, tells the story of a fairy world divided into two territories: the Winter Woods (home to the winter fairies) and Pixie Hollow (where the summer fairies live). The two territories are separated by a river and the only point of connection is a tree trunk bridge. Once a year, the summer fairies lead the animals to the Winter Woods to hibernate. The animals cross the bridge to the other side, but the fairies are not allowed to follow them since there is a law forbidding any kind of interaction between the two worlds. Tinker Bell (voiced by Mae Whitman), a summer fairy, feels constantly attracted by the other side of the border, and she ends up crossing the bridge and meeting her until-then unknown twin sister Periwinkle (voiced by Lucy Hale) there. This chapter explores the inclusive and cosmopolitan values at work in the film, namely the different border processes that take place during the narrative. In particular, this chapter explores the inclusive value of “community” from the *Index for Inclusion*, as the film deals with how we live in relationship with others and how communities constantly transform with the appearance of new members. In the film, this transformation is a consequence of cross-border interactions. Borders play a key role both inside and outside schools, and they are, in many cases, the reasons to impose limitations in education (Ainscow 2005), which justifies their relevance in relation to inclusive education.

The chapter starts with a section on the relationship between borders and inclusive education (Ainscow 1999, 2005; Carrasco, Pamies and Ponferrada 2011). The aim of this section is to highlight some of the cosmopolitan and inclusive values that will be used to structure the formal analysis of the film *Tinker Bell*

*and the Secret of the Wings*, in this case, prioritising the “community” and how it changes through cross-border interactions. This is followed by a section on border theory, which brings together the work of scholars such as Anthony Cooper and Chris Rumford (2011), Gabriel Popescu (2012) and Maria Rovisco (2013), among others. Then, the visibility, roles and meanings of borders in contemporary cinema are explored using the work of, among others, Camila Fojas (2008), Deborah Shaw (2013) and Celestino Deleyto (2016). The fourth section is an introduction to the Disney Fairies saga and its cosmopolitan aspirations, especially in light of the changes of the character of Tinker Bell since the studio released the original film of *Peter Pan* in 1953. The last two sections of this chapter are devoted to the analysis of the film, in particular the film’s portrayal of borders, borderlands, cross-border relationships and cosmopolitan moments. The first part of the analysis looks at the construction of space in the film and the changing role of borders (from exclusionary sites to borderlands where cultural exchanges take place). The second part of the analysis is devoted to the exploration of cosmopolitan moments, cosmopolitan risks and cross-border relationships and how they are fundamental examples that can be used to work on inclusive education.

## **2.1 POSSIBILITIES OF *TINKER BELL AND THE SECRET OF THE WINGS* TO DEAL WITH BORDERS AND INCLUSIVE EDUCATION**

According to Silvia Carrasco, Jordi Pamies and Maribel Ponferrada (2011), bordering and stratification processes are normalised, reinforced and hidden in the school environment (35). This is possible because predominant educational practices are usually homogenising. The curriculum is designed for homogeneous groups of students, which sometimes leads to the exclusion of certain collectives

(35). Their research explores the visible and non-visible borders at work in some primary and secondary public schools. This research was carried out by means of two interventions in California and the city of Barcelona. In the first intervention the research was conducted in several schools in an interior rural area of the Central Coast of California with a high percentage of students of Mexican descent (39, 43). In the interventions of Barcelona, where the focus was on the exclusionary practices suffered by Moroccan students, the primary school was located in a segregated working-class neighbourhood separated from the rest of the city by some communication infrastructures, and the secondary school was in a working-area of the metropolitan belt of Barcelona. They found that the schools reproduced not only interethnic borders (creating direct obstacles for migrant students) but also normalised marginal positions in terms of access to learning and the participation of the most stigmatised migrant groups of students (39). Drawing on Aristide Zolberg and Litt Woon's (1999) theorisation of the possible patterns of negotiation for interethnic boundaries ("individual boundary", which involves crossing through assimilation, "boundary blurring", which entails legal equalisation between groups and the displacement of differences to other spheres that avoid confrontation, and "boundary shifting" or the disappearance of borders), Carrasco, Pamies and Ponferrada conclude that schools today are ill-prepared for "boundary shifting". Consequently, they are more likely to establish new boundaries and to exclude certain groups of children for being different (52-53). Using border films in the classroom will not make borders disappear but can provide teachers and students with opportunities to discuss the nature and the creation of borders and border dynamics.

Borders also exist within the student body at schools. According to Jeanette Haynes and Rudolfo Chávez (2002), multicultural competencies are constantly ignored

to the detriment of students, teachers, and the community as a whole. In their essay “Guest Editors’ Introduction to ‘Indigenous Perspectives of Teacher Education: Beyond Perceived Borders’: Creating, Nurturing and Extending a Needed Conversation for an Inclusive Cultural Citizenship”, the authors explain how indigenous voices in the United States have been silenced over the years, “either through neglect, self-imposed monitoring, or outright denial” (2002, 1). In their view, teachers are not adequately prepared to counter the perpetuation of Native American stereotypes and the spread of unreliable information about the Native American community (4).

Mel Ainscow (2005) states that inclusion is a process “concerned with the identification and removal of barriers” and “about using evidence of various kinds to stimulate creativity and problem solving” (118). It is crucial to identify the types of barriers and borders constructed by schools that hinder the participation and learning of certain groups and to try to dissolve them with inclusive practices. In this regard, Ainscow argues that:

many of the barriers experienced by learners arise from existing ways of thinking. Consequently, strategies for developing inclusive practices have to involve interruptions to thinking, in order to encourage “insiders” to explore overlooked possibilities for moving practice forward (121-122).

According to the *Salamanca Statement and Framework for Action on Special Needs Education* “moves towards inclusion are about the development of schools, rather [than] simply involving attempts to integrate vulnerable groups of students into existing arrangements” (Ainscow 2005, 112). It is about adapting teaching practices and the environment to the children’s needs, and not the other

way around (Allan 2008). In our contemporary world, locality is merging with globality and, as a result, schools are more diverse than ever in terms of culture, race, ethnicity, gender, and language. Therefore, it is becoming essential to develop a variety of practices that can “‘reach out’ to all the members of the class” (Ainscow 1999, 4). Cinema has the potential to introduce children to the social world by representing different cultures and ways of life and interaction (Ward 2002; Ajayi 2010; Meinel 2016). For some children, school is the only place in their lives that provides them with the opportunity to talk about diversity, migration, and borders. Therefore, in order to create a more inclusive form of education, it is crucial to study the influence of borders on society and, more specifically, how the features of these boundaries vary according to individual circumstances.

The *Index for Inclusion: A Guide to School Development Led by Inclusive Values* (2016) is, as has already been argued, a key document to think about and design inclusive policies, practices and cultures within schools and education systems. Section C1 is called “Constructing curricula for all” and “encourages learning to be active, critical and reflective” (125). Furthermore, it introduces learning activities linked to experiences of the students that promote an understanding of the interdependence of environments and peoples around the world (125). Like the rest of sections in the document, this one structures thinking around different questions about common elements of daily life, which, when presented in the classroom, can help students to develop critical thinking about the chosen topic. The questions “invite reflection on what inclusive values imply for activity in all aspects of a school, its environments and communities. They also help to identify barriers and resources” (20). For the purposes of this chapter, subsection C1.5 of the *Index*, “Children consider how and why people move around their locality and the

world” (136-137), and subsection C1.13, “Children learn about ethics, power and government” (160-162), are especially relevant since they revolve around the main topics of interest of the film that will be analysed below. The following questions are part of these sections:

- Do children investigate how people choose to move for tourism, exploration, sport and relationships?
- Do children learn how people are displaced by conflict?
- Do children learn how people are displaced by environmental degradation?
- Do children explore why people become refugees and seek asylum?
- Do children consider the reasons for space exploration? (136)
- Do children consider who owns and uses a passport?
- Do children learn about the views people take about how free they should be to travel to the countries of others and how free others should be to travel to their country?
- Do children discuss the nature of an ethical immigration policy?
- Do children study how patterns of migration have changed?
- Do children consider possible future movements and controls on movement of people around the world?
- Do children learn about the restriction placed on movement by land ownership, natural boundaries and national borders? (137)
- Do children consider how nations come into being and how borders are decided?
- Do children consider how borders are disputed? (160)

*Tinker Bell and the Secret of the Wings* provides a depiction of early 21<sup>st</sup> century society in which mobility, border-crossing and migration are common phenomena. These elements should be explored in the classroom to make students aware of the role of borders and bordering process in our contemporary world. It is crucial for children to start to develop attitudes of respect and appreciation for different ways of life and cultural manifestations from the beginning of their lives (Spanish Ministry of Education and Science 2006). This film depicts two opposite worlds with contrasting cultures, where mutual respect is presented as the norm between both populations. In this sense, the inclusive value of “community” is presented throughout the entire film. The view of the community found in the film is linked to a sense of responsibility for others and to a “recognition of global interdependence” (Booth and Ainscow 2016, 26). As will be argued in the analysis of the film, even though the two territories of the fairy world are separated by a border, both groups collaborate with each other when cosmopolitan moments take place.

To justify the relevance of *Tinker Bell and the Secret of the Wings* in inclusive terms, apart from the “community” value, this chapter will also analyse other inclusive and cosmopolitan values presented in the film with a focus on borders and cross-border interactions through the following points: the understanding of the Other, their personal life, their emotions and problems (Nussbaum 1997); the response of society to mobility and possibilities for intercultural encounters (Rizvi 2009; Sheller 2011); the place of borders in society, which are constantly constructed, moved, negotiated, and contested by social groups and in different social spaces (Cooper and Rumford 2011; Rumford 2012); and the response to diversity (UNESCO 2005; Artiles and Kozleski 2007; Booth and Ainscow 2016; Korsgaard, Larsen and Wiberg 2018).



## 2.2 BORDERS AND COSMOPOLITANISM

According to Mimi Sheller, cosmopolitanism owes everything to the mobility of people, cultures, and ideas around the world (2011, 561). Mobility is directly connected to borders; it depends on them and is also a characteristic of them. Borders are no longer just a dividing line; they are also found within and beyond the geographical limits of a specific country. Some borders are also mobile and follow certain communities and individuals wherever they go (Azcona 2014, 5). As a result, borders are an intrinsic part of cosmopolitanism. Cooper and Rumford argue that “the border is a prime site for connecting individuals to the world, bringing them into contact with Others and causing them to reassess their relations with the multiple communities to which they may or may not belong” (2011, 262). As they state, “borders are everywhere”. Borders mean different things to different people: they can be used to control the mobility of people, or they can become a conduit that can speed up or block the passage when required (263). As Popescu puts it, borders are first and foremost about power: “border making is a power strategy that uses difference to assert control over space by inscribing difference in space. Through borders, difference acquires a territorial expression” (2012, 8).

Critical theorisation of the border has emphasised its intrinsic paradoxical nature. Dividing lines are always created by contact. Therefore, the points through which two bodies, cultures, or countries are separated, also automatically become what they have in common. Conjunction and disjunction are inseparable drives (De Certeau 1984, 127). It is not that any border can easily be opened and turned into a crossing, but rather that “delimitation itself is the bridge that opens to the other” (127). The border is already a bridge or, at least, a potential

one. That border/bridge becomes a war zone when protection of one's territory and oneself from the Other prevails. However, the border is also a contact zone, which Anzaldúa, to distinguish it from the border as a dividing line, refers to as a *borderland*: a positive and fruitful space of interaction between several cultures; in short, the place where transnational encounters occur (1999, 25).

Borders, therefore, can act as sites of exclusion, oppression and violence, but also as a “connective tissue”, that is, spaces of confluence and openness to the Other (Rumford 2008). They can be both enriching and destructive. Cosmopolitan theory helps us to understand this dichotomy between the positive and negative aspects of borders and includes them in its discourse. On the one hand, cosmopolitanism suggests that the human population is becoming more cosmopolitan: human beings are coming together, and everyone has the same value in a world where borders act as points of connection (Rumford 2008; Cooper and Rumford 2011). However, on the other hand, the convergence of diverse cultures often reinforces differences because of the fear of the different (the unknown).

The mobility of borders and the role of borders as regulators of human mobility are related to the political and economic interests of different nations. In fact, national power is, in part, preserved through the processes of bordering (Delanty 2009, 239). Empowered nations are likely to establish borders with poorer countries to maintain their statusquo and create customs duties with their traditional products. In this way, market demands are maintained, and the privileged classes become even wealthier. Border-crossers play an important role in the process of the formation of these borders, either by contributing to or standing in the way of culture. Salman Rushdie celebrates mobility and border-crossers in his essay

“Step Across this Line”, claiming that “the journey creates us. We become the frontiers we cross” (2003, 77) and also offering his own experience as a British Indian citizen to support his thesis. Rovisco claims that the role of borders as regulators of human mobility in an interconnected world might allow for certain cosmopolitan cross-cultural engagements, but not others (2013, 150). Cooper and Rumford understand new kinds of mobility as the product of borders, within the context of cosmopolitanism. “Smart borders” are increasingly designed to speed up the flow of “goods” while filtering out the “bads” (2011, 262).

Through “borderwork” ordinary people contribute to processes of bordering. If borders are increasingly dispersed and diffused throughout society and are central to our understanding of cosmopolitanism, then, ordinary people, through their daily encounters and negotiations with borders, can be said to have cosmopolitan experiences on a routine basis (Cooper and Rumford 2011, 264). The encounters of ordinary individuals with borders in their everyday lives can activate cosmopolitan negotiations of difference that are capable of challenging established structures of power (Rovisco 2013, 151). Therefore, as a central point of cosmopolitanism, borderwork establishes the basis of our social, cultural, and economic development on a worldwide scale. There is a new border perception that views borders as spaces, borderlands (Anzaldúa 1999), or border zones (Rovisco 2013, 151), which become zones of exchange, contact and connectivity. They become “quilting points” that shape the social world (Cooper and Rumford 2011).

### **2.3 BORDERS IN CONTEMPORARY DISNEY FILMS**

During the 21<sup>st</sup> century, mobility across borders between regions, and even inside

cities has proliferated, and, as a consequence, transnational encounters in media, and, particularly, in cinematic productions have intensified both at industrial and narrative levels (Deleyto 2016, 1). Deleyto claims that “[t]ransnational encounters have existed in the cinema from the beginning of the history of the medium, but in the last few decades, under the impact of globalization, they have intensified” (2016, 1). He argues that, nowadays, all films could be seen “at least potentially, as part of a transnational culture with borders, border crossings and other bordering experiences at its centre”. These borders, Deleyto claims, “insinuated themselves into the stylistic and narrative meaning-making strategies of films” (2). For Celestino Deleyto and María del Mar Azcona transnational cinema “expresses a desire to go beyond national narratives and to imagine a new form of cosmopolitanism within popular culture”, one which includes “border crossings” and “transnational cross-fertilizations” (2010, 8-9). Mette Hjort describes nine different categories of transnational cinema: “epiphanic transnationalism, affinitive transnationalism, milieu-building transnationalism, opportunistic transnationalism, cosmopolitan transnationalism, globalizing transnationalism, auteurist transnationalism, modernizing transnationalism, and experimental transnationalism” (2009, 16). All the categories are related to the potential of borders in today’s society and their influence on early 21<sup>st</sup>-century cinematic productions, where the transnational has become a frequent scenario directly related to cultural, geographical and economic borders. More specifically, David Maciel (1990) defines cinema from a “border perspective”, as films with the aim of portraying “border themes in cinema through the eyes and actions of the participants themselves, and thus break the distorted images and stereotypes of the border” reflecting a deep sensitivity toward the border experience (71). Meanwhile, Fojas argues that “[b]orders and other forms of popular media reflect and promote a hostile shift in attitude against migrants and foreigners within an ever-increasing preoccupation with national security” (2008, 184). However, she also mentions that each border film

is unique in the specificities of narrative, which is useful for “charting the changing currents of its social and cultural significance” (12).

Many contemporary films attempt to make sense of the transnational encounters that have taken place over the last two decades as influenced by the power of globalisation and borders. These films have played a key role in helping us to understand some of the dynamics of our globalised world. In this way, cinema has become one of the main transnational forms for the transmission of cultural knowledge in the visual arts. Of the fifteen dimensions of transnationalism listed by Deborah Shaw, special emphasis should be placed on “cultural exchange” (2013, 56). Nowadays, it is common for film production companies to use different filming locations, a multinational cast and crew, writers from different nationalities, and different film-making practices, which are all based on “cultural exchange”. This helps to increase the reach diffusion of films produced with the collaboration of various elements from different cultures. However, cinematic mobility, like human mobility, is determined by both geopolitical factors and financial pedigree (Ezra and Rowden 2006, 5). Hollywood continues to dominate global film markets, while other film industries find it more difficult to reach wider audiences.

As a global company trying to reach a global audience, the Walt Disney Company has also been influenced by the dynamics mentioned above. Some examples of border films can be seen in the 21<sup>st</sup> century Disney and Disney-Pixar animation film corpus, as is the case of the film *Moana*, produced by Walt Disney Pictures and Walt Disney Animation Studios. The main character, Moana, is the daughter of the Polynesian chief of the island of Motunui. She is depicted as a mobile character from the beginning of the film with a willingness to discover what is beyond the border of

her island. When her island is hit by blight, Moana suggests going beyond the reef in search of more fish and to find out the source of their problems. However, her father, the chief, forbids her from crossing this border. Despite her father's warning, Moana makes up her mind to cross the reef with the hope of finding Maui, returning the heart of TeFiti, and saving her island. Together, Moana and Maui sail across the seas and successfully return the stone to TeFiti. As a result, the curse is lifted, and the natural order is restored in Motunui. Once again, the inhabitants see their island flourish and the sea is rich with fish. Finally, despite Moana's disregard for her father's ban, the chief recognises his daughter's effort and courage to be mobile and cross the border. As a result, the ban is lifted, and the islanders regain their tradition of crossing the border together and sailing the seas in search of new lands.

Some other examples from the 21<sup>st</sup> century include *Lilo and Stitch* (Chris Sanders and Dean DeBlois 2002), a film set in Hawaii that deals with the integration of an alien (Stitch) into what can be seen as the normal world (Earth). The character of Stitch is supposed to be a dog but ends up being an alien. He can be considered "the ultimate deviant body" as "he has no prototype, no mother no father, no peers" (Leight 2010, 22): he is just an experiment. The film dwells on issues such as the construction of the Other and bordering/Othering processes throughout the entire narrative.

*Coco* is a recent Disney-Pixar film about Mexican culture and some Mexican traditions such as the *Fiesta de los Muertos* (Day of the Dead). The film is about a border, in this case, the one that separates the Land of the Dead and the Land of the Living. Border dynamics play a key role in the film. Only certain inhabitants of the Land of the Dead are allowed to cross the border once a year, on the *Día de Muertos*. The only dead people that are allowed to cross to the other

side are the ones who are still remembered by the living (which, in the context of the film, implies that their photos are still placed on the altars of their living family members). In order to cross they need to go through a full-body scan that identifies (or not) them as legitimate border-crossers.

Even it is not as popular as some of the Disney border films mentioned above, the Disney Fairies saga also places the border and cross-border interactions at the heart of most of the films that make up the saga. Klaus Eder (2006) has distinguished between “hard borders”, that is, “institutionalized borders, written down in legal text” (256) and “soft borders”: the images that human beings create about other human beings, about who they are and who the others are, and which have an inherent symbolic power (255-256). This chapter reads one of the films of the saga, in particular, *Tinker Bell and the Secret of the Wings* as a border film that reflects the ways in which territorial or hard borders and metaphorical or soft borders are placed against the Other. The rest of this chapter explores the character of Tinker Bell, the saga, and, in particular, *Tinker Bell and the Secret of the Wings*, as a border film. Textual analysis will be used to explore the different spaces that make up the border and the borderlands and the cross-border relationships that take place within the dynamics of the border in the film in relation to the social theories explained above and their link with inclusive education.

## **2.4 A COSMOPOLITAN APPROACH TO DISNEY’S ‘TINKER BELL’ FILM SERIES**

Tinker Bell is a computer-animated fantasy saga produced by DisneyToon Studios. DisneyToon was a second line animation studio owned by The Walt Disney Company which produced direct-to-video and theatrical films before its closure in 2018 (Fandom

Disney Wiki 2019). The fairies series comprises six films: *Tinker Bell* (Bradley Raymond 2008), *Tinker Bell and the Lost Treasure* (Klay Hall 2009), *Tinker Bell and the Great Fairy Rescue* (Bradley Raymond 2010), *Tinker Bell and the Secret of the Wings*, *The Pirate Fairy* (Peggy Holmes 2014), and *Tinker Bell and the Legend of the Never Beast* (Steve Loter 2014). The saga uses the original Tinker Bell character from Disney's *Peter Pan* (1953) and could also be considered a prequel to that film since the events are supposed to take place prior to the plot of the original film, as can be seen in *Tinker Bell*, where the spectator sees the character of Wendy in her London house before her adventure with Peter Pan. However, the portrayal of Tinker Bell in the saga is radically different from the one in the 1953 movie.

The character of Tinker Bell appeared for the first time in 1904 in the play *Peter or The Boy Who Would Not Grow Up* ([1904] 1928) by James Matthew Barrie (Meyers, McKnight and Krabbenhoft 2014, 102). She was first described in the text by Mrs Darling as a “ball of light...like a flame had escaped from fire, not as big as your hand, but [she] darted about the room like a living thing” (Barrie 1904, 191). The stage production was an “unprecedented success as a play, which was performed for audiences in England, Europe and the United States” (Meyers, McKnight and Krabbenhoft 2014, 102). In 1911, the novel *Peter and Wendy* was published. In the novel Barrie was able to expand on the character's physical appearance and psychology. According to Murray Pomerance (2009) and Eric Meyers, Julia McKnight and Lindsey Krabbenhoft (2014), Tinker Bell's femininity, exotic Otherness, working-girl status, and magical energy are a perfect combination to make her a subject of fascination for theatre, cinema, and novels. Pomerance (2009) argues that after bringing all these characteristics in a single personification, Tinker Bell has now become something of an icon in children's and adult culture (13).



In Disney's original film, released in 1953, Tinker Bell becomes more central to the *Peter Pan* narrative: "she gains physical form and an appearance that departs from the Victorian depictions of fairies by such illustrators as Andrew Doyle and Arthur Rackham to reflect mid-century beauty ideals" (Meyers, McKnight and Krabbenhoft 2014, 104). For these scholars, the film *Peter Pan* can be situated among a group of adaptations of classic texts for children that aimed to fulfil the post-war cultural need for escapism and the idealisation of the family as a cultural institution (107). In the film, Tinker Bell is in love with the main character, Peter Pan (voiced by Bobby Driscoll), and dedicates her life and all her efforts to satisfying his wishes. She follows Peter and does whatever he tells her to do up until the moment in which, in a fit of jealousy towards Wendy (voiced by Kathryn Beaumont), she rebels against Pan and reveals the location of Peter's hiding place to Captain Hook (voiced by Hans Conried). As a result, all the Lost Boys and Wendy are captured. As a fairy, she is almost voiceless since only Peter Pan and Captain Hook can understand what she says. This has been read by some as a stereotypical representation of gender roles: her female voice can only be heard when mediated by one of the two main male characters (Susanto 2018, 12-18). Moreover, the femininity that she represents in this film supplants sexual availability and desire by the willingness to compete against another woman to win the love of a man, which is a stark reaffirmation of masculinity and male power, "in short, the film becomes an advertisement for patriarchy", Pomerance claims (2009, 35). She is also the only fairy in the film. She is alone and has no friends. This situation changes in the series where friendship and solidarity between the fairies become the defining features.

As will be argued below, the character of Tinker Bell has been radically transformed in the Disney Fairies saga. In the original 1953 Disney film, she was

obedient, voiceless, rebellious, and jealous. Yet, in the 21<sup>st</sup> century, these traits have given way to a strong, disobedient, brave, intelligent, confident, and creative character who achieves her goals and never depends on a man (Susanto 2018). The change was already noticeable in Steven Spielberg's film, *Hook* (Steven Spielberg 1991), released by TriStar Pictures. The film could be regarded as a sequel to Barrie's novel *Peter and Wendy* ([1911] 2015) that focuses on an adult Peter Pan (Robin Williams) who has forgotten all about his childhood (for Sánchez Noriega (2000) the film is not a sequel but a free adaptation that only takes some elements from the original novel). In this film, Tinker Bell is a powerful character who can wish herself into human size and throw Peter into the air just by touching him. Tinker Bell's submissive character is transformed, among other things, by the casting of Hollywood star, Julia Roberts, for the role (Pomerance 2009, 38-39) (Figure 4).



Figure 4. Julia Roberts as a human-size Tinker Bell.

Another example of the evolution in Tinker Bell's character is the early 21<sup>st</sup>-century live-action film production of *Peter Pan* (Paul John Hogan 2003) produced by Universal Pictures. This is the third screen adaptation of Barrie's novel *Peter Pan, or The Boy Who Wouldn't Grow Up*, following a 1924 silent version directed by Herbert

Brenon and the 1953 Disney animated film. According to Peter Hollindale, there are some changes in this adaptation of the novel: the domestic scenes in the Darling house are re-drawn, the Never Land scenes are restructured, and Wendy's character (Rachel Hurd-Wood) is transformed into a "sexually accurate young woman" that takes part in fighting (2005, 212-213). In this film, Tinker Bell (Ludivine Sagnier) is neither especially feminine, nor domestic, and her electricity is used for locomotion rather than for illumination. Pomerance explains this as follows:

The original configuration of this character—as a conflation of femininity, electrical illumination, and spiritualism—has entirely been converted to another sort of thing, a being that fictional characters can substantiate as a "fairy" and who more clearly inherits the explicit technologically assisted pedigree of the Julia Roberts Tinker Bell (2009, 42).

In the first film of the Disney Fairies saga, *Tinker Bell* (2008), based on Gail Carson Levine's book *Fairest* (2006), the character becomes for the first time the protagonist of a film, instead of a secondary character. The film explores Tinker Bell's place of birth: a world called Pixie Hollow. Tinker Bell has a voice, a group of friends and is an active character from the start (in fact, she tries to fight her "tinker talent" by trying other jobs that she finds more appealing). She wants to travel to the human world (something that tinkers cannot traditionally do) because she is fascinated by it. She is an open-minded character who loves to discover things, meet people, and explore new places. In this sense, it could be said that she has a cosmopolitan and inclusive disposition from the start. Even if tradition usually forbids tinkers to travel to the human world, she is rewarded with the trip at the end of the film.

The saga's target audience, preteen girls (Common Sense Media rated the film Age 4+), is probably the main reason why Tinker Bell and her friends become the main protagonists of the films. The Disney Fairies saga is not an exception here, since, as has been mentioned in the theoretical framework, several Disney films of the 21<sup>st</sup>-century feature female characters in its protagonist roles. Delicia Peláez and Patricia García claim that the female model of the Disney factory is changing. Its princesses have experienced an empowerment process in accordance with the social changes of women in the last years (2015, 50). Davis's book argues how "Disney women of the 1990s functioned in a vacuum, surrounded by, identified with, and functioning in relation to men. Instead, it is women from 'the modern world' [...] who bring with them a vision of independent women working together" (2006, 228). To the evolution described by Davis, we should now add female characters like Rapunzel in *Tangled* (Byron Howard and Nathan Greno 2011), Merida in *Brave* or the sisters Elsa and Anna in *Frozen*. As argued by Juliana Garabedian, "Disney has broken through the concept of the damsel in distress and transitioned to represent and even advance modern feminist ideals" (2014, 22). In addition, the company has a tendency to rewrite the old conservative films to transform them into new texts adapted to present sociohistorical context. Some examples of the way in which Disney rewrites the classics can be seen in *Maleficent* (Robert Stromberg 2014), Disney's revision of its 1959 film *Sleeping Beauty*. *Maleficent* provides a background for the behaviour of the character. Besides, changing the plot of the previous film, the true love kiss that awakes Princess Aurora is not that of Prince Charming but that of her godmother, the character who has taken care of her from the beginning. In a similar way, the saga of Tinker Bell emanates from the *Peter Pan* film, but it is transformed into a saga of empowered women who, usually, do not need a

man to achieve their aims and when they interact with a man, it is usually in a relationship of equality and never of subordination.

*Tinker Bell* (2008) was the first entry in a saga that would later become a huge success. Disney reports that the five first films of the saga grossed over US\$ 335 million, “prompting Disney to place a new emphasis on preteen audiences” (McClintock 2014). In the saga, Tinker Bell is a cosmopolitan character with a desire to meet the Other, to be mobile, and to discover new places. In a sense, Tinker Bell could be considered the perfect role model for kids and adults to promote inclusive education. According to Henry Giroux’s “border pedagogy” (1991), “teachers should create opportunities for their students to question and undercut traditional cultural boundaries such as between “us” and “them” or “here” and “there” by engaging in “border crossings”” (Giroux 1997 in Pandit and Alderman 2004) and to promote intercultural identities (Pandit and Alderman 2004, 128). In the same way, the *Index for Inclusion* supports the view that teachers and students should deal in the curricular framework with the restrictions on movement because of borders and how borders are decided and disputed (137), providing them with opportunities to understand how the world works. The saga of Tinker Bell, and particularly the character of Tinker Bell is confronted with borders in all the films, which can serve as an interesting example to deal with this topic in schools.

Certain films of the saga, such as *Tinker Bell and the Great Fairy Rescue*, revolve around Tinker Bell’s desire to meet and interact with the humans, a desire that is not shared by her fairy friends, who prefer to stick to the laws that forbid interaction with humans. Tinker Bell is always willing to meet the Other. For the first time in the saga, in *Tinker Bell and the Great Fairy Rescue*, fairies come into

contact with human beings. Tinker Bell is attending a fairy camp on the mainland, when one of her friends, Vidia (voiced by Pamela Adlon), tells her that there is a human house nearby. The information sparks Tinker's desire to see what humans are like, even though her friends immediately remind her that, in their world, any kind of interaction with the human world is strictly forbidden. The human house is presented as a threatening place. Despite this, Tinker Bell is attracted to it from the beginning. After entering the forbidden place, Tinker Bell is captured by Lizzy (voiced by Lauren Mote), a little girl who lives in the house and whose greatest desire is to meet a fairy. Tinker Bell, moved by a desire to meet and interact with the Other, makes the most of this opportunity to connect to the new world and starts interacting with Lizzy (Figure 5).



Figure 5. Tinker Bell interacting with humans for the first time in the saga (*Tinker Bell and the Great Fairy Rescue* 2010).

When Tinker's friends learn what has happened to her, they decide to rescue her. After the "great rescue", the fairies understand that they do not need to fear humans. Different communities have different identities, cultures, and

customs, as demonstrated by the human and fairy worlds. The film depicts how the encounter between two “worlds” can trigger enriching cultural exchanges, but also certain risks. In spite of the danger, the film highlights the moments of openness and collaboration.

Other films of the saga include different types of cosmopolitan attitudes. *The Pirate Fairy* tells the story of Zarina (voiced by Christina Hendricks), a smart, brave, and ambitious dust-keeper fairy who devotes her time to experimenting with Blue Pixie Dust to discover its endless possibilities. The film attempts to introduce the topic of acceptance and difference through Zarina’s character. From the beginning, Zarina is portrayed as a “different” fairy. Instead of accepting the way things are and are supposed to be, she wonders what would happen if things changed a little. Going against the rules, she finds out her real talent and becomes an alchemist. From a feminist outlook, the film lends a different perspective to the saga. The protagonist embodies a young, strong woman who rebels against her place in the world.

Another interesting film in the saga, in which Tinker Bell and her friends approach the Other, is *Tinker Bell and the Legend of the Never Beast*. In this film, Tinker Bell is a secondary character, while the central protagonist is her friend, Fawn (voiced by Ginnifer Goodwin). Fawn discovers and starts to secretly aid a huge strange creature that resembles a big monster, whom she calls Gruff. Once again, this film from the fairies’ saga portrays another way of approaching the Other and a sense of willingness to meet and interact with someone different. In this sense, Tinker Bell is not the only character eager to meet the Other. Certain other characters also embody the cosmopolitan sense of the saga, such as Fawn in this case, and also Zarina from *The Pirate Fairy*.

The entire Disney Fairies saga is about interaction with the Other and the possibilities that these encounters can provide to people all over the world. On the other hand, the films also convey the potential dangers and exclusionary attitudes associated with these encounters, such as being framed, captured or rejected. In this sense the films could be said to explore the potentials and the risks of border-crossing and cosmopolitan aspirations, as will be seen in the analysis of the film *Tinker Bell and the Secret of the Wings*.

## **2.5 TINKER BELL AND THE SECRET OF THE WINGS**

A river/border separates Pixie Hollow (home to the summer fairies) and the Winter Woods (the place where the winter fairies live). These two territories are presented in the film as two different countries/nations, with a specific leader or governor (Queen Clarion (voiced by Anjelica Huston) in Pixie Hollow and Lord Milori (voiced by Timothy Dalton) in the Winter Woods) and as the repositories of a specific identity for their inhabitants. There are also specific zones of transit between the two territories and rules that can either foster mobility or prevent it depending on the traveller or the time of the year. Tinker Bell is a summer fairy, but from the beginning of the film she feels attracted towards the cold side. She crosses the border illegally and ends up meeting her twin sister, Periwinkle, on the other side. This film is relevant in terms of inclusive education because the plotline revolves around an interaction that seems to fit, almost word for word, Mel Ainscow and Abha Sandill's definition of this type of education: one that welcomes diversity, encourages the elimination of social exclusion, and presents different responses to diversity in race, ethnicity and abilities. Moreover, it extends the social justice dialogue (2010, 402). The following analysis will attempt to bring to the fore the



common elements between the interactions we see in the film and the main tenets of inclusive education.

### **2.5.1 Borders and Borderlands in *Tinker Bell and the Secret of the Wings***

In *Tinker Bell and the Secret of Wings*, the duality of borders (borders as sites of connection and disconnection) is displayed through the marked division between the two territories and the ban that prevents characters from crossing to the other side. The film presents an imaginary world that is very much anchored in our contemporary world. It addresses contemporary human concerns about the role of physical borders, the organisation of space, and human movement. In this way, the film seems to be an interesting tool to introduce these issues in schools.

The Winter Woods and Pixie Hollow are similar and different at the same time. They appear to be symmetrical spaces, but many differences are also apparent. One of the biggest contrasts that can be perceived between the two worlds is the weather. It is the main difference between both worlds and the reason for the ban on crossing the bridge. The fairies are physically adapted to the temperatures of their particular side and risk physical damage if they cross the border. In the case of the summer fairies, for instance, their wings could freeze and break. Similarly, when Periwinkle, a winter fairy, crosses over to the other side, she starts to feel dizzy because of the warm weather, and her wings stop working.

In Pixie Hollow, everything is colourful and flowery. We can see a wide variety of animals and a multitude of bugs and insects, which are looked after by the warm fairies. In the opening scenes, Pixie Hollow is presented as a cosy

place surrounded by warm colours. The dresses of the fairies are mainly green. However, it is also possible to see hints of brown, yellow, purple, pink, orange, and red, as these are the colours of the spring forest. The fairies in Pixie Hollow have different hairstyles and colours, and they wear different types of clothes (e.g., dresses, skirts, and trousers). Tinker Bell's friends are also different from each other in ethnic terms (Figure 6). It is an intercultural space represented by its colourful and bright spaces. Tinker Bell's friends are different and have unique talents that complement each other. This variety is a prominent message in inclusive terms, as children need to see themselves reflected in the films that they watch.



Figure 6. Very different styles combined in one place: Pixie Hollow.

On the other hand, the Winter Woods side is frozen, entirely white, and covered in snow. On this side, the predominant colour in the film's mise-en-scène is white, sometimes in combination with black, grey, and blue. The fairies from this side of the world have black or white hair, and their skin is pale. Their dresses are different shades of blue, which reflects the mood of the place. The winter fairies are

different from the ones in Pixie Hollow. They also have different talents, such as being a frost fairy or a glacier fairy, but these talents have nothing to do with those of the summer fairies. Some fairies are in charge of making snowflakes, while others cover the trees with snow blankets. The case of the twin sisters, similar and different at the same time, illustrates the role of the environment (and a specific culture) on identical individuals since their differences are presented as a direct result of the environment where they live. Periwinkle calls water “melted iced” as if it were a completely alien concept. Once Tinker Bell has crossed the border and is able to meet Periwinkle’s friends, one of them says, “Wow, you two are exactly alike! I mean, except for your clothes and your hair and Peri’s a bit more, pale”. On the other hand, when Periwinkle visits Pixie Hollow a warm fairy exclaims: “[s]he is so wintery!”. Yet, the film also highlights the similarities between the twin sisters. They both collect lost things, and their wings are identical, which is the reason why they sparkle when they are close to each other. They also share their fascination for the border and their willingness to meet the other and to become “border-crossers”.

There are two important elements involved in the separation between the two main territories portrayed in the film: the river and the bridge. The river acts as a natural boundary, which separates the two territories of Pixie Hollow and the Winter Woods. It is used as a fortress to protect both environments from their different weather systems (Figure 7). In some way, the river is used as an exclusionary boundary that only permits the legal passage of the animals, but not the passage of fairies. Nevertheless, the river is also a feature that both territories have in common. Throughout history, rivers have been considered as natural borders between cities and countries. As Olli Varis, Cecilia Tortajada and Asit Biswas suggest, “the borders of the river and lake basins are seldom identical to the political and administrative boundaries between nations, or

within nations” (2008, IX). Anthony Cooper and Chris Perkins argue that a river can be established as a border between two villages, so that “the physical attributes of the river coincide with a function (keeping people from the other village out) and, as a result, the river acquires, through the collective intentions of the village, the function of a border” (2012, 60-61). Similarly, Rushdie claims that “[t]he first frontier was the water’s edge” (2003, 75). In the film, the river acts as a border that separates two nations by law. Fairies are not allowed to cross the border and the reason for the ban is that they are physically adapted to the temperatures of their particular side and risk their lives if they cross the border. Despite this law, the two worlds interact through the animals that are allowed to cross the border to complete the cycle of nature, for instance, to hibernate when needed.



Figure 7. The river separates the two territories, and the bridge is the only route that connects them.

Tinker Bell has lived her entire life in Pixie Hollow. The first time Tinker Bell sees the winter side, the film displays a close-up shot of her face that shows her reaction towards this unknown (but at the same time very familiar) landscape (Figures 8 and 9). The place is covered with clouds, yet she can also see the snow

in the highest peaks of the mountains towering above the Winter Woods. This scene portrays Tinker Bell's interest in the other side early on in the film. This situation takes place after a conversation with her two male tinker friends, in which the lack of knowledge of all three characters about the other side is apparent. One of the friends mentions that he is afraid of "glaciers" despite the fact that he does not even know what the word means. The lack of familiarity and knowledge about different cultures, places and customs makes people fear the Other. From the beginning of the film, Tinker Bell states her interest in the other side and shows that she is not scared of the unknown.



Figure 8. Tinker Bell, perplexed, observes the Winter Woods for the first time



Figure 9. Close-up shot of Tinker Bell's delighted face.

The large dimensions of the two regions, the abundance of light, and the symmetrical distribution of both worlds contribute to an appearance of uniformity and lack of depth throughout the territory. On the left-hand side medium long shot, Tinker Bell is gazing at the sky as she watches a flock of owls flying to the other side towards the Winter Woods. At this moment, Tinker Bell realises that it is possible to cross the border and travel to the other side. This realisation captivates her. From this point on, she decides to become a border-crosser and to meet the Other. As has been suggested before, border-crossers play an important role in the process of the

border formation, either by establishing or demolishing them with their crossing. In the case of Tinker, she is prepared to demolish it. She finds out that another flock of owls is crossing the border the following day, so she decides to fly to the other side in a basket. She creates a new outfit which transforms her physical appearance (making her look more like a winter fairy) and at the same time, she transforms her interior self, becoming more open to the Other and to new experiences. She prepares herself to interact with a different space, weather, culture, and people.

The bridge plays a crucial role in the moments of openness that take place in the film. The tree trunk bridge is a figurative border with a dual function. Depending on the moment of the narrative, the bridge acts as an exclusionary boundary or, in Cooper and Rumford words, a “quilting point” where different cultures reunite with each other. It is the means whereby Tinker Bell and her twin sister, Periwinkle, are reunited and separated depending on the moment that they cross the bridge. In the opening scenes, the bridge is presented as a threatening place since it leads to the “prohibited world” of the isolated Winter Woods. Despite this, Tinker Bell is attracted to it from the start. The first time the bridge is shown in the film is through a point-of-view shot from Tinker’s perspective (Figure 10) as she looks at it, astonished. The music suddenly changes from a fast tempo to a really slow one, and finally, Tinker Bell exclaims “Wow”. Tinker Bell wants to cross the bridge without hesitation, and just as she is about to do so, her friend Fawn says “Tink, we don’t cross the border”, “We just help the animals cross”, “No warm fairies are allowed in the Winter Woods, just like the Winter fairies are not allowed over here”. A few seconds later, when Fawn is distracted helping an animal, Tinker Bell crosses the border, and her wings start to sparkle. The camera focuses on her and how her body language changes. For the first time, she is unsure about what is happening



to her. At this moment, she realises that a part of her lives on that other side, but in what sense, she still does not understand. Later, she describes the moment to her warm fairy friends as: “it felt... like the Winter Woods was calling me”.



Figure 10. POV Shot: Tinker Bell sees the bridge and the other side for the first time.

A few seconds after crossing, her friend Fawn uses a rope to pull her back to the “correct” side and reminds her that they are not allowed to cross. Tinker Bell is so excited that she has not even noticed that her wings are frozen. Consequently, both fairies must hurry off to see a healing fairy. The health system soon classifies her as “the border crosser”. A new border has been erased for Tinker Bell, highlighting her illegal activity, which marks her as different from the rest. The healing fairy warns Tinker Bell never to cross the border again since winter is too cold for her wings. As the plot unfolds, difference and Otherness play an increasingly significant role. Both words describe the character of Tinker Bell. She is now a stranger who has transcended the border. Stuart Hall says that “difference” is ambivalent. It can be both positive and negative. It is necessary for the production of meaning, the formation of language and culture, social identities, and a subjective sense of the self

as a sexed subject. At the same time, it is threatening and a site of danger, negative feelings, splitting, hostility, and aggression towards the Other (1997, 238). In this case, difference and Otherness have established borders, and when any of these borders are transgressed in the film (as Tinker Bell does), cosmopolitan moments take place. This notion of cosmopolitan moments will be discussed in more detail in the second part of the analysis.

Tinker Bell's Otherness and willingness to know and learn are the main reasons that prompt her to cross the border. In order to find out the reason for her sparkling wings when she was on the other side, she goes to the Pixie Hollow library. There, she finds a book called *Wingology*. Yet, the page about "Sparkling Wings" has been eaten by a bookworm. After failing to find the reason for her glowing wings in the Pixie Hollow library, she feels the need to cross the border in search of an answer. She wants to understand why she feels that she belongs to both worlds at once. She knows that the character called the Keeper (voiced by Jeff Bennett) has the answer since he is the one who writes the books. However, the Keeper is a winter fairy and lives on the other side of the bridge. The border (and the dangers lying ahead) will not stop Tinker Bell, who is determined to cross again and talk to him. In this context, Tinker Bell can be seen as an example of what learners are meant to do in "Socratic education", which, as mentioned in the theoretical framework, is a kind of education based on teaching students to think for themselves, questioning every single aspect of life and finding reasons for everything (Nussbaum 1997). Her cosmopolitan character is portrayed with this crossing. The Winter Woods can offer the answer to her questions and fulfil her dream of seeing the other side. She wants to unravel the mysteries of this new universe, and this is sufficient reason to break the law and put her life at risk.



This time she finds another way to cross the border other than the bridge. She crosses the river inside a basket carried by a snowy owl. Owls are in charge of transporting baskets across the border. They can move freely and without restrictions from one side to the other since they are suited to the temperatures of both worlds. After a messy flight, in which Tinker Bell is carried by a novice owl, she finally arrives in the Winter Woods. She goes directly to meet the Keeper in the hope of understanding what has happened to her wings. When Tinker Bell arrives, the Keeper is found writing a boo in a frozen library surrounded by books. This frozen library is presented as a place where the two cultures, the warm and the cold, are reunited for the first time in the film. In this place, Tinker Bell meets her sister, Periwinkle (Figure 11), who is also asking the Keeper about an experience she had at the border.



Figure 11. The sisters reunite in the frozen library in the Winter Woods and their wings sparkle once again.

Gloria Anzaldúa's distinction between border and borderland can be used to analyse the scene. As she puts it, the border is the physical line that divides two territories, whereas borderlands "are physically present whenever two or more cultures edge on each other, where people of different races occupy the same territory, where under,

lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy” (1999, 19). An example of a borderland is seen in the film when the two protagonists are inside the frozen library. The Keeper explains to Tinker and her sister that they were born from the same baby laugh that split in half: Tinker Bell landed in Pixie Hollow whereas Periwinkle continued flying and landed in the Winter Woods. The sisters look at each other perplexed. It is a moment of openness created in this borderland where the two cultures are finally reunited, sharing the same space and, thereby, de-emphasising the border that has separated both worlds from the beginning of the film.

Once the sisters discover each other’s existence, the bridge is transformed gradually into a point of union and, primarily, into a point of collaboration between both cultures. In this sense, it could be argued that the bridge, as a border, develops a cosmopolitan character in the film. After meeting in the frozen library, Tinker Bell and Periwinkle spend the whole day together learning about each other, despite knowing that what they are doing is against the law. The film portrays how the bridge transforms progressively from border to borderland. One example of this is when the two protagonists are hugging each other in the middle of the tree trunk bridge before Tinker Bell returns to the warm side. The two cultures are at the edge of each other; they are interacting and metaphorically hugging each other. Close-ups of both characters emphasise the fruitful moment they manage to create in this transformed space.

Another significant space in Pixie Hollow is the Pixie Dust tree. Each territory has its own sanctuary, which in Pixie Hollow is the tree. Likewise, the sanctuary for the fairies living in the Winter Woods is the frozen library, which, as described previously, is a borderland where a moment of openness towards the Other

has just taken place. The tree is also constructed as a space for Otherness during the narrative. It is situated in Pixie Hollow, and it is the main link for the summer and the winter fairies. The Pixie dust (which enables fairies to fly) emanates from this tree; it is an enchanted tree. It can be seen as a totem for the fairies, and almost as a religious symbol, as it is where the warm fairies are born and where they discover their newborn talent, as is seen in the first film of the saga, *Tinker Bell* (2008). The fairies take care of this tree because their lives depend on it: without the pixie dust, the fairies would not be able to fly and would lose their magical powers. The tree is also the place where Queen Clarion lives. It can be considered the most important space in Pixie Hollow. Similarly, the Pixie dust produced by this tree is another way of connecting the two worlds. The dust travels all around, from the Pixie Dust tree to a fountain of dust located in the Winter Woods. This dust is what makes the fairies who they are. Their identities are interlinked through the Pixie dust. They share the same principles and ways of life. As a result, they protect this tree with their life, as we see later in the film.

The two main characters challenge established borders. Namely, they shift and dismantle the border between the two nations of the fairies world (Cooper and Rumford 2011). According to Deleyto, taking part in these bordering processes “turn people into agents of cosmopolitanism”, as this allows them to participate in cosmopolitan experiences (2016, 5). As agents of cosmopolitanism, they achieve a blossoming relationship between their two different cultures, accepting each other’s differences and respecting the other’s way of life. Cultural, racial, and ethnic borders are challenged through the narrative, and this can be considered an outstanding message to promote inclusive education inside the schools. The film offers a portrayal of the sisters as a product of real contemporary migration and

border crossing issues, in which territorial borders constantly block the passage of migrants that try to cross to other countries or territories. At the beginning of the film, it is forbidden by law to cross to the other side, but the sisters manage to transform the border. The spaces change once the border has been crossed; they become more fruitful and open to the Other, and the ban is finally lifted. At the end of the film, the summer fairies set up a checkpoint at the border. This conveys the idea that they continue to own their territory, but they can cross to the other side freely without any hindrance. The film aspires to make the audience realise the benefits of cosmopolitanism, not as a fixed way of seeing the world, but as a way of acting in everyday life, as the attitudes that human beings have towards difference in common daily actions (Skrbiš and Woodward 2013, 106), in which diversity is accepted as an opportunity and not as an obstacle. Not only does the film talk about the benefits of cosmopolitanism (such as the fruitful relationships that can be established out of the connection with other cultures and places), but also deals with the dangers of it and the problems that border-crossings can trigger. These concerns will be described in the next section of the analysis.

### **2.5.2 Cosmopolitan Moments and Cross-border Relationships in *Tinker Bell and the Secret of the Wings***

Gerard Delanty's (2006) uses the term "cosmopolitan moment" to refer to the process of self-transformation that may take place whenever new relations between self, other and world develop in moments of openness, which are created when the local meets the global and borders are crossed. They may happen when different cultures meet, and they shape the social world. When these moments take place, they transform individuals and make them develop a feeling of belonging around a mutual project.

This analysis has so far argued how these “cosmopolitan moments” are shaped at the border/bridge, which is transformed at the same time into a borderland, or are a product of transnational encounters and relationships between the inhabitants of Pixie Hollow and the Winter Woods. These transnational encounters can collaborate in the formation of different types of relationships across borders, such as work, love, or family transnational relationships. The film could be seen as a representation of the borders and cosmopolitan values that our society is experimenting as a consequence of the social changes and global factors such as immigration, mobility, or globalisation, and where cosmopolitan moments take place.

Similar traits between the two worlds (Pixie Hollow and the Winter Woods) are emphasised in order to establish the path for a cosmopolitan ending, which the film frames in a positive light, as can be seen in the narrator’s words that open the film:

“If you have wings to lift you,  
and the Second Star your guide,  
you’d find a place where all the seasons flourish side by side.  
Yet past the Summer Meadow and beyond the Autumn Wood,  
lies an icy land of secrets, a world misunderstood.  
But if your mind is open and your heart just has to know,  
Your wings can take you further than you ever thought you’d go”

These words are very revealing in cosmopolitan terms. As the narrator puts it, having an open mind is the key to live a cosmopolitan moment. Once you are ready to discover and to explore further from your place of comfort, new experiences will come to you. Delanty argues that “cosmopolitanism concerns

processes of self-transformation in which new cultural forms take shape and where new spaces of discourse open up leading to a transformation in the social world” (2006, 44). The characters of Tinker Bell and Periwinkle, due to their open minds and desire to learn about other cultures and places manage to create moments of openness between their nations. In some way, the local encounters the global and new cultural models take place (Delanty 2009, 52). After crossing the border, the fairies will never be the same; they are more open to the Other.

An example of a cosmopolitan moment during the narrative is when the sisters are saying goodbye to each other in the middle of the bridge after spending a whole day together in the Winter Woods (Figure 12). Yet, this is not a final farewell. In fact, the sisters are planning how to get Periwinkle to the warm side the next day. They will meet on the bridge: a borderland and a place of Otherness and mutual respect where the two cultures are bound together. This borderland is a place where the fairies cannot be separated very easily. It drives them to make plans to cross the border again in order to be together. With the help of her friends, Tinker Bell secretly prepares a snow machine to keep Periwinkle cold enough when she visits the warm side. The following morning, the sisters are reunited once again on the bridge/borderland. Now, Periwinkle transforms herself into a border-crosser as her twin sister did before. She has a willingness to know, to learn, and to explore this new land full of colours and different types of animals. The warm fairies take Periwinkle on a tour around Pixie Hollow, first visiting the Autumn Forest, then the Springtime Square, and finally the Pixie Dust tree where the Queen lives. The purpose of the last stop is to inform the Queen of their situation. However, this never happens because Periwinkle starts to feel weak and cannot fly properly. Even with the snow machine, this side of the river is too warm for her, and they are forced to return to the border quickly to save her.



Figure 12. The bridge is transformed from border to borderland. The two worlds are reunited at this moment.

Borders are one of the privileged sites where cosmopolitan encounters take place (Rumford 2008). For Beck and Sznaider, border crossings encapsulate the global experience (2006, 1). Tinker Bell becomes more open-minded once she has crossed the border and tries to abolish the ban on crossing to the other side. In this sense, the sisters can be both described as cosmopolitan characters. For John Urry (2000), the cosmopolitan is characterised by an ability to be mobile, a willingness to take risks by virtue of encountering the Other, and a general openness to other people and cultures (Skrbiš, Kendall and Woodward 2004). From David Held's (2002) point of view, cultural cosmopolitanism is based on the ability to empathise with others and to celebrate difference, diversity and hybridity (Skrbiš, Kendall and Woodward 2004), something that is continuously depicted in the film and remains a fundamental pillar for inclusive education.

Central to the transnational sensibility of the film are two main transnational relationships that form part of the narrative: the one established by the twins, Tinker Bell and Periwinkle, and the one that is portrayed by the Queen of Pixie Hollow and

the Lord of the Winter Woods, Queen Clarion and Lord Milori. The first one could be considered a transnational family relationship and the second one is a transnational love relationship. The former relationship is a consequence of a border crossing, so when Tinker Bell crosses the border, she meets her sister on the other side. The second one produces by itself a border crossing: at the beginning, the Queen and the King used to meet at the border, but as their relationship develops they both wanted to cross to the other side to meet their partners' world and way of life, and they finally do it. The sisters' relationship is central to the narrative as it develops at the same time in the story and becomes stronger thanks to the cosmopolitan moments experienced by the girls. The love relationship can only be seen at the end of the film, but it is central to the narrative, as both the queen and the king can be considered "agents of cosmopolitanism" (Deleyto 2016, 5). They are the ones that enforce and remove the border and the needs of the inhabitants of their villages.

Once Lord Milori finds out that Periwinkle has been in Pixie Hollow, he prohibits the sisters from having any kind of interaction again: "I'm sorry, you two may never see each other again", he says. He is scared about what could happen to Periwinkle if she stays longer in the warm weather, but he is also scared about the possibility of other fairies crossing the border. At this point, they learn about the cross-border love relationship that the leaders of their respective countries had in the past and the reason for the ban. Queen Clarion and Lord Milori tell the girls separately their love story, even though they do not identify themselves as the protagonists. When Pixie Hollow was at the beginning of its existence, Clarion and Milori met and fell in love. Every sunset, they met at the border "where spring touches winter". As their relationship and love grew stronger, they wished to share each other's worlds and their lives. They ignored the danger and became



border-crossers until Lord Milori broke his wing because of the warm weather. Immediately, Queen Clarion imposed a ban on the border for the summer fairies, “and I agreed that our two worlds should forever remain apart” says Lord Milori finally to Periwinkle. It was farewell forever until this moment when Periwinkle and Tinker Bell forced them to see each other on opposite sides of the border.

Queen Clarion and Lord Milori can be considered responsible for borderwork in the film. Sarah Green and Lena Malm argue that borderwork is a product of how:

borders appear, disappear and reappear, perhaps somewhere else, in the course of everyday life. It is about what makes a place feel ‘borderly’, as if there is something in the air, the streets, the walls, the parks, perhaps even in the people hanging around a place, that gives off a sense of borders at work (Green and Malm 2013, 9).

For their part, Cooper and Perkins defined borderwork as “both *an analytical sensitivity to the practices of multiple actors within the bordering process, including but not limited to states and state objectives and the concrete methods by which people draw upon, contest and create borders*” (italics in original) (2012, 57). The monarchs and their relationship shape the border between both communities. Firstly, the border is non-existent for them; they are in love, so they meet every day in the same place, the border between the countries. In this case, it is not a border but a borderland where the two cultures get reunited, and they feel each other’s presence as essential. After Lord Milori breaks his wing, they create a demographical and political border “for the common good of all the fairies”. Queen Clarion establishes an unbridgeable metaphorical boundary with the rule that prohibits crossing the river, and Lord Milori supports it. Moreover, the queen and the king will be the ones in charge of lifting the ban at the end of the film.

Similarly, the two sisters are also “borderwork actors” as they are two ordinary inhabitants that cross the border to be together even if they are not supposed to. As has been mentioned before, “borderwork” is the daily transformation of borders, the activity of ordinary people contributing to processes of bordering (Cooper and Rumford 2011, 262-264), and an activity that allows human beings to have cosmopolitan experiences. The two fairies help to develop the border from an exclusionary boundary into a point of connection. When they meet at the border, the bridge is a point of communication between both cultures. Yet, their friendship provokes anxieties in their local communities at some point, as their interaction is forbidden. Borderwork is constantly taking place within the figure of these two transnational relationships, as they are the ones who love somebody from the other side. For the rest of the fairies, mobility and border crossings are presented in the film as a product of fear, for instance, when a freeze comes to Pixie Hollow, they are forced to cross the border. At the same time, thanks to this mobility, the fairies progress in their thoughts about diversity.

When Periwinkle crosses the border, she is able to explore the territory for a while thanks to Tinker Bell’s creation (the snow machine). At this moment of the film, the soundtrack supports the cross-border encounters. The tour around Pixie Hollow is accompanied by the song “The Great Divide” by the McClain Sisters, which includes the following lyrics: “Worlds that were apart have come together. We’ll be friends no matter what the weather. Wait until you see the wondrous things that we can do here with you. We’re on your side”. The soundtrack upholds the sisters as border-crossers, the two worlds joining together as one and, eventually, the cosmopolitan spirit of the film.

Yet, Tinker Bell and Periwinkle’s transgression triggers a “global catastrophe” that almost destroys Pixie Hollow and the Pixie Dust tree, the tree

from which all fairies get their magic dust. In order to keep her twin sister “cold” in her warm world, Tinker Bell builds up a snow-producing machine. Yet, when this machine starts malfunctioning, the production of snow increases leading to climate change. Pixie Hollow is now in danger. The pace of the editing and movement inside the frame at this moment is unusually frenetic, and everything starts freezing fast. The boundary between the two territories is momentarily dissolved. Winter takes over, and both worlds look the same one for a moment (Figure 13).



Figure 13. The border is frozen, and the two territories are blended into one.

At this moment, saving the planet becomes the main goal for the inhabitants of the two worlds. The perceived risk of a global catastrophe provokes a cosmopolitan moment in the film. The climate change occurred in Pixie Hollow may be seen as one of the main dimensions and dynamics of the “world risk society”. Beck uses this term to describe our modern society, in which there are three different axes of conflict central to the “world risk society”: ecological conflicts, such as climate change, global financial crises and finally the threat of global terror networks (2002, 41). This uncontrollable risk has vast consequences

on a worldwide scale, creating a generalised feeling of threat. According to Beck, the perceived risk of a global catastrophe has pushed human beings into a new phase of globalisation, namely, the globalisation of politics, involving the moulding of states into transnational cooperative networks (2002, 46). He argues that “debates over global ecological threats and technical economic crises and their visibility for a global public have revealed the cosmopolitan significance of fear” (2006, 72). The threat reunites both societies, Pixie Hollow and the Winter Woods, to confront the danger of both worlds being destroyed. “What can unite the world?”, asks Ulrich Beck. The answer suggests that unity to confront the threat is possible between different social groups: “alliances are forged across the opposing camps, regional conflicts are checked and so the cards of world politics are reshuffled” (2001, 1). Although it is necessary to distinguish between the risks and the opportunities presented by these dangers, alliances between different cultures have been created to combat the threat and differences have been laid aside, at least in some respects. In some way, following Booth and Ainscow’s (2016) ideas, an inclusive “community” has been developed thanks to a cosmopolitan moment caused by a global risk.

In *Tinker Bell and the Secret of the Wings*, the danger creates a moment of openness and collaboration in the fairies’ world. For the first time, all the winter fairies cross to the other side to frost the Pixie Dust tree, so that it can survive the freeze. The two cultures work together to save their world. All the fairies take cover together inside the “Pixie Dust Tree” once it is frosted. Pixie Hollow becomes what Michel Foucault called a “heterotopic place” (1971), that is a space for Otherness that only lasts a few moments, in which all the inhabitants open up and help one another. The tree can be considered now a place for Otherness and a borderland that

disentangles a “cosmopolitan moment” between different cultures, in which all the inhabitants—winter fairies and warm fairies—wait to see if their collaboration has been successful. Suddenly, the magic dust starts running down again from the tree, and balance is restored. As a result of this collaborative endeavour, the ban is lifted, and fairies are allowed to cross freely from one side to the other.

For Walter Mignolo, one of the causes of the widespread of cosmopolitanism during the late 1990s and the 21<sup>st</sup> century is the need to move away from closed and monocultural conceptions of identity supporting state designs to control the population by celebrating multiculturalism (Mignolo 2010, 113). In *Tinker Bell and the Secret of the Wings*, after the cosmopolitan moment created as a result of the climate crisis, the state maintains control over the border, but now the inhabitants of Pixie Hollow only have to go through a checkpoint before crossing to the other side. The border is no longer an exclusionary boundary but a borderland where citizens can interact with other cultures without having to break the law. In this way, climate change and borders can also be a form of cosmopolitanism around which society can meet and separate. In the film, Tinker Bell’s transgression and desire to meet the other unleashes a climate catastrophe which then turns into a truly cosmopolitan moment that reshapes society and its borders. The film mirrors our world, where differences, such as the weather, culture or race, are the cause for creating frontiers between human beings. The film breaks with these differences, and all the inhabitants start to cohabit. In the end, the film shows the world in harmony and the inhabitants reunited thanks to an emotional attachment between both worlds and the understanding of each other’s differences. These scenes may influence children’s mindset and can be understood as an example of cosmopolitan education.

## 2.6 CONCLUSION

Jackie Stacey has claimed that “[o]penness may be a risky, rather than an easy, business” (2017, 163). Periwinkle’s dizziness in Pixie Hollow, the climate crisis and Tinker Bell’s broken wing are some the risks of the crossing of borders in *Tinker Bell and the Secret of the Wings*. Yet, the film also highlights the role of cosmopolitan collaboration when it comes to dealing with them. As a result, the type of cosmopolitanism presented in the film is not the utopian view of a world without difference nor problems. Quite the opposite, the view of cosmopolitanism proposed by the film has risks at its very core. Yet, in a world in which cross-border and cross-cultural encounters are inevitable, cosmopolitanism (instead of the creation of borders) also emerges as the only possible answer. Ultimately, contemporary reality sets the essence of global human interaction in the action of borders and borderlands and how cosmopolitanism shapes them depending on the different situations.

The act of crossing a border, together with the associated risks and more positive consequences, are some of the main issues explored in *Tinker Bell and the Secret of the Wings*. The film offers a representation of our society in which strict boundaries are established between nations. However, it also proposes alternatives, such as opening the border, confronting global problems together, and interacting in an open manner with the Other to enhance our cultural knowledge. It fosters intercultural awareness by reuniting the two different worlds and portraying moments of openness between the inhabitants of each territory. The film introduces the inclusive value of “community” exemplifying how the collaboration between cultures is fundamental to maintaining our quality of life, but also to reinforce our relationships with others. This value is portrayed widely throughout the film,

which could help students to perceive the opportunities of collaborating for the enhancement of their own communities and also the possibilities of enrichment associated with meeting people from other places and communities.

*Tinker Bell and the Secret of the Wings* portrays the concept of cultural diversity between the winter fairies and the warm fairies: they have different traditions, occupations, and hobbies. At the end of the film, the fairies introduce the Others to their world. In this scene, the fairies exchange cultures and show each other the intricacies of their respective worlds. In a way, they combine both communities in one. At this moment, the bridge acts as a borderland where the two cultures interact and unite as one. However, both groups retain their specific characteristics, identity and place to live. Borderlands play a significant role in the film since they are the places where the fairies reunite and establish fruitful relationships. It is where inclusion takes place seamlessly, without anyone noticing. Borderlands are portrayed as places of inscrutable Otherness.

Another value presented in this film related to inclusion and cosmopolitanism is the representation of mobility and border-crossing. The film portrays the difficulties faced by the two protagonists as they transform into mobile characters. The two fairies become migrants once they cross the border and experience the difficulties and benefits of crossing to the other side. At the end of the film, this situation is normalised by portraying mobility as an opportunity that should be embraced to foster diversity and to learn more about the Other, encouraging intercultural exchange. Many children would be able to identify with the sensation experienced by the fairies after crossing the border. This feeling includes the initial joy of experiencing a new world, but also the problems that arise from crossing a border.

Even if not all the school contexts are the same, not even similar, many students today experience this feeling of uncertainty after crossing the border. The film might serve as a useful resource to work on their emotions. Different environments and territories are home to people with different customs and practices that are a world away from your own culture. Therefore, this film offers a valuable didactic opportunity to discuss the role of borders, its meanings, and inherent contradictions and even students' particular relationship with them.



## CHAPTER THREE

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### **INCLUSION AND EXCLUSION PROCESSES IN THE GLOBAL CITY: ZOOTOPIA**

**T**his chapter will look at the representation of inclusion, borders, the global city and cosmopolitanism in *Zootopia*, the Walt Disney animation film released in 2016 and directed by Byron Howard and Rich Moore. This chapter will use the works of Saskia Sassen (1991, 2000, 2001, 2002, 2005), John Allen, Doreen Massey and Michael Pryke (1999), Mark Shiel and Tony Fitzmaurice (2001), Julie Allan (2008), Barbara Mennel (2008) and Celestino Deleyto (2017) as primary sources to analyse the film and, more specifically, to explore the relationship between inclusive education, cinema and global cities. It will also use cultural theories on globalisation, borders, and other cosmopolitan phenomena (Anzaldúa 1999; Davis 2000; Delanty 2009; Castells 2010, among others). The choice of the film *Zootopia* will be justified on the basis of the contents of the *Index for Inclusion: A Guide to School Development Led by Inclusive Values* (Booth and Ainscow 2016). Within this context, the

main objective of this chapter is to identify the cosmopolitan and inclusive values presented in the film *Zootopia* through formal analysis and to consider the potential and implications of these values when it comes to promoting inclusive education. In particular, this chapter deals with the inclusive value of “respect for diversity” from the *Index for Inclusion*. *Zootopia* dwells on the inclusion and exclusion processes at the heart of the global city of the title, and, ultimately, ends up solving some the problems created by the westernised version of diversity the film presents. As Koh and Chong argue (2014, 627), the relationships between the global city, diversity, and the impact on education are still largely unexplored. This chapter shall attempt to respond to this gap in the literature since the diversity of global cities is a key concept to deal with in order to promote cosmopolitan education.

This chapter is divided into five sections. The first section introduces the concept of UNESCO Global Network of Learning Cities and explores the film *Zootopia* as an inclusive resource with the potential to explore the concept of global cities and diversity in education. It focuses on some cultural aspects of inclusive education, such as the representation of different races, cultures, and ethnicities, and chooses some specific inclusive values to be explored in the film. The following section establishes the theoretical framework to carry out the formal analysis of *Zootopia*. It explores the main characteristics of global cities drawing on the existing literature on the topic. The third section focuses on the complex representation of the spatial systems of cities and global cities in cinema in recent decades. Finally, there are two sections devoted to the analysis of the film. The first section examines the perspectives of different authors on the representation of diversity in the film (Osmond 2016; Beaudine, Osibodu, and Beavers 2017; Tafoya 2017) in order to explore the impact of the diversity of the characters on the narrative. The second

part of the analysis explores the most important spaces used in the film to emphasise the power of global cities in today's society. The film depicts the invisible (but operative) borders erected inside global cities. However, as will be argued, there are also specific scenes in the film that create a space for inclusion, moments of openness towards the other, and fruitful encounters between different cultures, races, and ethnicities.

### **3.1 ZOOTOPIA AND INCLUSIVE EDUCATION OPPORTUNITIES**

The world population currently stands at approximately seven and a half billion inhabitants, more than half of whom (some four billion people) live in cities (Ritchie and Roser 2019). According to some estimates, by 2030, there will be around five billion people living in cities. These urban spaces will face a significant challenge to manage this huge growth, which, as UNESCO states, will have “a severe impact on ensuring quality education for all” (UNESCO Institute for Lifelong Learning 2020). In view of the above, UNESCO has established an international policy-oriented Global Network of Learning Cities (GNLC). The UNESCO Institute of Lifelong Learning defines a “learning city” as a city that:

- Effectively mobilizes its resources in every sector to promote inclusive learning from basic to higher education;
- revitalizes learning in families and communities;
- facilitates learning for and in the workplace;
- extends the use of modern learning technologies;
- enhances quality and excellence in learning; and
- fosters a culture of learning throughout life

Learning cities are guided by the principle of inclusion. They share ideas, solutions, and practices in relation to this issue with other cities. According to UNESCO, learning cities support “individual empowerment and social inclusion, economic development and cultural prosperity” (UNESCO Institute for Lifelong Learning 2020). The network promotes the attainment of the seventeen Sustainable Development Goals (SDGs) mentioned in the *Agenda 2030*, and in particular goals number four, “Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all”, and eleven: “Make cities and human settlements inclusive, safe, resilient and sustainable”. In 2019, the fourth International Conference on Learning Cities was held in Medellin (Colombia) under the theme “Inclusion – A principle for lifelong learning and sustainable cities”, which set out the path for developing inclusive, safe, resilient and sustainable cities related to high-quality inclusive education. Furthermore, UNESCO Institute for Lifelong Learning argues that a “learning city enables people of all ages, from diverse socio-economic and cultural backgrounds, to benefit from inclusive and equitable quality education and lifelong learning opportunities” (2020).

With the Global Network of Learning Cities, UNESCO draws a very close relationship between the study of global cities and inclusive education. Of the seventeen SDGs, it relates the goal related to inclusion in cities with the one about achieving education for all (which has an inclusive perspective). Cities are in a constant process of movement and change. Cities are places where different cultures, races and ways of life interact. Children interact with the city and the elements that they encounter in their urban environment. Cities provide a context where children can develop their personality and identity. Exclusion is a reality in cities because most inhabitants are ill-prepared to manage the rapid urban development that has taken place over the last two decades. Inclusive education is the path to normalising the complex organisation and internal processes of global cities. As Xavier Bonal argues, the city is “an educative

space with regard to inclusion; one through which to learn how to work towards guaranteeing rights of access, recognition and participation” (2014, 4). In many cases, schools are the places that have to deal with the effects of exclusion, which, in many cases, are caused by the borders established in global cities. At the same time, inclusive education aims to connect the outside sphere (cities) and the inside sphere (the schools and classrooms), as the connection between school and life is considered a strategy to respond to the different needs of students (Vigo and Soriano 2014, 254).

Allen, Massey and Pryke (1999) have explored how difference is negotiated in cities, implying that the mixture of different cultures, races, ethnicities, and classes in the same urban setting can bring about conflict and intolerance, while also creating opportunities for mutual recognition and respect (3-4). While difference may lead to the exclusion of minority groups due to certain reasons (e.g., race, crime and religion), it can also pave the way for inclusion if seen as an opportunity to meet new people and participate in new experiences (Bonal 2014). Allen, Massey and Pryke view cities as places of inscrutable Otherness where fruitful encounters can take place, but also as outstanding places for the exclusion of the Other, arguing that:

While cities embody the exciting prospect of intense social relations with individuals and groups from a wide range of backgrounds with different attitudes, beliefs and customs, they are also arenas of potential conflict. An urban population has to deal with the issues that are raised by difference and diversity. Cities are also arenas of intolerance and persecution, in which strangers refuse to accept the validity of other ways of life. How to negotiate this diversity and to create social and political institutions which are based on the tolerant acceptance of difference rather than the refusal to accept the other’s point of view is one of the key political issues facing cities at the turn of the century (1999, 97).

The negotiation of difference mentioned by Allen, Massey and Pryke can easily be transferred to the school environment, where children spend a considerable amount of time during their school years. Some schools mirror the make-up of society and become microcosms of the global cities where children live. Therefore, these schools should try to adjust some aspects of the curriculum to their surrounding context. Global cities are places in which people from different backgrounds cohabit and, nowadays, schools tend to address this issue in a homogeneous way (Koh and Chong 2014). They are also places where economic differences and social status cause exclusion. Inclusive and cosmopolitan education may offer a way to achieve a tolerant response to diversity in cities, and the school provides the potential means for attaining this goal through the implementation of heterogeneous curricula (Allan 2008). Indeed, inclusive education can be the means to achieve a social and democratic justice community inside the classroom (Slee 2011; Beach 2017; Vigo and Dieste 2017; Portelly and Koneeny 2018). In order to become aware of this reality, children need to learn about the processes that take place in global cities to understand the reasons for the creation of urban borders and the structure of modern global cities. Cinema is one of the many ways through which this awareness can be fostered.

The film *Zootopia* (2016) was positively received by critics. In his review for *The New York Times*, Neil Genzlinger (2016) describes it as “funny, smart, thought-provoking — and musical”. He then adds: “It trusts young viewers to recognize the clichés they’ve been fed by other animated movies over the years and to appreciate seeing them subverted”. Jen Chaney (2016), writing for *The Washington Post*, claims that “The genius of “Zootopia” is that it works on two levels: It’s a timely and clever examination of the prejudices endemic to society, and also an entertaining, funny adventure about furry creatures engaged in solving

a mystery”. *The Guardian*’s film columnist Guy Lodge claims that *Zootopia* “works splendidly enough at face value, but is deepened and distinguished by wry, sly allusions to media outrage culture, diversity awareness and even (with the most delicate of touches) the Black Lives Matter movement” (2016). Chaney (2016) also brings to the fore that *Zootopia* has “something meaningful to say about race relations, especially in #BlackLivesMatter America”. The film deals with timely topics at a specific sociohistorical moment in which exclusionary attitudes towards different races and cultures happen on a daily basis. It tackles the issue of racial, ethnic and gender discrimination to end up putting forward a hopeful message about the acceptance of the Other, which is one of the topics in the agenda of inclusive education.

The action of the film is set in the metropolis of Zootopia, a global and multicultural city divided by territorial and metaphorical borders that give way to different border crossings, exclusionary dynamics and also some of Delanty’s “cosmopolitan moments” of openness towards the Other (2006). The film portrays a modern global city formed by different neighbourhoods with contrasting habitats: Sahara, Savanna, Rainforest, and Tundra. Animals of all shapes and sizes from each environment coexist in the city despite the borders that are erected between them. At the beginning of the film, the spectator is presented with a utopian version of the global city, one in which different types of animals live together harmoniously. However, as the plot unfolds, the film depicts a different version of the city with a not so optimistic approach to diversity and inclusion in cities. As a process of learning and understanding, the film promotes an inclusive approach to the Other. The protagonist, a small but strong female rabbit, can act as a role model for children in their everyday actions while interacting with other people from different cultures,

racess, or ethnicities. Similarly, the city of Zootopia can serve as an interesting example of how global cities are structured in today's world with a focus on how they function and the borders that are established between races and ethnicities. According to some authors, the strength of *Zootopia* lies in the fact that, while it is an animation film aimed at children who may not understand it completely, "adults in their lives can use the allegory to help explain what's going on in our society that is then mirrored in the film's fantastical world" (UWIRE Text 2019, 1). In the words of Matt Zoller (2016), the film "invites kids and parents to talk about nature versus nurture, and the origins and debilitating effect of stereotypes".

Inclusion and exclusion are presented as the main topics from the start of the film. The viewer encounters all kinds of animals, regardless of their biological differences, coexisting in the same global city. The city of Zootopia is considered a blended space, which teachers and students can use to explore the opportunities and barriers of global cities. As Quim Brugué claims, "schools should offer the knowledge that enables students to understand and position themselves in the world" (2014, 56). Accordingly, the *Index for Inclusion: A Guide to School Development Led by Inclusive Values* can serve as a guideline that teachers could use in their classrooms to promote inclusive education related to the topic of global cities and the diversity encountered in these urban environments. In this case, this chapter refers particularly to subsection C1.4 of the *Index for Inclusion*, which addresses how children find out about housing and the built environment. This notion is closely associated with the plot of *Zootopia* and its representation of a global city, including the depiction of borders, the migration of the protagonist from a rural area to an urban area, and how this utopian city is just another global city in the process of developing more inclusive practices rather than a perfect place to live.



This indicator of the *Index for Inclusion* poses the following questions:

- Do children learn about the origin of cities and how they change over time?
- Do children learn about the distribution of people between cities and rural areas and the differences in their experience of the built environment?
- Do children learn about the reasons for the location of homes? (134)
- Do children learn about past and present approaches to scaffolding?
- Do children consider what makes a more and less desired neighbourhood?
- Do children explore why some people have much more space to live in than others?
- Do children consider how and why cities have grown? (135)

These questions support the idea that children need to learn about global cities, including their diversity and the spatial layout. The formal analysis presented in the last two sections of the chapter shall demonstrate how these questions are dealt with in the film. These questions should be incorporated in current education from an inclusive perspective under a new viable alternative curriculum with open-ended learning activities that depart from traditional curricular structures (Booth and Ainscow 2016, 125). Some of the questions lead the way to new questions with multiple answers. The film can be considered a useful resource to introduce viewers to the concept of global cities, interracial encounters and cosmopolitanism, and migration from rural areas to urban areas (another main point of focus in the film). Scout Tafoya argues that the message

of acceptance in *Zootopia* is pitched at the right level of sophistication to be understood properly by children (2017).

The formal analysis of *Zootopia* supported by social and cultural theories on global cities, cosmopolitanism, borders and inclusion, will demonstrate the possibilities of using this film to develop cosmopolitan education in the classroom, in particular in relation to the “respect for diversity” value from the *Index for Inclusion*.

### 3.2 THE GLOBAL CITY

In the age of globalisation, some borders, rather than disappearing, are becoming stronger than ever. Meanwhile, new borders are being erected, sometimes in unexpected places. Global cities are one of the places in which borders are starting to proliferate, as has been claimed by authors such as Saskia Sassen (1991, 2000, 2001, 2002, 2005), Doreen Massey (2007) and Manuel Castells (2010). Global cities are contexts where cosmopolitan encounters and dis-encounters may take place. They can become places of cross-cultural collaboration or places of exclusion and division (Bonal 2014, 4). This section will introduce the concept of the global city, before exploring some of its filmic representations.

According to Sassen, borders are gradually being established in cities due to the increasing flow of border-crossers towards the metropolis (1996). Thus, large cities become not only microcosms of a global world, but actual borderlands, which are constantly crossed by fluctuating borders and exchanges (Davis 2000; Anderson 2011; Deleyto and López 2012). A global city like London can be considered an example of a borderland, where the city’s multiculturalism is juxtaposed with the

proliferation of various types of borders between its citizens, such as economic barriers. In her book *World City* (2007), Massey explores these two parameters of the city. For her, cities around the world are striving to be global. The author describes the concept of the world city by connecting ideas put forward by authors such as Sassen (1991), Robinson (2002) and Gordon (2004). A world city can be defined as a place that is part of a larger system, with advanced producer services in a context that involves banking, accountancy, law, and advertising (Massey 2007, 34). In world cities, foreign exchange and the markets occupy a prominent position. World cities are undoubtedly significant centres of coordination of the global economy, trade, and financial flows, based on its neoliberal economy. First industrialisation and then financial power meant an increase in the possibilities of work that enhance the economic power of these cities. World cities emerged as a product of deregulation and privatisation/commercialisation, along with internationalisation (44).

Sassen argues that global cities are central to some of the global economy's key functions and resources (2002, 255) and, therefore, have a direct impact on economic, social, cultural, and political affairs on a global scale. These cities involve "the territorial centralization of top-level management, control operations, and the most advanced specialized services" (256). Together with export processing zones, they constitute fundamental places for global economic activities (257). In her article "The Global City: Introducing a Concept" (2005), Sassen points out that the resources needed for global economic activities are not hypermobile, but they are embedded in specific places, such as "global cities, global-city regions, and export processing zones" (31). Moreover, she establishes a "global city model" in which she indicates the existence of transnational networks of cities that can be identified by the following events that take place in society: the financial growth of global markets

and specialised services, the need for transnational servicing networks, the reduced role of the government in the regulation of international economic activity, and the corresponding ascendance of global markets and corporate headquarters (29). While these transnational networks of cities are positioned in strategic static locations, they are also transterritorial spaces because they connect geographically distant places and populations. In light of the foregoing, cities have become “a strategic terrain for a whole series of conflicts and contradictions” (39).

Sassen’s *The Global City: New York, London, Tokyo* (2001) argues that global cities are strategic places where “global processes materialize in national territories and global dynamics run through national institutional arrangements” (347). For Sassen, the global city is about coordinating, managing and servicing capital flows of economic globalisation and servicing the markets that operate in more than one country. Yet, global cities shape these global processes with the participation of national stakeholders (347). London, New York and Tokyo lead transnational financial and business centres in today’s global economy (89). These global cities have become specific centres where information is made available, and it is relatively easy for clients to access a variety of specialised firms (110). These cities are central to the economic development of the world.

Manuel Castells defines the global city phenomenon as a “process that connects advanced services, producer centers, and markets in a global network, with different intensity and at a different scale depending upon the relative importance of the activities located in each area vis-à-vis the global network” (2010, 411). To the three global cities mentioned by Sassen, Castells adds Hong Kong, Paris, Frankfurt and San Francisco, which he considers major players in

terms of finance and international business services. These global cities, “are information-based, value-production complexes, where corporate headquarters and advanced financial firms can find both the suppliers and the highly skilled, specialized labor they require” (415). Moreover, Castells argues that global cities constitute flexible networks of production and management with access to workers and suppliers at any time and quantity required (415).

Aaron Koh and Terence Chong (2014) deal with the idea of cosmopolitanism being embraced in global cities in the context of Singapore. In their view, cosmopolitanism introduces dispositions, values, and ethics that promote diversity, heterogeneity, and difference in a variety of fields such as race, gender, language, and religion, among others (631). Based on their argument, global cities should welcome difference and be open to the Other. However, the authors point out that the project of cosmopolitanism in the city of Singapore is more an economic project than a social one: “featuring the display and consumption of cosmopolitan lifestyle such as a vibrant arts scene and new playgrounds such as the ‘Integrated Resorts,’ Gardens by the Bay, and Universal Studio” (631). The same argument can be applied to the global cities mentioned above, whose discourses are also centred on human consumption and economic speculation. Other authors state that Singapore has global city aspirations and recognise the limitations of an advanced capitalist-industrial society with an authoritarian government (Tan 2008).

The process known as “gentrification” is key to most understandings of global cities. Neil Smith describes gentrification as a socially organised “global urban strategy” in the twenty-first century, which portends a displacement of working-class residents from urban centres (2002, 440). The process of gentrification was already

defined in 1964 by the sociologist Ruth Glass in connection with the city of London:

One by one, many of the working-class quarters of London have been invaded by the middle classes—upper and lower. Shabby, modest mews and cottages—two rooms up and two down—have been taken over, when their leases have expired, and have become elegant, expensive residences. Larger Victorian houses, downgraded in an earlier or recent period—which were used as lodging houses or were otherwise in multiple occupation—have been upgraded once again... Once this process of “gentrification” starts in a district it goes rapidly until all or most of the original working-class occupiers are displaced and the whole social character of the district is changed (quoted in Smith 2002, 440).

Some authors, such as Allen, Massey, and Pryke (1999), describe modern cities as open, fluid, and interconnected spaces. Furthermore, they emphasise the tensions that arise from urban relationships and the intensity of city life, which presents a duality between proximity and juxtaposition (5). Once again, gentrification is one of the main strategies to encourage this juxtaposition. Modern cities are changing in character. They are more diverse than ever and have become centres of economic globalisation. These authors support the idea of a paradoxical duality of cities: on the one hand, cities act as fluid collections of people who move and migrate; on the other hand, cities are residential communities of settled neighbours and inhabitants who live in a relatively bounded locality and are familiar with the network of streets, shops and pubs in that area and with the people who inhabit and use them (96). This duality is an important subject to explore in the classroom to help children to understand the dynamism and complexity of cities. It is important for children and teachers

to examine the ins and outs of the places they call home and the processes of inclusion and exclusion that take place in these global cities.

### **3.3 CINEMATIC REPRESENTATIONS OF GLOBAL CITIES**

Barbara Menzel (2008) views cinema as a visual and narrative representation of globalisation (196). Films explore spaces to construct and comment on the different conditions and their specific sociohistorical moment (Menzel 2008, 16). Mark Shiel considers cinema as an ideal cultural form to examine spatialisation since cinema is primarily a spatial system. This system offers a unique opportunity to explore and create discourses around the spaces in cities and urban societies (2001, 5-6). Over the last two decades, mobility has led to a reconsideration of the concept of national spaces. Indeed, these spaces have been transformed into global spaces that require coexistence between different cultures and races, and adaptation to other ways of life. These contemporary global spaces have been increasingly portrayed in cinema. Therefore, cinema mirrors cities and the situations that take place in these fluid and interconnected spaces.

In *Cinema and the City* (2001), editors Mark Shiel and Tony Fitzmaurice put together different views about the influence of the city and urban societies in cinema. In the first chapter, Shiel asserts that cinema is “a peculiarly spatial form of culture” (2001, 5). More specifically, the author argues that cinema is more a spatial system rather than a textual system (6, 19). Shiel points out that, due to its images and visual character, cinema provides an accurate representation of spaces and uses them to construct the social life that takes place in the city, in addition to relations of power and the current global systems that materialise in

global cities (2001, 6). For Shiel, cinema is an appropriate means to understand the complexity of globalisation as modern cinema “exists as part of a much larger global entertainment industry and communications network, which includes older cultural forms such as music and television, and newer forms of techno-culture such as digital, the internet, and information technology” (10). In his chapter, “Film and Urban Societies in a Global Context”, Fitzmaurice asserts that the Hollywood genre can be classified as a “spatial-imagistic medium” (20), which is of particular interest to this thesis and, in particular, to this chapter.

In *Cities and Cinema* (2008), Mennel claims that “like cities, films engage in processes of production and reproduction of social relations in spatial configurations” (15). While commenting on how global cities provide settings for narratives about migration, she highlights a new global version of older analogies associated with the city, for example, the “alienation, now reflected in the representation of tourists, business travellers, and the displacement of migrants within global networks” (196). Mennel also asserts that films reflect urban patterns produced by social differences in class, gender, age, race, and ethnicity in how they code neighbourhoods as rich or poor, or landscapes as urban or rural (15). While some academics see the increase in the hegemony of Hollywood as an effect of globalisation, Mennel emphasises “the creative possibilities of cinematic exchange” generated by globalisation (197).

Deleyto (2017) emphasises the fact that cinematic cities are not real cities because there is always a process of transformation in filmic narratives. He describes cities in films as artificial constructs that may (or may not) be based on the design of a real place (5). Through a process of remodelling with new visual cinematic features, these cinematic spaces create discourses that have a significant



impact on our perception of the real places and their history (7). Deleyto argues that Hollywood has never aimed to represent cities in a truthful way. Instead, producers prefer to use urban spaces to create amusing and captivating narratives and imaginary worlds. He points out the importance of cinematic urban fictions and claims that they “ought to be considered within the larger parameters of cultural, urban, and political discourse” (7). In order to define the global city as a basis for his analysis of the city of Los Angeles in different films, he draws attention to the economic character of these places. He identifies global cities as nodal centres of globalisation surrounded by the discourses of late capitalism (10).

Over its long history, Disney has typically portrayed cities in an unfavourable light, as it gives priority to natural spaces like forests or jungles and small villages. This is the case of some of the most famous films of the company such as *Bambi* (David Hand, Samuel Armstrong, James Algar, Bill Roberts, Paul Satterfield, Norman Wright, Graham Heid 1942), *Cinderella*, *The Jungle Book* (Wolfgang Reitherman 1967), *Beauty and the Beast* and *The Lion King*, among others. Nevertheless, there are some films that set the action in real cities, even if this location does not play a key role in the film. This is the case, for instance, of London in *One Hundred and One Dalmatians* (Wolfgang Reitherman, Hamilton Luske and Clyde Geronimi 1961) and *Peter Pan*, Paris in *The Aristocats* (Wolfgang Reitherman 1970) and New York City in *Oliver & Company* (George Scribner 1988).

On the other hand, some Disney films create fictional cities, such as Monstropolis in *Monsters Inc.* (Pete Docter 2001), the Land of the Dead in *Coco*, and San Fransokyo in *Big Hero 6* (Don Hall 2014) (a portmanteau on San Francisco and Tokyo). These imagined spaces are constructed as global cities where different

racés, social classes, cultures, customs, and forms of life are combined. The city of Monstropolis is a place where monsters with vastly different physical appearances coexist in harmony, but their differences are reinforced by their different jobs and status. *Monsters Inc.* is the factory where the narrative unfolds, and the make-up of this place mirrors the diversity of the global city of Monstropolis. Differences between monsters are visible—bigger monsters are the great “scarers” (of children), so the ones that produce energy, while smaller monsters are only their assistants. At the end of the film, there is a reversal of roles. They discover that laughter produces more energy than fear, and the former assistants, who turn to be really good at making children laugh, become the main energy producers. In the Land of the Dead, Miguel (the main character of *Coco*) explores the different neighbourhoods of the city from the rundown and makeshift *favela* spaces where he meets the forgotten people (those inhabitants that will soon disappear from the Land of the Dead forever) to the elite spaces, where he meets the famous dead people, who are wealthy and have a fantastic afterlife as they are still remembered by their fans. In *Big Hero 6*, the city of San Fransokyo is a mixture of Japanese and American architecture and landscaping, in a film that brings together two very different cultures (i.e., American and Japanese) in the same urban space.

In the same line as *Zootopia*, Rich Moore creates another imagined city in *Ralph Breaks the Internet* (Rich Moore and Phil Johnston 2018), in which the internet itself is constructed as a city (Figure 14). In this sequel to *Wreck-it Ralph* (Rich Moore 2012), Ralph and Vanellope leave their respective arcade games to embark on a trip to the internet in order to get a wheel to repair Vanellope’s game. The company presents in this film an example of the “Disney multiverse” overlapping films, different corporations, and worlds (Wasko 2020). The internet

is presented as a fascinating global city with multiple skyscrapers, technological screens with advertisements and where big companies such as Amazon and Google feature prominently together with popular social networks such as Facebook or Snapchat. This highly technological city is presented as a global economic centre of coordination like the ones theorised by Sassen (2001, 89).



Figure 14. Ralph and Vanellope, perplexed, observing the Internet Global City in *Ralph Breaks the Internet*.

Of all the Disney animated films that setting their plots in fictional cities, the case of *Zootopia* is unique in the fact that it is about the city space, in this case, the global city of Zootopia. The narrative deals with the urban structure and the processes that take place within this constructed environment. The city is central to the narrative as it gives meaning to all the actions carried out by the different characters. Both protagonists negotiate the borders that are physically and metaphorically established between different types of animals (mainly between prey and predators).

*Zootopia* contradicts the perception of the global city as a harmonious

multicultural place where various cultures coexist without any problems. It offers a sense of the global city as a borderland of encounters and exclusions, as spaces of globalisation and mobile borders where cosmopolitanism exhibits its complexities and contradictions, but also its opportunities of collaboration and inclusion. In this regard, this chapter will analyse *Zootopia* within the context of contemporary cinematic representations of the global city as a bordering, diverse and cosmopolitan place. In the following sections of the chapter, the different characters and their relationships, and the spaces that make up this film will be formally analysed with a focus on mise-en-scène, editing, framing, and sound. In particular, it will explore the complexity of the borders established between the different neighbourhoods and characters in the global city of Zootopia.

### **3.4 CHARACTERS AND SPACES IN *ZOOTOPIA***

This section will explore the Disney animation film *Zootopia*, and how the global city with the same name is central to the development of the narrative. The film explores the form and role of global cities in today's world in which, physical and symbolic borders are established inside these cities based on race, gender or social and economic status. The analysis of this film from a cosmopolitan and inclusive perspective sheds light on the theories discussed above regarding the global city as spaces where global markets, specialised services, and transnational servicing networks are included in the same space. At the same time, the main characters of the film are explored in order to appreciate the exclusion that certain collectives live in these cities but also the opportunities of cultural enrichment that these cities provide to their inhabitants. Moreover, the film encourages thinking about the inclusive value of “respect for diversity”

which is negotiated and contested during the whole narrative. In contribution to this debate, this analysis discusses, on the one hand, the borders encountered inside the city of Zootopia, such as the “third border” (Davis 2000), and, on the other, the cosmopolitan moments that take place between citizens of different races, cultures, and genders.

### **3.4.1 From Utopia to Dystopia: Characters and Relationships in the Global City**

The 2017 Oscar-winning animated feature film, *Zootopia*, was a box office hit, grossing \$341.3 million in the United States and over \$1 billion worldwide. It is an example of a Hollywood global blockbuster that has been watched all over the world and which represents the power of globalisation on and off screen. The *Variety* senior film critic, Peter Debruge (2016) affirms that *Zootopia* “turns real-world racial-sensitivity issues into something of a talk point”. Debruge uses as an example the moment when the main character, Judy (voiced by Ginnifer Goodwin), tells another animal that it is perfectly acceptable for a little bunny to call another bunny “cute” but not for other animals to use this term (67). Scout Tafoya points out that while *Zootopia* is a return to the traditional techniques employed by the Walt Disney Company because it features talking, anthropomorphic animals as its main characters, the characters are involved in a “very modern discussion of race and political corruption” (2017, 429). Andrew Osmond, a film and animation specialist, argues that *Zootopia* “is one of the most overtly political Hollywood cartoon features, perhaps reflecting Moore’s past as a Simpsons episode director” (2016, 94). The film is a piece of animation that appeals to children and adults as it deals with a range of political and social issues. Discourses around race, diversity, gender, and migration are seamlessly interwoven to create a film that, as has been

argued, can be used to raise children's awareness of social issues and to promote cosmopolitan education. Diversity is a key value in *Zootopia*, and many authors have explored this issue from different perspectives. It has been explored from a racial perspective (Beaudine, Osibodu, and Beavers 2017; Muljadi 2019), a gender one (Debruge 2016) and a political one (Osmond 2016; Hassler-Forest 2018, Sandlin and Snaza 2018). However, none of these works has space as their main focus.

The global city of Zootopia is home to animals of all shapes, colours, sizes, habitats, and dietary habits. The animals live side by side but not without their problems. Indeed, the plot includes a constant feeling of tension between the carnivorous predators and herbivores. The city is governed by Mayor Lionheart (voiced by J.K. Simmons), who is a predator, and his assistant Mayor Bellwether (voiced by Jennifer Sarah Slate), who is a female sheep and, therefore, prey. The protagonist, Judy Hoops, a bunny from a rural town called Bunnyburrow, works hand-in-hand with a fox called Nick Wilde (voice of Jason Bateman) and establishes a fruitful relationship with him during the narrative, overcoming their differences, even though one of them is a police officer prey and the other a swindler predator. Within this relationship, the film directly introduces the inclusive value of "respect for diversity", with its initial difficulties and also with its final opportunities of enrichment for both protagonists.

The predators make up approximately ten percent of the population, while the remaining ninety percent of the population of Zootopia is prey. The demography of Zootopia has been read by some in a racial way: the predators standing for the black population in the United States (12.6 percent of the national population according to the 2010 national census) (Beaudine, Osibodu, and Beavers 2017).

This reading clashes with the fact that, in the film, the predators are shown to have more opportunities for success than their plant-eating counterparts thanks to their social status and their biological structure (their physical strength, which is demonstrated, for example, by some police officers). Yet, as argued by the authors, predators are marginalised by the prey due to fear and the intensification of traditional differences and stereotypes passed down through generations.

Gregory Beaudine, Oyemolade Osibodu, and Aliya Beavers structure their analysis around the following topics: “stereotypes, race, and racism; the consequences of one’s actions; and the power that one being’s beliefs can hold” (2017, 227), themes that are part of the students’ day-to-day lives. This chapter will look at these issues in relation to the structure and the workings of the global city. As will be argued, these factors are a consequence of the city’s distribution, the system of organisation and the relationships established by the interethnic and interracial space of the global city. The structure of the global city in the film, the way in which intra-urban borders are established with separate districts, and the stereotypes associated with these areas, serve to foster the exclusionary attitudes mentioned by the authors. While aligning with this premise, this film analysis seeks to place these issues within the broader concept of inclusive and cosmopolitan education.

The city is transformed from a utopia (with a dreamy initial message) into a dystopia as it mirrors a real global society where diversity coexists with multiple borders between different races and cultures. *Zootopia* directly challenges the rhetoric of “us and them”, good and evil, good guys and bad guys (Keeble 2014, 167) and narrativises some of the theories about the global city discussed above. The city that is initially presented as the place where “anyone can be anything”

is, in fact, a border and exclusionary city. Zootopia is presented in the opening scenes as a utopia where, regardless of who you are or what you look like, you are welcome and can become anything you want. As the narrative unfolds, it becomes increasingly apparent that this message is farfetched. Diversity is not always taken as a positive value within society, and exclusion processes take place because of it. In this way, it is important to work with the value of “respect for diversity” from a very early age, so that children grow up without stereotyping others.

The opening scene sets the basis for the utopian Zootopia. Little Judy and some of her classmates take part in a school performance representing the grandiose and illusory ideas that they have (mainly Judy) about the global city. Judy gives the following speech:

[...] (After performing a predator killing a prey). Back then, the world was divided in two. Vicious predator or meek prey. But over time, we evolved, and moved beyond our primitive savage ways. Now, predator and prey live in harmony (Judy and a jaguar shake hands while a sheep throws confetti), and every young mammal has multitudinous opportunities [...], and I can make the world a better place! I am going to be a police officer!

One of the spectators, a fox, says: “Bunny cop? That is the most stupidest thing I ever heard”. But Judy pays no attention and proceeds to present Zootopia as a cosmopolitan city where this division between species, in other words, racial and ethnic segregation, is a thing of the past and everyone can coexist in harmony. The shortcomings of that utopian view of the cosmopolitan city have been brought to the fore by scholars such as Skrbiš and Woodward (2013), who claim that the lofty aspirations of cosmopolitan utopias need to be brought down to the ground



and replaced by simple day-to-day actions, such as changing attitudes towards difference, increasingly open-minded attitudes, contact with other cultures, and acceptance of different political opinions and religious beliefs. The narrative of *Zootopia* is developed in line with these new cosmopolitan aspirations, which, unlike cosmopolitan utopias, emphasise ordinary experiences, such as talking, eating, reading and even dreaming (2013, 106). In this line, *Zootopia* also puts forward a more realistic view of multicultural and interracial global societies today.

The message of the film is conveyed primarily through the character of Judy. She is a small female rabbit fighting for a better world that is free from inequality. From the outset, Judy is advised against following her dream. In fact, Judy's parents encourage her to become a carrot farmer instead of a police officer since the idea of a rabbit becoming a police officer is unheard of. Nevertheless, she fights for it and demonstrates that you can be whatever you want with effort and determination. Her parents' doubts are fed by their fear of predators since, as they argue, they could still carry a wild gene from the past in their DNA, which shows how difficult it is to overcome certain stereotypes. Even though Judy maintains her positive attitude throughout the entire film, at the beginning of her trip to Zootopia, Judy is faced with a cruel reality. She arrives in the city with aspirations of being the first bunny in the police force. However, she is promptly rejected by her bigger and tougher colleagues, who call into question her potential because she is a small female rabbit and, by nature, prey. She has idealised Zootopia in her mind as a city of inclusion where discrimination and segregation between animals do not happen, and where all the animals interact and live together in harmony. Nevertheless, this idea is soon brought to a halt when she arrives in the city and sees the stereotypes attached to her wherever she goes, including the police station and even her own apartment. Judy

becomes one of the stereotyped: “those who do not belong, who are outside of one’s society”, against the “social types”, who are the ones that belong to society (Dyer 1993, 14). She starts to understand that Zootopia is a place where animals coexist, albeit with multiple borders dividing different species, classified by size, type and function, and that the city is compartmentalised by territorial borders and contains a total of twelve unique ecosystems.

The migrants in Zootopia (as in Judy’s case) are challenged on a daily basis by the urban design and municipal policies of the global metropolis. Judy lives in a shabby apartment with unpleasant neighbours in a large building on the outskirts of the city, an area that seems to have been forgotten by the rest of the city. In the global city of Zootopia, she is segregated by what Mike Davis has called “the third border”, that is the invisible line that foreigners come across every day in their interactions with other communities, a reminder that their lives are under constant scrutiny and that, in spite of the apparent freedom of movement, there are many barriers that are difficult, if not impossible, to negotiate (2000, 71). Judy is constantly undervalued and unappreciated by the citizens of Zootopia. When Judy joins the police department, which is dominated by predators, the main problem is due to her size and species (Figure 15). She is not even one fourth the size of anyone else in the department run by predators and powerful herbivores. Judy was hired as a part of a “Mammal Inclusion Initiative”, but the reality is that she is completely marginalised and discriminated against. As a result, she is assigned to parking duty despite the fact that she was top of her class at the academy. Judy needs to work long hours in the police department because she is female and, on top of this, a small herbivore (prey). The so-called third border follows her wherever she goes. She is constructed as a victim of society, struggling to make her way in a ruthless city, a position that is aggravated by her

gender and species. Migrants and women in global cities have to try harder to achieve a good position, as exemplified by the protagonist of *Zootopia*. They are necessary for low-income jobs in global cities. However, when they achieve a high-income job, they are forced to work harder to achieve their goals.



Figure 15. Scornful glances directed at Judy from her colleagues for being a small female rabbit who is less than half their size and prey.

Determined to prove herself, Judy gets involved in a dangerous case and, breaking with stereotypes, starts collaborating with Nick, a fox, whom she initially blackmails for help as he is a professional swindler. Both protagonists find themselves navigating the huge city of Zootopia where multiple cultures, races and lifestyles coexist. This overwhelming city contrasts significantly with Judy's everyday life in a rural town. After settling in Zootopia, she carries around her fox-repellent, and despite establishing a fruitful relationship with Nick, in the beginning, she is suspicious of him. Indeed, it is Nick who opens Judy's eyes about the reality of this global city. However, after underestimating the efforts made by Judy to fit in, he says "tell me if this story sounds familiar. Naïve little hick with good grades and big ideas decides, 'Hey look at me! I'm gonna move to Zootopia where predators and preys live in harmony and sing "kumbaya".' Only to find we don't all get along, and that

dreams of becoming a big city cop? She is a meter maid”. Nick ends by telling Judy that she would eventually go back home to become a carrot farmer.

With some discrepancies, both characters get involved in a dangerous case in which predators, for no apparent reason, start to regain their wild ways of past generations and kill prey. Initially, their relationship is based on self-interest, but as Judy and Nick investigate the case together, they get to know each other very well, and “moments of openness” take place. A relationship that starts off with lies and insults blossoms into one of mutual empathy and trust. It is Nick who stands up for Judy when Chief Bogo (voiced by Idris Elba) wants her to quit the police force. Judy finds herself on the wrong side of an interrogation, as can be seen in the images below. Her face is illuminated by the light of a lamppost; she is framed standing in the middle of a circle of big, tough police officers—as if she were trapped in a cage (Figure 16). Bogo’s enormous stature is emphasised by the framing—part of his body is off the screen while Judy is not even one quarter the size of the chief, who is a male cape buffalo. She is utterly petrified and paralysed by fear, and the darkness of the scene mirrors her vulnerability in this threatening situation.



Figure 16. Judy trapped in the middle of an ominous circle formed by her enormous police colleagues.

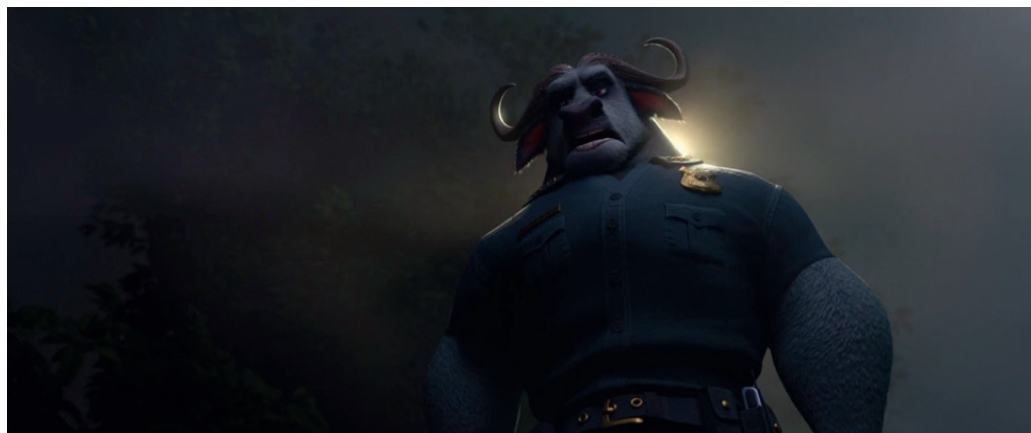


Figure 17. A low-angle shot of Chief Bogo sneering as he towers over Judy and expressing his superiority by blocking out the light that illuminated her face moments before.

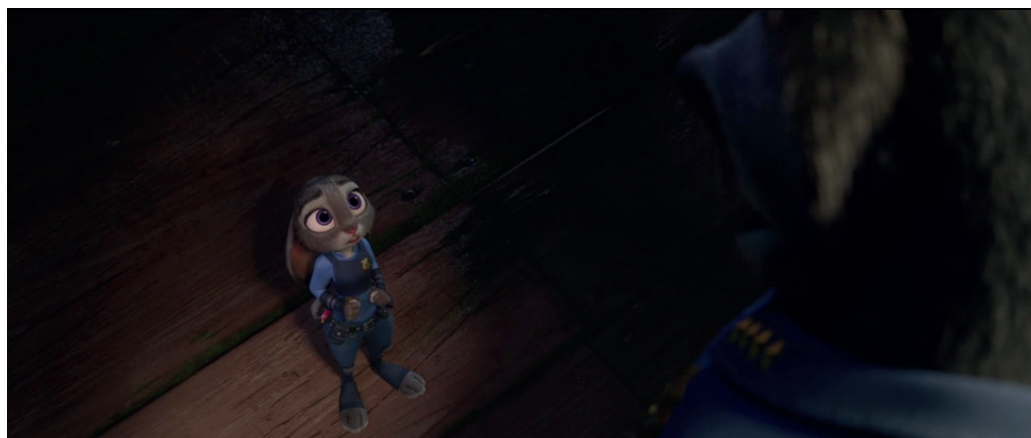


Figure 18. A high-angle shot of Judy being belittled by chief Bogo, making her look vulnerable and powerless.

The film uses a combination of low-angle shots focused on Chief Bogo (Figure 17), which assert his superiority, with high-angle shots (Figure 18), which highlight Judy's worried expression, to convey the anxiety and sense of inferiority experienced by Judy. The segregation of Zootopia is reflected in this scene. Judy is not a “social type” but rather a product of stereotypes (Dyer 1993, 14). She makes the invisible visible—rabbits (or small prey) can also be good police officers despite being totally discriminated against (16).

In a moment of openness created by the tension of the scene, Nick tells Judy's boss that she is not going to quit because she was given an unreasonably short deadline (which has not yet arrived) to solve the case. Then, the protagonists walk away together from the other police officers and leave the place on a sky tram. For the first time, the two protagonists realise that they are both victims of discrimination, which leads them to join forces and look out for each other.

Yet, Judy is not only a victim of stereotypes. She also enforces them, as can be seen in a later scene. While thinking that they have solved the case, she takes part in a press conference in which she states that the recent return of savage predators “may have something to do with biology. A biological component. [...] For whatever reason, they seem to be reverting back to their primitive, savage ways”. Judy's use of the oppositions “us” (prey) versus “them” (predators) is noticed by Nick, who becomes angry with her. He tells her that he knows that she has been carrying her “fox repellent” with her all along, showing that she cannot get rid of the stereotypes even when she has a fox as her best friend and work partner. Judy's statement at the press conference causes Zootopia to fall apart: in her words, she has managed to “tear it apart”. As a result, the city is engulfed by chaos. The prey are scared of the predators, and the predators are marginalised and belittled. Stereotypes are now turned against the predators. Eventually, Judy discovers that someone is targeting predators intentionally with poisonous flowers that bring out their savage side in order to separate society and diminish the population of predators. It has nothing to do with biology. She confesses to Nick that she was ignorant, irresponsible, and small-minded, and a moment of openness takes place between the two of them when they embrace as a symbol of peace and friendship (Figure 19). They join forces again to solve the



case once and for all. Their relationship is now stronger than ever, and they rely on each other as they work side by side.



Figure 19. Moment of Openness between the Protagonists.

Throughout the narrative, the protagonists have to face multiple borders that have been erected by other animals, such as the sheep, the mayor, Judy's work colleagues, and even the animals from the street. They constantly challenge these borders and fight against discrimination, while trying to prove their worth by solving the mystery of the savage predators. They work together to preserve the city's multiculturalism and to achieve respect for diversity. The end of the film sees a moment of openness between all the inhabitants of Zootopia when Judy and Nick solve the case and restore the equilibrium between the citizens, which transmits a poignant message of inclusion. The differences between prey and predators are dissolved (at least momentarily), and the protagonists are truly accepted by their colleagues. Calm is restored in the city, and the fear of the Other is eradicated when the case is solved. In a final speech, Judy acknowledges that life is a bit more complicated than "a slogan on a bumper sticker", making reference to the motto of Zootopia: "Everyone can be anything!" Her final

discourse inspires *Zootopia* inhabitants to be more open to the Other and to understand each other's differences, claiming that "no matter what type of animal you are, from the biggest elephant to our first fox, I implore you...try, try to make the world a better place. Look inside yourself and recognise that change starts with you. It starts with me. It starts with all of us". This way, the film conveys a cosmopolitan message by dismantling borders inside a global city and portraying moments of openness between the protagonists, two natural enemies. It also transmits the idea that "while the bad ones aren't that bad, the good ones aren't that good either", since the predators are presented as a threat when they are not. Eventually, certain solutions are presented, such as becoming more open-minded and seeing difference as an opportunity and not as an obstacle, even if we always have to take into account that this vision of diversity is limited to an Americanised view of the world biased by the Walt Disney Company.

### **3.4.2 The Use of Space in *Zootopia***

This part of the analysis will explore the main cosmopolitan urban spaces of *Zootopia* where the encounters and dis-encounters of different species occur. It is worth highlighting how the *mise-en-scène* helps to portray the global city of *Zootopia* as a place formed by inner borders between different groups of society, but also as an environment in which cosmopolitan encounters can take place. The use of space is key to understanding the dynamics of the film in which the aforementioned attitudes are perceived as a consequence of the construction of the global city. *Zootopia* is a reflection of contemporary global cities in which the negotiation of spaces is a constant issue. This part of the analysis will examine all the relevant spaces depicted in *Zootopia* and the relationship of these spaces with the inclusive message of the film.



In clear contrast with the urban spaces in the global city of Zootopia, the film depicts the natural world at the beginning and on one other occasion during the narrative. Bunnyburrow, Judy's place of birth, is a little carrot-farming village inhabited mainly by rabbits (as its name implies) but also home to sheep, foxes, and jaguars. The opening scenes of the film aim to establish the differences between rural and urban spaces, as well as to frame the main character in her usual environment. The demography of the village is a stark contrast to that of Zootopia since its inhabitants are mainly rabbits. It is a peaceful area, where all the inhabitants farm for a living. *Zootopia* contrasts the stressful and busy life of the city with the tranquil rural environment of Bunnyburrow.

After living all her life in a rural setting, Judy joins the police academy to carry out her training. She is the first bunny that has had the courage and initiative to enrol in this academy. The police academy serves as an initial warning to what Judy is going to encounter in the city of Zootopia. It can be considered the first borderland in the film: one in which different animals, regardless of their dietary preferences and physical differences, work together and train as police officers. It is a microcosm of the global city, in which the different extreme weather systems that shape the city are recreated on a smaller scale. The diverse ecosystems give way to different challenges that the candidates need to overcome to become police officers in the global city, including withstanding a scorching sandstorm, surviving a 1,000-foot fall, and climbing a freezing ice wall. While completing her apprenticeship, Judy is constantly despised by her peers. She is subjected to the exclusionary attitudes of her classmates and, even more so, of her trainer, a female bear who makes remarks such as "You're dead, Bunny Bumpkin!", "You're dead, carrot face!", "You're dead, farm girl!", "You're dead, Fluff Butt!", and finally,

“Just quit and go home, fuzzy bunny!”. These comments do not make Judy feel bad or desperate. On the contrary, these insults make her stronger and more powerful, and after training so much harder than her peers, she becomes the best police officer in her year.

Borderlands are central to the understanding of the city of Zootopia. The city itself may be contextualised as a borderland. In general, borderlands acquire a new power within the context of cosmopolitanism and cosmopolitan theory. In *Zootopia*, the city is presented as a borderland where the action unfolds in several important spaces. It is a geography of power that produces an unequal geographic democracy (Massey 2007, 119). This geography of inequality is produced by the division of the city into different neighbourhoods that are classified by the species and biological needs of the animals that inhabit them. In the film, some spaces depict isolated neighbourhoods with no diversity at all, while others are public spaces where animals interact, work and establish social relationships (like Downtown). Zootopia is a space of Otherness where multiple cultures coexist, which gives rise to fruitful intercultural and interracial encounters. Bill Desowitz (2017), writing for the *IndieWire*, affirms that “as difficult as it was to believably create an anthropomorphic society shared by predator and prey alike, it was even harder to convincingly capture the zeitgeist of fear, prejudice and inclusion”.

The first glimpse of the global city of Zootopia is presented through the windows of a high-speed train, which is the means of transport that takes Judy to the city and, thereby, transforms her into a border-crosser who migrates from her small farming town to the huge metropolis. This journey changes Judy’s way of seeing the world. She crosses the border from a rural setting

to an urban environment on a train, a vehicle that, according to Menell, embodies “the changing perception of time and space in modernity—space as urban versus rural and time as modern versus premodern” (2008, 8). *Zootopia* portrays the train effect as it demonstrates the contrast between the rural area of Bunnyburrow and the urban metropolis. Extreme long shots are employed to depict the city as an enormous artificial modern city surrounded by water. As the train approaches the city centre, the spectator is able to see the different districts of the city through Judy’s eyes. Furthermore, there is a portrayal of the colossal borders erected between the districts to preserve one ecosystem from another. The end of the journey introduces the city centre, which can be considered the point of union between the different boroughs, where all types of animals interact and share the same space.

Judy’s arrival to the city by train is one of the most powerful scenes in the film in which it is possible to observe Zootopia from a distance (Figure 20) and then from the inside. The soundtrack reinforces this moment with a diegetic song that features the energetic lyrics “Try Everything” by Gazelle (voiced by Shakira). The song is about taking risks and exceeding oneself (exactly what Judy is about to do) with lines such as, “Birds don’t just fly. They fall down and get up” and “Sometimes we come last but we did our best”. Similarly, the chorus goes, “I won’t give up, no I won’t give in. Till I reach the end. And then I’ll start again. Though I’m on the lead. I wanna try everything. I wanna try even though I could fail”, which is a message of encouragement to try and experience new things. The song also anticipates the hardship to which Judy will be subjected in the global city. It is a song about personal growth and self-improvement to finally succeed by solving the case and being accepted by the city.



Figure 20. A view of Zootopia from a distance. The train is about to cross the entire city.

During the journey, it is also possible to see the geographical borders (Figures 21 and 22) that are established on the basis of the biological characteristics of the animals and their different habitats. Some examples of the different districts traversed by the train are Sahara Square, Tundratown and the Rainforest district, all of which are separated by huge walls that isolate each habitat from the climatic conditions on the other side (in a way which is not that different from the two worlds in *Tinker Bell and the Secret of the Wings*, as was mentioned in the previous chapter). The border between the Sahara district and the Tundra district is formed by a wall with snow cannons on the one side and a wall with heaters on the other: a double wall that maintains each ecosystem isolated from the other. When the train travels through the Rainforest district, there is a border formed by a waterfall and a mass of trees. There is a lot of rain, which is artificially produced by a sprinkler system installed in the branches of the numerous trees located in this ecosystem. Ironically, the animals are holding umbrellas, and there is a luxury hotel in this part of the city. Likewise, each district has all the basic amenities for the inhabitants. For example, Tundratown has a fish market, a chill-out zone, and a restaurant called Blubber Chef. Later on in the film, we see a nudist resort called “The mystic spring oasis”, where naked animals practise yoga, play volleyball, roll in the mud, and swim in

a natural swimming pool, in a return to their biological origins.



Figure 21. The double wall that isolates the Sahara district and the Tundratown district



Figure 22. Heaters installed on the Sahara square border.

The entrance to the city centre, a place shared by all types of animals, highlights the enormous buildings with extravagant shapes that make up Zootopia's downtown area. The natural sunlight reflects and draws attention to the modern buildings of the city, replicating the reality of global cities and a sense of freedom, which will be disputed in due course. After alighting from the train, Judy finds herself at the train station, which looks like a jungle with multiple natural spaces and animals. The figure of the singer Gazelle, accompanied by the empowering lyrics just heard on the scene's soundtrack, seems to welcome her from a big screen on a building opposite the train station. The shot

contrasts with the following one in which Judy is seen in her new apartment: an old, dirty and desolate dwelling with unwelcoming neighbours who tell her that they are loud and do not expect them to apologise for that. The lighting pattern changes, and everything becomes darker when Judy is inside the building. Nevertheless, she remains cheerful about being in the city of her dreams. These are two continuous scenes that unmask the reality of Zootopia. Despite its idyllic external image, the reality inside is somehow rotten and not as perfect as it seems.

The next significant space that reappears several times throughout the narrative and that is conscientiously constructed as a border place, is the police station. It is situated in precinct one of Zootopia. It is a centre of coordination for the city, and everything in the narrative revolves around this site. The first time that it appears is when Judy enters the building for the first time to become the first rabbit police officer. The entrance to this place is constructed as a broad and illuminated space with a reception in the middle operated by a non-scary predator: a fat cheetah. Judy attracts surprised, disappointed, and even annoyed looks from the police officers as she walks towards the police station (as can be seen in the image below).



Figure 23. Judy entering the police station for the first time attracting the scornful glances of her colleagues due to her difference in size and species.



Once inside the classroom, not even the chairs are adapted to Judy's size: she has to stand on her chair to see above the table. Lions, bears, elephants, hippopotami, and rhinos are the types of animals that Judy has for colleagues. The chief of Zootopia's Police Department is, as was mentioned in the previous section, a male cape buffalo called Bogo, a stern and inflexible character who intimidates Judy from the beginning. He does not welcome Judy or try to accommodate her needs in any way. The police station is also shown in different exclusionary scenes; for instance, in the press conference in which Judy accuses the predators of being biologically predisposed to become savage. It is a space that gives way to problems and clannish attitudes, such as when Judy is subjected to discrimination in the classroom. On the contrary, when the police officers give good news, they are always in an open space in a green courtyard. It can be concluded that open spaces in Zootopia facilitate positive attitudes towards the other, which in some cases are close to utopian. On the other hand, enclosed spaces, like the police station where Judy is belittled, give rise to a dystopian society where there is a need for a more inclusive and respectful attitude towards the Other.

Even if she is not welcomed, Judy is not willing to give up her dream so easily. She is well-prepared and will cross the metaphorical and physical borders of the city. She gets used to moving from one district to another without any apparent effort. Nick, her fox companion, is also a border-crosser. He sells popsicles for a living and takes advantage of the wide range of temperatures in the city to make them. First, he goes to the Sahara district to melt a big Jumbo-pop (enormous elephant icecream). Then, he heads to Tundratown to freeze the little Popsicle icecreams. Finally, he goes to Little Rodentia where he sells the icecreams and the wood of the popsicle sticks with the help of a friend. His job requires him to be a

border-crosser. He has been making a living from his trade since he was a young fox. Nick was brought up as a swindler, which forces him to travel throughout the entire city, interacting with different people and borders in order to be successful.

The first time the two protagonists meet is marked by Davis's concept of the "third border", that is, the invisible lines that exist in a place mostly inhabited by foreigners reminding them of the fact that they are outsiders (2000, 71). Invisible third borders sometimes restrict the use of public space for certain citizens, namely, building boundaries in the inner city between neighbourhoods based on racial segregation. Nick tries to buy a "Jumbo pop" in a different neighbourhood from his own and is rejected by the shopkeeper, who says "There aren't any fox ice cream joints in your part of town?" and "You probably can't read, fox, but the sign says 'We reserve the right to refuse service to anyone' So, beat it". This scene portrays how discrimination and stereotypes are present in the city, and that not everything is as it seems; borders exist between the inhabitants. The ideal of citizenship, in this case, the utopian Zootopia, is challenged by spatial divisions and mechanisms of exclusion that restrict the opportunities in life for the least well-off (Allen, Massey and Pryke 1999, 124). Later, Judy and the spectator learn that the initial intentions of the fox are unreliable. Judy, due to her initial ignorance of the fox's real intentions, helps him to get the icecream, as she tries to fight against these discriminatory attitudes from the beginning.

When Nick and Judy start collaborating, this third border of exclusionary and racist attitudes shown at the beginning is counterpoised with the presence of instances of what Foucault (1971) calls a "heterotopic place", a space of Otherness that only lasts a moment, in which the protagonists open up to each other, and share



their concerns about their marginalised position in society. This space in the film corresponds to a sky tram which the protagonists ride after walking away from Judy's colleagues. For the first time in the film, Judy leaves her colleagues mid-sentence. In the tram, Nick opens up to Judy and tells his own story: when he was little, he wanted to be part of the "Zootopia Junior Rangers", even if he was the only predator. He was rejected and expelled from the community for no other reason than for being a fox. After being humiliated, he decides to assume his preordained role as a shifty and untrustworthy animal. The light changes at this moment; it is the crack of dawn, and the protagonists now have a clearer picture of each other on the inside and outside. It is at this moment that Judy and the viewer realise that predators are not the only cruel characters as they are also victims of exclusion. Judy tells him that he is much more than that. This constructed space has enabled Judy to understand Nick's identity—he is a stereotyped animal. This place is a point of union between them. It is the place where "respect for diversity" becomes a reality. Later in the narrative, she even encourages him to join the police force. The sky tram helps the protagonists to establish a fruitful relationship. Stereotypes are tangible in the city of Zootopia and the positive relationship between Judy and Nick paves the way for a new dynamic, in which both types of animals (predators and preys) can interact successfully.

Judy and Nick make the perfect team thanks to their blend of cultural, street and detective knowledge. Together, they explore the different parts of the city to solve the case, crossing the borders established by the city between the different species. Each clue leads to a different part of the city and to encounters with inhabitants from each district. The first clue takes them to the naturist centre. From there, they head to the department of mammal vehicles, the Tundratown Limo Service, and the rainforest District before ending up in Cliffside. Essentially, their

investigation provides the viewer with a comprehensive tour of the city. By means of the investigation, the film provides a spatial map of the city and generates moments of openness and knowledge towards different cultures, races and types of animals. During their investigation, the protagonists meet a variety of animals, and fruitful encounters take place. For instance, on one occasion, Judy and Nick are captured and brought to the lair of Mr Big (ironically a small mouse), who resembles Marlon Brando in the opening scene of *The Godfather* (Francis Ford Coppola 1972). After almost being killed by Mr Big, due to Nick's past insults towards him, Mr Big's beloved daughter, who is getting married that day, asks her father for a dance. In an unexpected twist, Judy had saved the life of the bride that very morning and, therefore, her father now is in her debt. Judy and Nick stay for the entire wedding and later resort to Mr Big for help at least twice during their investigation. They have created an unbreakable bond with this family despite their initial differences.

The narrative conscientiously unfolds in these blossoming encounters and creates fruitful spaces for its appearance, not only as environments where different animals (i.e., prey and predators) meet but also spaces where they search for each other's presence, such as the city centre. In the words of Elijah Anderson, this would be a "cosmopolitan canopy" or, in other words, an urban site that offers a special environment that is conducive to interethnic dialogue and communication (2011, xiv), where all the animals come together in spite of their biological differences. Therefore, the city centre is a unique place for Otherness. On it, Gazelle organises a "peace rally" when all the animals are fighting among each other due to their fear of the predators reverting to their ancient savage ways, so due to their fear caused by stereotypes. The singer and role model for the city argues that "Zootopia is a unique place. It's a crazy, beautiful, diverse city where we celebrate our differences. This is not the Zootopia

I know. The Zootopia I know is better than this”. She encourages the understanding between species and the fight against fear and stereotypes. As it is possible to observe, the film enhances the importance of diversity during the whole narrative, and this forms part of the *Index for Inclusion* aims, so *Zootopia* and its spaces (mainly the global city) can be considered a positive vehicle to introduce inclusion in schools.

The city of Zootopia can be seen as a product of globalisation; a global city in which encounters and dis-encounters between animals from every type of environment take place. Sassen points out that “[g]lobalization is a process that generates contradictory spaces, characterized by contestation, internal differentiation, and continuous border crossings. The global city is emblematic of this condition” (1996, 221). *Zootopia* represents reality by imitating the current cosmopolitan world in which collisions and conflicts between cultures are an everyday occurrence, and everybody collaborates and disagrees, and shares the ins and outs of their cultures. It is an essential requisite for cosmopolitan education to learn about the details and backgrounds of other cultures and the construction of global cities in order to comprehend how other people live and coexist, so as to develop an empathic understanding based on acceptance of the Other. *Zootopia* is a place where different races, cultures and ethnicities coexist and where stereotypes and inclusion are depicted simultaneously. Therefore, it could be a suitable tool for promoting inclusion and cosmopolitan education.

### **3.5 CONCLUSION**

As has been argued, the film’s concern with the dynamics of living in a global city makes it an appropriate resource in order to tackle these issues in the classroom.

*Zootopia* reproduces the common problems caused by globalisation, including distrust, fear and prejudice, while also attempting to break with stereotypes and to portray an incredibly fruitful relationship between a rabbit and a fox. During the film, Judy tries to fight against the discrimination from which she and other animals suffer by constantly refusing to let anyone else dictate who she is or what she can or cannot do. Nick joins forces with Judy in her mission to create a more inclusive world. They open each other's eyes and realise that not everybody is the same and that you cannot judge someone by their species or physical features. The motto of the global city of Zootopia, "Anyone can be anything!", seems to capture some of the underlying spirit of inclusiveness. Both protagonists fight to achieve the "respect for diversity" value from the *Index for Inclusion*, and the relationship between them is a clear example. Schools need to deal with diversity in this globalised era in which living in a global city is a trend upward. The film portrays the reality of diverse global cities with its multiple exclusion processes and also with some inclusion instances. In this way, the film can be considered a useful tool to deal with diversity.

The film addresses certain stereotypes and prejudices that exist in global cities: difference, preconceived notions of the Other, fear of the Other, and racial profiling. Racial segregation is one of the main topics in the film, in which, despite the wide variety of animal species, they have found a way to live together in the same place. However, the borders that are established between the different species at the start of the film are only transgressed at the very end. The narrative of *Zootopia* provides an accurate definition of the terms of inclusion and exclusion. It encourages the spectator to adopt the mindset of Judy and Nick and to fight against discrimination in favour of establishing blossoming relationships with people from different backgrounds.

Besides, *Zootopia* promotes an empathic understanding of the Other, which is also an inclusive and cosmopolitan value. It characterises real-world diversity from the opening scene and attempts to portray the problems caused by that diversity. After moments of openness, borders are transformed from exclusionary weapons into spaces of unity. However, not everything is perfect, and a lot more work is required, as Judy explains in her final speech. Judy is eventually accepted and appreciated by her colleagues, and she establishes a fruitful relationship with Nick, who ends up becoming her work partner. Inclusive moments are constantly portrayed throughout the text, in which different environments and types of animals interact. This can help the students to develop positive assessment and respect for difference and to avoid discriminatory attitudes. Despite all the differences and borders established in the global city, this space is ultimately characterised by Otherness and understanding (always keeping in mind that the diversity that we see in the movie is limited to the Walt Disney Company vision of diversity).

In a world where over half of the population lives in cities, it is crucial to deal with the processes and issues that take place within urban environments from a very early age. Children interact with the city on a daily basis, and their personality, skills, and identity are shaped by their immediate surroundings. Cosmopolitan education can help the students to understand and normalise the processes that take place in these cities, and to achieve respect for diversity. Booth and Ainscow (2016) justify in their *Index for Inclusion* the necessity of learning about cities to develop a solid Inclusive Education project in the school. *Zootopia* can help to deal with the city inside the classroom as its main topic is the city and the relationships that take place on it. It portrays, on the one hand, the borders and the processes of exclusion that occur inside the city, and on the other hand, the processes of collaboration

between different inhabitants, no matter their race, ethnicity, culture or gender. Needless to say, using this film as an educational resource is not going to eradicate the issues caused by stereotypes and intra-urban borders. However, it can be used to help students understand different ways of life in cities and, in turn, to promote inclusion in the classroom.

## CHAPTER FOUR

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### **ECOLOGY, INCLUSION AND COSMOPOLITANISM IN *WALL-E***

**T**his chapter explores the representation of ecology, inclusion and cosmopolitanism in the Pixar animation film *WALL-E* directed by Andrew Stanton and released in 2008. The film presents a dystopian Earth formed by rubbish heaps without any trace of nature. It is a place where extreme climatic phenomena take place, such as violent sandstorms. The main protagonist, WALL-E (an acronym for Waste Allocation Load Lifter, Earth Class), is a robot whose function is to clean up the Earth to make life sustainable again. WALL-E is powered by renewable solar energy, which is one of the reasons why he has not disappeared since the sun is the only form of energy that still exists on Earth. Humans no longer inhabit the planet. They now live in outer space on a spaceship called Axiom. Humans have become almost inert beings completely dependent on technology to live. They have forgotten how to walk and move around on floating seats.

Aside from an animation film, *WALL-E* is also a science fiction film that deals with contemporary social issues. As Donna Haraway points out, “the boundary between science fiction and social reality is an optical illusion” (1991, 149). The film represents a futuristic dystopia that raises awareness about the detrimental effects of contemporary lifestyles, such as excessive consumerism, overproduction, disrespect for the environment, and overdependence on technology. The film depicts the consequences of these negative practices through a devastated and uninhabitable Earth. In this sense, the film can be seen as an object of analysis in relation to cosmopolitanism and inclusion as it deals with diverse related areas, such as ecology, climate change and overproduction of waste. In this regard, this chapter’s analysis of *WALL-E* focuses on two areas that are directly related to cosmopolitanism and the possibilities of inclusive education in the classroom, namely, the risk society and climate change. Both issues are directly related to the dystopian world depicted in the film and are explored in this chapter in the light of *World at Risk* (2009) by Ulrich Beck and *This Changes Everything* (2015) by Naomi Klein. As in previous chapters, the relevance of these issues in relation to inclusion is argued on the basis of Booth and Ainscow’s *Index for Inclusion: A Guide to School Development Led by Inclusive Values*.

This chapter starts with a section that places the film in the context of cosmopolitan and inclusive education. It highlights several questions proposed in the *Index for Inclusion* that aim to educate children to be more eco-friendly and conscious consumers. Moreover, it highlights the main inclusive value portrayed in the film, which in this case is environmental “sustainability”. The next section focuses on the relationship between cosmopolitanism and ecology, using the theories of Ulrich Beck (2002, 2009), Naomi Klein (2015) and David Held (2016) that will



serve as a theoretical framework for the analysis of the film. The third section looks at the presence of ecological and environmental concerns in animation films, and in particular, in Disney and Pixar films, using the works of Robin Murray and Joseph Heumann (2014), Alexa Weik von Mossner (2014) and Neil Archer (2019). Section four is about Pixar Animation Studios. Despite the fact that this company is owned by Disney, Pixar's films are characterised by some specific features, which are the focus of this section. The analysis of *WALL-E*, as in the previous chapters, is divided into two main sections. The first part discusses the most representative spaces of the film, namely, Earth and Axiom. Then, the second part is devoted to the construction of the characters, their relationships and how they are influenced by technology and nature in the context of cosmopolitanism and inclusion.

#### **4.1 OPPORTUNITIES OF *WALL-E* FOR EDUCATING ON ECOLOGY, INCLUSION AND COSMOPOLITANISM**

Several studies suggest that although climate change should be a cause for concern for human beings and, in particular, young people, this does not seem to be the case (Pruneau et al. 2001, Pruneau et al. 2003 and Weber 2010). Most people view climate change as a phenomenon that does not concern them since it will take place far into the future (Pruneau et al. 2003, 430). Nevertheless, scientists maintain that climate change is a problem of the here and now, rather than just a future threat (Held 2016, 241). According to Klein, most people are immersed in a sort of "climate change denial" whereby they turn a blind eye, convince themselves that they are too busy to care about the issue or joke about the idea of a climate apocalypse (2015, 3). Fears about global warming and its main consequence (i.e., climate change) have been minimised, dismissed, and labelled as trivial concepts

(ACCIONA 2020) because people refuse to see a direct visible impact on their daily lives. However, climate change is a global challenge that knows no borders and requires a coordinated and joint response by all countries (ACCIONA 2020). Human beings are the main party responsible for climate change, as the industrial revolution was the key turning point that saw greenhouse gas emissions skyrocket (Mermer 2010, 2). In this regard, there are possible measures that can mitigate the effects of climate change and help humans to adapt to a new way of life. The school is the ideal place to provide children with the necessary critical thinking skills about these issues from an inclusive perspective.

Education plays a key role in the global response to climate change. It helps young people to understand and address the consequences of global warming while fostering a shift in attitudes and behaviours (UNESCO 2019). Likewise, sustainable development is a widely discussed issue that should be included in the educational field. In terms of sustainability, we need to learn to fulfil our current needs without jeopardising future generations, by striking a balance between economic growth, care for the environment and social well-being (ACCIONA 2020). UNESCO claims that Education for Sustainable Development “does not only integrate contents such as climate change, poverty and sustainable consumption into the curriculum; it also creates interactive, learner-centred teaching and learning settings” (2017, 7). Under this framework, UNESCO proposes a programme called “Climate Change Education for Sustainable Development” with the challenge of accomplishing the Millennium Development Goals while also reducing dependence on carbon, promoting climate resilience and ensuring balanced economic development (Mermer 2010, 2). The programme aims to help students to understand the consequences of global warming and to increase basic knowledge and literacy about climate change among

young people. With this programme, UNESCO encourages the use of innovative teaching approaches to integrate climate change education in schools and to help young people to “understand, address, mitigate, and adapt to the impacts of climate change, encourage the changes in attitudes and behaviours needed to put our world on a more sustainable development path, and build a new generation of climate change-aware citizens” (Mermer 2010, 4). This thesis argues that cinema can also play a role in this endeavour. The film *WALL-E* will be used as a tool to tackle the issue in class through a cosmopolitan and, therefore, inclusive perspective.

The United Nations 17 Sustainable Development Goals (SDGs) have as its main aim to achieve a more sustainable future for everybody. This thesis has already dealt with some of the SDGs, including Goal 10: “Reduce inequality within and among countries” and Goal 4: “Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all”, both of which are related to inclusion, cosmopolitanism and education. Likewise, this thesis has referred to Goal 11: “Make cities and human settlements inclusive, safe, resilient and sustainable”. These goals have a direct impact on climate change education as they are related to sustainable development and the achievement of equality in global resources (i.e., the balanced distribution of resources on a global scale). However, there is another crucial SDG to deal with “sustainability”; namely, Goal 13: “Take urgent action to combat climate change and its impacts” (United Nations 2015). This goal includes several targets to combat climate change, one of which is directly related to the role of education in climate change: “build knowledge and capacity to meet climate change” in order to “[i]mprove education, awareness-raising and human and institutional capacity on climate change mitigation, adaptation, impact reduction and early warning”. UNESCO states that education “is a key vector to

prepare societies for global changes. It plays a critical role in achieving sustainable development goals and putting into practice a global agreement on climate change” (2017b, n.p.). Nowadays, addressing climate change is a priority, and education provides a platform to combat it through a cosmopolitan and inclusive approach.

Some authors emphasise that schools have a major opportunity to deal with climate change and sustainability (Anderson 2012; Bigelow, Kelly, and McKenna 2015; Booth and Ainscow 2016; Reid 2019). Allison Anderson claims that two possible actions can be adopted to combat climate change: mitigation and adaptation (2012, 192). Mitigation is based on interventions that reduce the greenhouse gas (GHG) effect, whereas adaptation involves reducing the existing impact of climate change by means of “adjustments in social, ecological or economic systems” (192). Schools have an opportunity to deal with the former, namely, climate change education. Anderson justifies the role of education as follows:

Since the causes of climate change are at least partly linked to human actions, these actions need to be identified and changed. This involves learning to change consumption patterns, such as using renewable forms of energy and designing greener technologies. Thus, mitigation requires education geared towards learning how to change lifestyles, economies and social structures that are based on excessive GHG production. Education can show people that, as conscious consumers and responsible citizens, they have a critical role to play in redefining their lifestyles to address the current sustainability issues that humanity is facing (2012, 193).

Furthermore, she argues that schools are also able to deal with the adaptation process to climate change by providing children with the “knowledge and skills needed

for making informed decisions about how to adapt individual lives and livelihoods as well as ecological, social or economic systems in a changing environment” (193). Climate change education not only needs to incorporate valuable educational content about the environment, sustainable lifestyles and disaster risk mitigation, but it is also fundamental to ensure that schools set the benchmark for other social institutions as “[s]afe, climate resilient and sustainable learning spaces” (194). In the same line, Anderson argues that schools and teachers should provide children with twenty-first-century life skills, such as: “critical thinking; problem solving; and collaboration across all subjects” (195). These skills are essential to prepare learners for future challenges such as climate change (195). In this context, *WALL-E* can be used by teachers and students alike to develop these crucial skills while simultaneously addressing environmental issues in an effective way.

Bill Bigelow, Alex Kelly, and Katie McKenna (2015) suggest going beyond the mitigating and adapting processes and use the climate crisis as “an opportunity to transform our economic system for the better, close the inequality gap, and deepen democratic engagement” (Bigelow, Kelly, and McKenna 2015, 36). With the aim of incorporating the topic of climate change in schools in an effective manner, they propose a new curriculum based on Klein’s book *This Changes Everything* (2015). This new curriculum aims to help students to understand and examine the causes and consequences of climate change (Bigelow, Kelly, and McKenna 2015, 41). It also aims to provide students with tools to challenge decisions and to understand how power is distributed and why changes happen so that they can be more engaged with social issues and better prepared to confront the consequences of climate change (40). In this respect, the authors suggest exploring the values and decisions that drive the global response to climate change, making them more accessible

to students so that they can comprehend what is happening in terms of climate change measures (40-41). They suggest role-play activities as a way of approaching this subject in a manner that appeals to students. This idea is also supported by UNESCO (2017) as an example of an educational approach to addressing climate change: to “[p]erform a role-play to estimate and feel the impact of climate change related phenomena from different perspectives” (37).

In 2019, Alan Reid published an article on climate change education that addressed a number of existing research studies on the subject. Reid explores the possibilities, potentials, problems, and perils that researchers have raised regarding environmental education research (772). He points out certain successful strategies for working on climate change education, such as “making climate change information *personally relevant and meaningful* for learners” and having “activities or educational interventions designed to *engage learners*” (italics in original) (774). Reid agrees with Joseph Henderson (2019) on the fact that individual actions are no longer enough to combat climate change and that global action is needed (774). Both authors mention the opportunities provided by education to create “ecological consciousness in learners” (Henderson 2019, 989; Reid 2019, 775). Reid also argues that Climate Change Education should be studied not only in the fields of Science and Technology but also in Arts and Humanities (where, they claim, it is frequently neglected). They claim for what they refer to as a form of “climate literacy” that involves students in the problem and helps them to become emotionally mature regarding climate change awareness (781). In this regard, Reid claims that “we might also need to move away from a single to multiple sense of literacy, from concerns with micro to macro scales, and from relying on short to longer term studies” (782), to which this thesis adds the idea of thinking inclusively rather than

exclusively. Climate change exists: forests burn, floods devastate places all over the world, and our oceans are becoming increasingly acidic. For Reid “[h]ow one responds to these events is a measure of what education we have had, what we’ve been schooled in, and what we want to contribute to in this world” (782).

Inclusive education is deeply connected to environmental issues. Firstly, these issues directly affect the context in which children develop. Celia Azorín (2018) asserts that contemporary schools are no longer enclosed institutions but rather organisations that reflect the context of the society in which they are immersed and that have taken a firm step to open their borders to the context of the community (218). Schools aim to overcome inequalities between human beings and to promote social justice by focusing on what happens both inside and outside their walls (Dyson 2008). Climate change is a reality of the outside world that has a direct impact on the inside world of the classroom. This issue must be addressed by uniting the four environmental systems proposed by Urie Bronfenbrenner: the microsystem (i.e., family, school and friends), the mesosystem (i.e., interconnections between microsystems, such as relationships between parents and teachers), the exosystem (i.e., the world of work, the mass media, government agencies [local, state, and national], communication and transportation facilities, and social networks), and the macrosystem (i.e., cultural context) (1977, 514 and 515). The macrosystem and the microsystem must join forces to achieve the aim of creating inclusive climate change education, while also taking into account the mesosystem and exosystem. The parties involved in each system should work in the same direction to achieve the ultimate goal, namely, to educate students as citizens willing to mitigate and adapt to climate change. As Juana Sancho, Fernando Hernandez, and Pablo Rivera (2016) argue,

education is about understanding that we live in an interconnected world and that what happens at the global level has repercussions at the local level and vice versa. In this thesis, climate and sustainable development education are understood as a form of inclusive and cosmopolitan education that is relevant for everyone and is not limited by social, geographical or national borders since it requires the participation of the whole world.

The *Index for Inclusion: A Guide to School Development Led by Inclusive Values* also considers environmental issues as a key element of inclusive education. For this reason, Booth and Ainscow dedicate an entire indicator (section) to environmental issues. The section is called “The school encourages respect for the integrity of planet earth” and includes questions such as: “Do adults and children explore the meaning of environmental sustainability, in terms of the continuity and lack of disturbance of species, ecosystems and landscapes?”, “Do adults and children consider how dependent they are on the well-being of the planet?”, and “Do adults and children consider that if everyone consumed at the rate of the richest nations then humans would require several earths to survive?” (93). The purpose of this section is to encourage children, teachers, and adults to reflect on their position in the world in relation to the environment. The *Index* also contains a subsection to section C1 that is directly related to the topic of this chapter: ecology, cosmopolitanism and inclusion. Subsection C1.7 “Children investigate the earth, the solar system and the universe” includes three interesting points for this thesis: understanding climate change, combating climate change, and the planet and ethics. Each of these points raises questions that encourage teachers to reflect on what their students learn about these topics and the possibility of incorporating the content in the curriculum. Some of the questions are listed below:



- Do children learn how the greenhouse effect operates and how global warming accelerates?
- Do children consider the contribution of human activity to the production of the greenhouse gases and climate change through [the use of] fossil fuels, destruction of forests and increased consumption of meat and manufactured goods?
- Do children consider how global warming produces: changes in animal and plant behaviour; forest loss; changing patterns of disease; extreme weather; faster monsoon rains; rising sea levels, floods and mudslides; loss of Arctic and Antarctic ice; receding glaciers; loss of reflection of heat radiation by snow; and threats to water supply and food security? (144).
- Do children investigate how global warming can be slowed and reduced by energy efficiency, reduced consumption, reduced dependency on fossil fuels and increasing use of renewable energy sources?
- Do children learn about international agreements to combat climate change and what their supporters and critics say about them?
- Do children investigate the way people have adapted to changing climates? (144).
- Do children explore how the conservation of resources is an imperative for human and animal welfare?
- Do children learn how human action can reduce the environmental deterioration of the planet?
- Do children explore how environmental degradation and global warming affect some people more than others, according to poverty, gender and power? (144).

The film *WALL-E* deals with all these issues and, therefore, can be used as a tool to tackle them in class. Indeed, other authors have suggested using *WALL-E* in the classroom to promote awareness about some of the topics explored in the film, such as environmental issues (Baker 2008, 93), consumption (94), commercialism (94), and a dystopian futuristic vision (96). Frank Baker (2008) designed a *WALL-E* Study Guide to facilitate the study of the film in educational contexts. The guide is supposed to help students think about environmental issues with questions like: “What does the film tell us about the effects of too much garbage in the environment?” (93). Likewise, he poses the question “Are the filmmakers advocating an alternative energy source or just foretelling the future?” (94) in reference to WALL-E’s opening his solar panels to recharge his battery. Baker also incorporates some critical thinking about the future of the Earth with the following question: Do you think it is possible that Earth could end up the way we see it in *WALL-E*? How do you think we could prevent this? (96). Baker’s guide can help teachers to gain a better understanding of the topics presented in *WALL-E* and to plan activities based on the film to address these topics in the classroom.

This chapter analyses the film, focusing on the topics of ecology, overconsumption, overproduction of waste, overuse of technology and respect for nature, in order to bring to the fore the inclusive opportunities of *WALL-E* for studying a fundamental component of cosmopolitanism, namely, the risk society and climate change. As will be argued, the movie aligns with the inclusive value “sustainability” of the *Index for Inclusion*. Booth and Ainscow have claimed that this is the most fundamental aim for education today, as in the contemporary world, climate change is threatening our quality of life and has already damaged

the way of life of many people around the world (2016, 27). Schools that promote inclusive education “have to be concerned with maintaining the physical and natural environment inside and beyond their boundaries” (27).

## **4.2 ECOLOGY AND COSMOPOLITANISM**

Ulrich Beck coined the term “world risk society” to describe our contemporary world, one, he claims, characterised by three different types of risks: ecological conflicts (i.e., climate change), global financial crises, and the threat of global terror networks (2002, 41). For Beck, these uncontrollable risks have serious consequences on a global scale. As he puts it, “the world is being ‘united’ against its will” (Beck 2009, 12) because of the widespread feeling of threat caused by these three axes. Beck argues that these risks are not a consequence of the failings of modernity but of its success. Climate change, for instance, “is a product of successful industrialization which systematically disregards its consequences for nature and humanity” (8). As the global economy grows, global emissions continue to rise at the expense of modern society itself. Yet, these global risks, Beck argues, present us with what he calls the “cosmopolitan moment of the risk society”: national solutions are no longer valid since global risks require global cooperation. In this sense:

Global risks [like climate change] force us to confront the apparently excluded other. They tear down national barriers and mix natives with foreigners. The expelled other becomes the internal other, as a result not of migration but of global risks. Everyday life is becoming cosmopolitan: human beings must lend meaning to their lives through exchanges with others and no longer in encounters with people like themselves (2009, 15).

For Beck 'the cosmopolitan moment' of the world risk society articulates two contradictory stances: "self-destruction and the capacity for a new beginning" (2009, 49). On the one hand, global risks present a future of uncertainty that is beyond people's control. Their effects are ubiquitous and involve 'hypothetical' risks of incalculable consequences such as the destruction of the environment as a whole (52). This creates a general feeling of uncertainty based on the need to control something that is completely unknown. Sometimes the only answer to this feeling of uncertainty is denial, which, for Beck, is the worst type of response as "disregard for the globalizing risks aggravates the globalization of risk" (47). Conversely, global risks also pave the way for new opportunities for human action in economic, political, and social spheres, generating opportunities for cosmopolitan encounters. As a result of these cosmopolitan moments, people become "immediate neighbours of all others" due to the "compulsion to include cultural others which holds for all the people throughout the world" (56). Cosmopolitanism sets the need to develop inclusion, as the fight against global risks needs a collaborative response that includes every citizen of the world. Accordingly, Beck poses the following question: "What can unite human beings of different skin colour, religion, nationality, location and futures if not recognition?" His response is that human beings can be united "by the traumatic experiences of the enforced community of global risks that threaten everyone's existence" (56). Based on this idea, climate change could act as a point of union.

In 2015, Klein published *This Changes Everything*, an essential book for understanding the social, political, and cultural processes that influence climate change. Rather than adopting a pessimistic point of view, Klein offers possible solutions to the climate change emergency and discusses a range of opportunities to

combat climate change while, at the same time, narrowing the economic and social gap between different parts of the world. While Klein proposes changing our way of viewing the economy to alleviate the effects of climate change, she also claims for the need to “shift the cultural context” in order to leave some space for “sensible reformist policies that will at least get the atmospheric carbon numbers moving in the right direction” (2015, 26). Klein shares Beck’s view of climate change as both a threat and an opportunity (5). As she argues, climate change provides an opportunity to change the economy and our lifestyle by helping to restructure our agricultural system, opening borders to migrants who have been displaced for climate-related reasons, respecting indigenous land rights, and spreading power among many people instead of only a few (7, 10).

Klein has coined the term *Blockadia* to denote a “roving transnational conflict zone” that emerges wherever high-risk extreme extraction projects attempt to dig and drill “open-pit mines, or gas fracking, or tar sands oil pipelines” on the Earth while causing a negative impact on local ecologies and putting resources such as water supply and air quality at risk (2015, 294-295). She uses this term to refer to the fact of citizens’ stepping in when leaders fail to control fossil fuel industries. These movements are helping to prevent climate crimes. For Klein, these movements have at their core the “desire for a deeper form of democracy” and strive for collective survival (295). *Blockadia* is a cosmopolitan zone formed by a wide variety of people of different cultures, races, and interests with the common goal of fighting for climate justice and combating the destruction of Mother Earth. Each *Blockadia* is a place of conflict but also a place of reunion for society. These are cosmopolitan spaces that are fostering a change in the way of seeing “the collective response to the climate crisis from something that primarily

takes place in closed-door policy and lobbying meetings into something alive and unpredictable and very much in the streets” (295-296).

From a more pessimistic perspective, Held asserts that “climate change can be understood as one of the gravest consequences of [the] global transformation” (2016, 240). Held explores the current critical situation of climate displaced people, claiming that “ [f]rom 2009 to 2014 approximately 27 million people have been displaced annually as a result of natural disasters, such as flooding, mud-slides, droughts and violent storms” (241). He also shares the view that climate change may be a cosmopolitan opportunity to change the world. Yet, he maintains that this is unlikely to happen in the near future:

The issue of refugees and displaced peoples is one of the great tests of the international humanitarian ideals of the 21<sup>st</sup> century, and of the cosmopolitan aspirations of a Europe shaped by ambition to project its soft power and good governance across the world. However, when cosmopolitanism meets state interests under economic pressure, the former is often cast aside. [...] Only when people live securely in a world where sustainable development is promoted in all regions, where severe inequalities between countries are tempered and reduced, and where a universal constitutional order guarantees the rights of all peoples, could this begin to be envisaged: cosmopolitan ideals, but still, far from realities (244-245).

In her well-known essay “Patriotism and Cosmopolitanism” (1994), Nussbaum highlights the need for a type of “cosmopolitan education” that involves addressing global risks such as climate change through international cooperation. Within this context, Nussbaum emphasises the importance of ecological issues

in education: “Should they [students] learn only that citizens of India have equal basic human rights, or should they also learn about the problems of hunger and pollution in India, and the implications of these problems for larger problems of global hunger and global ecology?” (2). She goes on to imply that ecology, and particularly climate change, is a cosmopolitan issue that influences (or should influence) all social spheres. Cosmopolitan education can provide the necessary skills for climate change deliberation, helping students to acquire global critical thinking (5). She mentions the opportunity to “make headway solving problems that require international cooperation” through cosmopolitan education, which relies on providing high-quality education on local and international environmental issues in order to achieve an “intelligent deliberation about ecology” (5).

### **4.3 ECOLOGY IN ANIMATION FILMS**

Several researchers have explored how contemporary films engage with the subject of ecology (Murray and Heumann 2014; Weik von Mossner 2014; Archer 2019). Robin Murray and Joseph Heumann (2014) focus their study on the representation of everyday eco-disasters in contemporary films and documentaries, analysing these phenomena from three ecocritical approaches: “human approaches to ecology [...], the rhetoric of the eco-documentary, and the repercussions of negative externalities” (9). The first approach explores films and documentaries associated with basic human needs, such as water and air pollution, the appearance of blight in different parts of the world, the production of energy and the waste that it generates. These narratives display the types of eco-disasters that can come into play due to the exploitation or lack of natural resources resulting from processes of everyday human life. For instance, the authors evaluate environmental externalities

associated with the water industry portrayed in films like *Quantum of Solace* (Marc Forster 2008) and *Rango* (Gore Verbinski 2011), which explore the environmental consequences of an industry devoted to providing drinking water for a price (15). The second approach explores how contemporary eco-documentaries can influence opinions and actions by exhibiting real issues with which viewers can identify. Eco-documentaries can open the viewer's eyes to risks and consequences of climate change on their daily lives, mainly by relying exclusively on visual rhetoric, as is the case of *Our Daily Bread* (Nikolaus Geyrhalter 2005), a film against industrial farming (16). The third includes films and documentaries that offer "representations of negative externalities associated with housing and energy production" (XVI) and encourage the viewer to reflect on the consequences of their consumption. They include in this category films such as *When the Levees Broke: A Requiem in Four Acts* (Spike Lee 2006) and *Trouble the Water* (Tia Lessin and Carl Deal 2008), two films about New Orleans after Hurricane Katrina (99).

Pablo Gómez argues that since the turn of the 21<sup>st</sup> century there has been a "proliferation of environmentally-conscious films" (2018, 112), which has spread to all possible film genres, as environmental preoccupation has gained popularity. Yet, as he argues, science fiction films have proved especially adept at portraying these anxieties. For Neil Archer, science fiction films are a good example of a genre that deals with ecology and cosmopolitanism and the "new form of transnational aesthetics and politics informing the genre" (Archer 2019, 1). He states that films that incorporate environmental issues are "significant to our understanding of recent climate politics and of the contemporary science fiction film" since they explore outer space as a solution to the environmental crisis and engage the public in climate issues. Furthermore, Archer claims that "the depiction of outer space in



these films alludes in various ways to the type of transnational, or even postnational, constituencies” that have not been addressed directly before (2019, 4). These films tend to portray imaginary and futuristic worlds that provide a dystopian vision of the Earth, such as *Children of Men* (Alfonso Cuarón 2006), *The Road* (John Hillcoat 2009), *Elysium* (Neill Blomkamp 2013), *Interstellar* (Christopher Nolan 2014) and *WALL-E*. For Archer, these films suggest “an emerging ‘greening’ of Hollywood” that attempts to raise awareness about ecological issues in order to increase the engagement of society in climate change issues and to encourage “environmental responsibility” (2019, 3). This reorientation of fiction films “includes both those responsible for climate change and the potential agents of response, with a specific focus on governments whose (in)actions are connected to potentially chronic climate change in the first place” (3). In fact, as Archer points out, the focus on government inaction is such that it is easier for these films to imagine human beings’ leaving the Earth and moving elsewhere than actually doing something about climate change.

Animation films have been largely influenced by Archer’s “‘greening’ of Hollywood”. In *Moving Environments: Affect, Emotion, Ecology, and Film*, Weik von Mossner (2014) devotes a whole section of the book to animated films that deal with environmental issues. In it, David Whitley argues that *Happy Feet* (George Miller 2006), a Warner Bros film about a group of penguins who dance and sing to call the humans’ attention to their damaging overfishing practices, “bears the weight of cultural anxieties concerned with lost or degraded environments” (Chapter 7, Int., Par.7). He considers that the film can “be interpreted as a moral fable that attempts to inculcate sympathy in the audience [...] in an ecological crisis” (Chapter 7, Section 2, par. 1). *Happy Feet Two* (George Miller 2011) represents even broader eco-disasters caused by humans, such as oil spills, fires and global warming. Adrian

Ivakhiv analyses how the live-action animation film *Avatar* (James Cameron 2009) generated “eco-affects” and conversations about environmental topics among fans (Chapter 8, Int., par. 3). Pat Brereton claims that the Pixar film *Up* has been able to promote a “new generational engagement” with ecological issues (Chapter 9, Int., par.1), as it portrays the emotions and concerns of older and younger generations while also being ecologically provocative. *Up* is an example of a Pixar film that introduces indirectly environmental topics with its representation of an exotic landscape, resembling Paradise Falls in Venezuela. Pixar’s creative team captured “the ‘colour,’ emotional affect, and authenticity of this exotic place with their cameras, paintbrushes, and even poetry, stimulated by physically seeing the place first-hand and capturing this pristine habitation’s authenticity for their animation work” (Brereton 2014, chapter 9, sec. 5, par. 4). The film is about the disruption of this utopian environment when “hero Muntz, who inspires the young Karl and his girlfriend with the catchphrase ‘adventure is out there’, ends up trying to capture very rare and exotic bird to reclaim his good fame” (sec. 5, par. 2). For Brereton, Pixar’s success is, among other things, a consequence of “their careful and effective eco-branding and marketing” (Int., par. 1). In fact, Brereton refers to the Pixar’s production formula as “a new brand of smart eco-animation” (sec. 3, par. 1).

Brereton’s claims can be extended to Pixar’s earlier films, such as *A Bug’s Life* (John Lasseter 1998). The film chronicles the life and schedule of an ant colony oppressed by a band of grasshoppers who constantly demand food from the ants’ small store. *A Bug’s Life* revealed to the audience the crucial role of insects and bugs in the processes of pollination and decomposition, both essential to the preservation of the natural world. The case of *Monsters Inc.* could be an example of what Brereton calls a Pixar eco-animation film. The film tells the story of a world

inhabited by monsters and a parallel human world that is only shown a few times during the narrative. Sulley (voiced by John Goodman) and his one-eyed partner and best friend, Mike (voiced by Billy Crystal), are the two protagonists, who work for an energy-producing factory. The factory produces power through the screams of the kids from the human world. There are monsters called “scarers” that cross portals to the human world and scare the children to produce energy. By the end of *Monsters Inc.*, instead of using fear to generate energy, Sulley and Mike discover that laughter is a much more powerful source of energy and, therefore, make it their mission to make children laugh. The film’s defence of the power of laughter over fear allows for many metaphorical readings. From an environmental point of view, laughter and fear could stand for two ways of producing energy, one of which is respectful for the object that produces the energy while the other makes it suffer to the point of exhaustion and depletion. In this sense, the film could be viewed as a defence of renewable energies over non-renewable sources.

Energy production and renewable energies are also key elements in the Pixar film *Cars 2* (John Lasseter 2011) where alternative-fuel cars like Lightning McQueen (voiced by Owen Wilson) are represented as the heroes who fight against big-oil villains. According to John Lasseter, the film deals with the negative impacts of “big bad oil companies”. In an interview with *The Wall Street Journal*, the director stated that big oil is more than just a villain in “Cars”; it is also the villain today (Smith 2011). In fact, the *Cars* trilogy as a whole—*Cars* (John Lasseter and Brian Fee 2006), *Cars 2*, and *Cars 3* (Brian Fee 2017)—can be said to be promoting the values of inclusion, respect for the planet, fellowship, and loyalty, which makes them suitable films to use inside the classroom to promote these values. Environmental issues may not be central to the narrative of *Finding Nemo* (Andrew Stanton 2003), which

revolves about the reunion of a clownfish called Nemo (voiced by Alexander Gould) and his father Marvyn (voiced by Albert Brooks), but they feature as secondary issues. The film offers a picture of the marine ecosystem and how the creatures that inhabit the sea are endangered by human actions, such as releasing polluted water into the ocean and indiscriminate fishing, which are rendering the environment vulnerable. Some authors have claimed that the film “set a new benchmark for the realistic depiction of the environment in the animation industry” (Whitley 2014, Section 2, par. 2). Its sequel, *Finding Dory* (Andrew Stanton 2016), also has an environmental message, presenting a marine ecosystem that is considerably more polluted than in the first film, where trash from all over ends up in the ocean. Again, the film aims to encourage respect for the environment and wildlife.

While environmental issues seem to be at the centre of most films coming from the Pixar studio, this does not seem to be so much the case of those coming from the Walt Disney Company. This does not mean, though, that we cannot find some environmental resonances in some films, especially regarding the protection of animal rights. An early example is *Bambi*, a film that shows the dangers of illegal hunting and the destruction of forests through blazes. In the words of David Whitley, *Bambi* transmits the “idea of nature as both resilient and supremely vulnerable to the destructive forces unleashed by human beings” (2012, 141). Animal rights also feature in the narratives of *One Hundred and One Dalmatians*, *Pocahontas II: Journey to a New World* (Tom Ellery and Bradley Raymond 1998), *Tarzan* (Chris Buck and Kevin Lima 1999), and *Tinker Bell and the Legend of the Neverbeast*. In recent years, the Walt Disney Company has started to place more value on environmental issues and to address the importance of preserving nature in a more direct way. This is, for instance, the case of *Moana*. This film focuses on the idea of a voyage as a

means to solve the environmental effects of climate change on the planet. The film represents the idea of humans rekindling their relationship with the natural world and the importance of taking care of the environment. Even if *Moana* is a Disney film, it is no coincidence that this film was produced and released during the period in which Pixar's John Lasseter was the chief creative officer of the Disney studio.

#### 4.4 PIXAR ANIMATION STUDIOS

The evolution of Pixar is linked to the figure of John Lasseter, one of the founders of the studio. After graduating in Fine Arts at the CalArts studio (founded by Walt Disney) in 1979, he started to work for the Walt Disney Company as an animator. Lasseter was determined to prove that CGI (computer-generated imagery) was the key to “revitalize contemporary animation”, whereas the studio head and the manager of the animation department at the time (Ron Miller and Ed Hansen respectively) did not agree with that opinion (Neupert 2016, 28). As a result, Lasseter was fired and left the company. He was then hired by Lucasfilm (30), where he learnt about digital animation (31). During his time at Lucasfilm, Lasseter ended up “serving as a prototype CGI director as well as an animator working within computer-graphics lab” (35). Lucasfilm was the breeding ground for Pixar's interdependent working model, whereby everyone involved in the production was able to give suggestions. Pixar's model was based on the idea that “computer animation was a cooperative venture as well as a newly evolving form” (37).

In 1986, Pixar ceased to be a division of Lucasfilm (The Graphics Group) and became a separate company, Pixar Inc., after having been purchased by Steve Jobs (53). Since then, Pixar has been “inventing and upgrading procedures that made sense

from the creative as well as the managerial perspectives” (70). Endowing inanimate objects with human characteristics and personalities (a feature of Lasseter’s earliest works) is an approach that Pixar has maintained to date (84). After the release of *Toy Story* (John Lasseter 1995), Lasseter “was credited as the person who finally delivered Pixar’s dream of a CGI feature film” (101). This film was the beginning of Pixar’s long and convoluted relationship with the Disney studio. In 2006 Disney bought Pixar and appointed Lasseter as the chief creative officer of both Pixar and Walt Disney animation. Lasseter ended up leaving both companies in 2018 due to allegations of misconduct.

Pixar Animation Studios has had a significant influence on the Walt Disney Company for almost three decades (Pallant 2013, 128). Even though Disney took over Pixar in 2006, “actually, it was Pixar’s hierarchy that would now drive ‘Disney’ animation forward” from that moment on (130). Today, not only has Pixar become the most successful animation studio in commercial terms, but also, according to Meinel, “a cultural icon unmatched by its rivals” (2016, 9). The new form of animated feature films in the new millennium is shaped by one of the main characteristics of Pixar, namely, its ‘hyper-real’ aesthetic (Pallant 2013, 131; Neupert 2016, 5). Pixar’s hyperrealism “is a self-regulated mediation of the ‘real’” (Pallant 133), which has become an industry standard that helps the production company achieve a satisfactory level of authenticity in its films (137). Despite the fact that the characters portrayed by Pixar are mainly non-human (i.e., machines, animals, monsters, anthropomorphic emotions, etc.), the films achieve such a high level of realism that the viewer is able to identify with the characters (Velarde 2010; Pallant 2013; Hofmann 2018). The photorealistic cinematographic effect is, for some, a more adult approach to animation (Price 2008, 155; Meinel 2016, 10).

As a result, Pixar films are appealing and suitable for all types of audiences, a fact that has enabled the company to consolidate its leading position in the field of animation (Meinel 2016, 19).

Meinel (2016) conducted a cultural study called *Pixar's America: The Re-Animation of American Myths and Symbols*, exploring the Pixar Company and the different ideologies of Pixar films. Meinel's book aims to bridge the gap between the few books dedicated exclusively to Pixar films and to examine specific animated films released by the company in their broader cultural, political, and social context (2). Meinel analyses Pixar films from a modern transnational perspective, such as the "illustration of global environmental pollution in *WALL-E*, the Pan-American and postcolonial context in *Up*, and the international community of toys in *Toy Story 3*" (Lee Unkrich 2010) (2016, 18). Nevertheless, he also points out that Pixar films animate familiar myths and symbols of American culture (23). He provides some examples of these Americanised myths, such as when a US explorer liberates a South American paradise from European imperial encroachment in *Up*, when the film *Toy Story* narrates the adventures of a sheriff doll and space-ranger action figure, and when a rat dreams of becoming a cook in *Ratatouille* (Brad Bird 2007) (23).

According to Meinel, "*WALL-E* further develops an eco-critical narrative from a transnational perspective to warn about the global consequences of Western lifestyles and foregrounds the ways in which borders are crossed and blurred rather than neatly drawn around a homogeneous garden" (2016, 28). The film portrays a global reality, offering "much to reflect on in relation to technology, consumerism and stewardship of the Earth, but it does so by telling us a love story" (Velarde 2010, 129). Essentially, *WALL-E* combines a global problem with individual wishes, creating an identification

link with the audience. In this regard, the specific message of *WALL-E* has been chosen to address the subject of inclusion and cosmopolitan education in the classroom while working with ecology. The contribution of this thesis to this field is concerned with how ecological disasters can be a form of cosmopolitanism around which society can meet and separate. The film frames this situation within an empty version of Earth that is only inhabited by WALL-E and visited by EVE. The environmental disaster inflicted on the Earth has become a point of union between the two robots and also for the previous inhabitants of Earth, who now coexist in the same confined environment, Axiom, regardless of their cultural origins.

#### **4.5 SPACES, NATURE AND TECHNOLOGY IN *WALL-E***

The Academy Award-winning *WALL-E* has become one of the most famous productions of the Pixar Company in terms of its message about ecology, environmental responsibility and consumerism. *WALL-E* depicts life in the 29<sup>th</sup> century, a time when human beings live in a space cruise ship travelling around outer space, as the Earth has been declared uninhabitable due to the huge amount of trash accumulated on the surface of the planet. The Earth has completely run out of natural resources, and the only infrastructure that still exists comprises ghost buildings or rubbish blocks. The protagonist of the film, WALL-E, has been assigned the mission of cleaning up the surface of the planet with the hope that it may sustain life again in the future and, thereby, be recolonised by humans. One day, WALL-E's life is turned upside down when an *Extraterrestrial Vegetation Evaluator* (or EVE) is sent to Earth to check whether there is any organic life on the planet. Meanwhile, the surviving human population continues to live in outer space and has forgotten about the planet they had to leave behind. They float



around their new habitat in plastic levitating chairs while watching digital screens. Physical human interaction is now almost non-existent.

The analysis will be informed by the theories of Beck (2006, 2009) and Klein (2015), who argue that the transnational dimension of the risk society and, in particular climate change, needs from a world response and not an individual one. The film is relevant in relation to inclusion and cosmopolitan education, as it portrays climate change issues and also the dangers of the overuse of technology, which are pressing issues in contemporary society, and therefore, they should be included in today's curriculum. As in the previous chapters, the analysis is divided into two fundamental sections in the context of cosmopolitanism and inclusion. One, devoted to the most representative spaces in the film, in this case, the Earth and Axiom, and the other, approaches the characters and their relationships in relation to nature and technology.

#### **4.5.1 Spaces in *WALL-E***

As was mentioned above, ecological disasters are, for Beck, one of the three types of global risks (2002, 2009). This global risk is represented in *WALL-E* through the dystopian version of Earth that has been transformed into a futuristic, uninhabitable landfill site. The planet is now completely empty except for WALL-E and his only friend, a cockroach. Other shocking consequences of climate change portrayed in *WALL-E* are extreme meteorological phenomena, smog in the sky and mass migration. In this case, the entire human population has become climate change refugees. The waste collected by WALL-E is mainly “metal, plastics and other synthetic products derived from oil, a telling commentary on a society that has decoupled itself from natural forms to an extreme degree” (Whitley 2012,

148). Excessive consumerism has made the planet uninhabitable for humans and any other living species.

The song “Put on Your Sunday Clothes” from the musical *Hello, Dolly!* (Gene Kelly 1969) can be heard in the opening sequence of the film and becomes a recurrent element throughout the movie. While the song is playing, a wide establishing shot already suggests some evident problems on the surface of the Earth. The shot starts in outer space and then dives through a thick layer of pollution to reveal the ghost city of New York. The presentation of the Earth lasts around six minutes, during this time several extreme long shots portray the dramatic situation of the planet and introduce a dystopian world characterised by mountains of trash, empty buildings and dust. From a bird’s-eye view, it is possible to see that, although some of the skyscrapers were once places inhabited by people, most have been built with trash cubes made by WALL-E. The futuristic dystopian Earth depicted in *WALL-E* is a monochromatic landscape with no human, natural or animal life, except for a cockroach as the lone survivor of the environmental disaster. These opening shots show the dark past of planet Earth, one in which a neoliberal economy led by consumerism ruled the world, turning its inhabitants into excessive waste producers. Through this representation of the Earth, *WALL-E* conveys a feeling of conspicuous consumption with shots of an Ultra store (which looks like a huge shopping centre), a gas station, a bank, and electronic billboards advertising food and drink establishments in the city, all of which are owned by the same megacorporation, Buy’n’Large (BnL). The song has the function of contrasting two different worlds: the past, in which the city of New York was crowded and full of opportunities as in the musical *Hello, Dolly!*, and, the present, which portrays the current devastated and empty city of New York, only inhabited by WALL-E, who is fascinated by the memories of the past.

The multiple BnL Company banners and commercials displayed in the film imply that, as argued by Weber, the Buy'n'Large global corporation “ended up becoming a global governance structure, with its CEO acting as a sort of planetary President governing through a series of sometimes explicit and other times subliminal directives” (2013, 228). One poster bearing the BnL logo and advertising WALL-E robots reads “Working to dig you out!”, while another electronic advertisement says “Too much garbage in your face? There’s plenty of space out in space”. Essentially, the company constructed a market from the destruction of the Earth. Furthermore, there are notes strewn all over the dusty ground and a newspaper with the headline “Too Much Trash!!! Earth Covered: BnL CEO Declares Global Emergency” next to a photograph of the executive president of the company (probably the global leader at that time), who is smiling and appears to be totally unconcerned, taken in a place that replicates the real White House briefing room. As previously mentioned, *WALL-E* fits into the category of current films that create a reorientation of environmental responsibility by portraying “governments whose (in)actions are connected to potentially chronic climate change” and depicting political forces as passive elements in the fight against climate change (Archer 2019, 3). The film represents the consequences of this inaction and, in particular, the problems caused by the megacorporations that rule the Earth.

The representation of the Earth in *WALL-E* is restricted to one part of New York City, Manhattan. As mentioned in the previous chapter, New York is one of the leading transnational financial and business centres in today’s global economy, together with London and Tokyo (Sassen 2001, 89). These global cities are the axis for global markets and specialised services. The destruction of Manhattan depicted in the film is a reflection of the degradation of the Earth caused by the economic system

in its current form. In his analysis of *The Day the Earth Stood Still* (Scott Derrickson 2008), Archer (2019) refers to the economic system represented in that film by the city of New York as “the threat to human activity itself” (2). The same could be argued in relation to *WALL-E*, global markets and excessive consumerism have ended up consuming human activity and the city itself. The film is, therefore, a critique of the current neoliberal economic system and excessive consumerism. The global city that used to be the heart of economic operations is now destroyed and lifeless.

The image of the city in *WALL-E* is the antithesis of Sustainable Development Goal 11: “Make cities and human settlements inclusive, safe, resilient and sustainable”. The film presents the potential consequences of not achieving this global goal by the target year of 2030. The representation of the global city in *WALL-E* differs from that in the film *Zootopia*, which was analysed in the previous chapter. The modern and neat city of *Zootopia* is a stark contrast to the landfill city displayed in *WALL-E*. Although the city of *Zootopia* changes from a utopia into a dystopia that needs to be improved, the explicit representation of the city in *WALL-E* as a dystopian space that cannot sustain life may have an ecocritical impact on the viewer. Whereas *Zootopia* can be considered as a borderland, the part of NYC we see in *WALL-E* is frozen and lifeless and offers no possibility for human interaction. With Beck (2009), the film claims that environmental disasters are not the consequences of the failure of modernity and technology but of its success. The Earth in *WALL-E* has been destroyed as a result of the success of capitalism, consumerist society and inaction in combating climate change.

In the city *WALL-E* lives in a “*WALL-E* transport vehicle”, a container used to transport these types of robots in the past (Figure 24). While analysing *WALL-E*’s home, David Whitley (2012) points out that containers have been praised for

offering a cheap means of transportation, which has influenced the global economy significantly, for providing storage for used items that people do not want to get rid of (145). The container where WALL-E lives, which previously housed a team of cleaning robots, is another element that highlights the type economic system (based on excessive consumption) on which life on Earth used to be based. The viewer witnesses WALL-E collecting useful or interesting items discarded by people in the past. Whitley states that the “space of his container home is organized precisely like a storage warehouse, with stacking shelves on rotating cogs arranged on all sides, carefully systematized and customized to suit his own particular needs and preferences” (145). WALL-E is attached to humans through the objects that they left behind, yet now he is the consumer. While the container can be seen as a warehouse, it is also WALL-E’s home, where he feels safe and can take shelter from the sandstorms. In this regard, “the container functions as a den for WALL-E, in a way that appeals to the audience’s childlike (as well as animal) instincts” (Whitley 2012, 146). He has developed human characteristics and animal instincts. Therefore, he is fighting for his survival and also for the survival of the human race to which he has established a certain attachment through the objects he collects.



Figure 24. Wall-E’s container situated on the highway.

The location of WALL-E's home/container is relevant in terms of spaces and places in global cities, because, while he could be living in any part of the city (it is totally empty), the container is on the outskirts. It is positioned on a highway that overlooks the urban landscape, suspended above (and separated from) the junk wilderness (Meinel 2016, 121). WALL-E has recreated his identity in this space separated from civilisation: "the container carries a hidden charge of displacement and immigration, while at the same time being ubiquitous" (Farley and Roberts 2011, 50). He is displaced because he is different from humans, but, at the same time, he is in contact with the last traces of humanity through the different items that he stores in his home. Furthermore, the container is a place "of transformative power, of imagination, and play, where identity may be developed with a sense of freedom" (Meinel 2016, 146). The inside of the container gives spectators a glimpse of WALL-E's identity, likes, dislikes and motivations to continue working. WALL-E's curious, imaginative and hardworking nature is demonstrated by the well-organised and practical layout inside the container. WALL-E has a large collection of twentieth-century consumer items inside his home, including a Rubik's cube, a mechanical mixer, antique cigarette lighters, and a videotape from the musical *Hello, Dolly!* The nostalgic and romantic interior of the container represents WALL-E on the inside, while its industrial exterior reflects WALL-E's external appearance.

There is a metaphorical border in the portrayal of spaces in *WALL-E* that separates the first and second halves of the film. Whitley (2012) describes this spatial dichotomy as follows: "[t]he dystopian space of a bleak, post-apocalyptic earth contrasts with the more colourful, but ultimately also sterile, anti-utopian space station" (143). The first part of the film depicts Earth as a sort of landfill site full of muted colours and destruction (Figure 25). By contrast, the second part of the film is devoted to outer space and Axiom, a luxurious, neat and flamboyant spaceship, which is home to the surviving human race



(Figure 26). Furthermore, both spaces are constructed differently in terms of lighting and emotions. As production designer Ralph Eggleston states, “[a]ct one is all about romantic and emotional lighting, and act two is very much about sterility, order, and cleanliness. The second act is the direct antithesis of the first” (Baker 2008, 95). While the first part consolidates WALL-E’s compassion and human-like nature, the second part focuses on helping the surviving technological human population on Axiom to regain their own humanity. Similarly, Meinel argues that “[t]he second half of the film, then, focuses on WALL-E and EVE’s struggle to liberate humanity from the yoke of technology and corporatism” (127), whereas the first half offers an image of environmental devastation and conveys a message of hope thanks to the attitudes of WALL-E and EVE.



Figure 25. Devastated Earth characterised by muted colours and destruction.



Figure 26. Axiom, the new form of life of humans: a luxurious, neat and flamboyant spaceship.

Axiom was originally designed as a five-year-long space cruise with 24-hour commodities. However, it turned out to be home to generations of human life for over 700 hundred years. On the one hand, the spaceship can be considered an example of “‘Enforced cosmopolitanization’ means that global risks activate and connect actors across borders who otherwise don’t want to have anything to do with one another” (Beck 2009, 61). For Beck, “Nietzsche had a premonition when he spoke of an ‘age of comparison’ in which different cultures, peoples and religions can enter into relations to each other and live side by side” (2009, 48). The risk has reunited people from all racial and cultural backgrounds in the same space: Axiom. On the other hand, the spaceship is advertised at the beginning of the film as the “the jewel of the BnL fleet, the axiom”, the most luxurious ship available. However, other smaller ships were also advertised but not shown in the film, which suggests that only the wealthier citizens could afford this modern and exclusive option. Indeed, one of the advertisements displayed in the opening sequence of the film suggests that only “humans who could afford a BnL Star Cruise abandoned the earth [...], while the rest of the human species and every other species (apart from cockroaches) presumably died out” (Weber 2013, 222). Apparently, the idea of climate change as a “potential equaliser” did not apply to the people who inhabited the now empty planet Earth in *WALL-E*. As Harris and Symons suggest: “[t]he impacts of climatic change on human populations will vary depending on communities’ relative vulnerability and adaptive capacities” (Harris and Symons 2010, 617). In the same line, the Intergovernmental Panel on Climate Change (IPCC) “suggests that impacts ‘will fall disproportionately upon developing countries and the poor persons within all countries’ ([...] 2002, 12)” (617-618). Rather than the whole population of Earth being on the spaceship, it is more conceivable that only the wealthiest people managed to board Axiom.



The spaceship is white all over, immaculate, artificially illuminated, and features all imaginable facilities (Figure 27). As Meinel mentions, Axiom “is a place of complacency, idleness, and leisure” (129). Everything has a set position and purpose on Axiom, and there is no room for improvisation. Axiom was advertised as a utopian place where humans could do whatever they wanted while enjoying the enormous swimming pool, the latest technology, and a seemingly infinite range of amenities. However, in fact, Axiom is portrayed an anti-utopia where technology dominates everything. The humans and robots on the ship must stick to specific tracks to move around, and all other elements are strictly controlled, such as temperature, food and cleaning. There is no room for improvisation or randomness in Axiom. The same megacorporation that has destroyed Earth also governs and controls Axiom. In one scene, it is possible to see how toddlers are indoctrinated by teaching them that “A is for Axiom, your home sweet home. B is for Buy N Large, your very best friend” (Figure 28). The spaceship technologically-controlled life is suddenly brought to a halt when WALL-E appears on the ship. WALL-E changes this space from a highly organised place, where all movement and activity is tightly monitored and regulated, into a chaotic racetrack, where certain robots and humans go off the rails and stop following the rules after meeting WALL-E and being disconnected from the constraints of technology (Figure 29).



Figure 27. Artificial and neat appearance of Axiom. At the back, there is the tower from where AUTO controls the spaceship.



Figure 28. Axiom's corporation indoctrinating newborns.



Figure 29. Wall-E has just stopped the robot traffic. He transforms Axiom into a chaotic racetrack.

The spaceship becomes more cosmopolitan with the arrival of WALL-E and EVE. The space inside is shaped by these characters and the small green plant that they are carrying with them. They have crossed the border of Axiom and the technological bondage. At this moment, this space is transformed, providing new opportunities for collaboration between the human inhabitants and the robots, and promoting the use of unknown places such as the swimming pool and the central part of the ship. At the end of the film, the central part of the ship transforms into the conflict zone where actions for climate justice take place that Klein calls *Blockadia* (2015, 294-295). All the human inhabitants and certain robots need to step in and work together to stop the plant from being destroyed by AUTO and his army of robots. It is the citizens of the ship that support the regeneration of nature and their return to their former home. The *Blockadia* in WALL-E acts as a cosmopolitan space in which a cosmopolitan moment takes place. Ultimately, WALL-E, EVE, some other robots, and the entire human population on Axiom manage to protect the plant. They collaborate with each other for the first time in their lives in this *Blockadia*. Finally, Axiom sets a course for Earth. At the end of the film, the climate refugees retrace their roots and start to relearn their human skills, such as walking and planting. It is at this moment when the humans have returned to Earth, that the narrative offers a glimpse of hope, showing natural life growing again in New York City. Nature has finally returned to Earth after 700 years of environmental disasters.

*WALL-E*'s imagined spaces capture contemporary processes of climate change denial, extreme consumerism, and uncontrolled technological advances. The geographical representation of the Earth shows the global city of New York devastated and totally empty, presenting the consequences of the current economic system in ecology and in human lifestyle. For its part, Axiom can be both a point of separation for humanity and from human skills, but also a point of union between different human beings in the same place in space. In a nutshell, the spaceship is a representation of an anti-utopian space where human beings, as will be argued in the following section, survive rather than live. The different settings presented in *WALL-E* could be used to address cosmopolitan and inclusive education as all of these spaces create opportunities to learn and raise awareness about human actions and their consequences in terms of ecology and consumerism.

#### **4.5.2 The Influence of Technology and Nature on *WALL-E*'s Characters and their Relationships**

Technology can play a crucial role in fostering cosmopolitan attitudes and encounters. In fact, in its many diverse forms, it can facilitate cross-border interactions between human beings. On the other hand, an excess of online activity in recent years is also related to the decrease in physical contact between human beings. According to Simon Gottschalk, many types of human encounters are mediated by technology, a change that implies a partial loss of what made us human (2018, 23). As Donna Haraway already proclaimed in the last decade of the 20<sup>th</sup> century, the world has been transformed, so that “[m]odern states, multinational corporations, military power, welfare state apparatuses, satellite systems, political processes, fabrication of our imaginations, labour-control systems, medical constructions

of our bodies, commercial pornography, the international division of labour, and religious evangelism depend intimately upon electronics” (1991, 165). Essentially, technology now governs the lives of human beings. People are exposed to different kinds of technological devices and interconnections on a daily basis and, nowadays, in western societies, it is virtually impossible to be detached from the influence of technology. Science fiction films such as *Sleep Dealer* (Alex Rivera 2008), *Total Recall* (Len Wiseman 2012), *Her* (Spike Jonze 2013) and *Autómata* (Gabe Ibáñez 2015) have structured their narratives around the topic of technological overdependence and *WALL-E* is also an example of this.

Technology is very much related to inclusion. Technology may make the inclusion of others a reality as it makes social relationships accessible in many situations: it brings opportunities to contact with people from different parts of the globe, it allows information and research interchange, and it provides long-distance job, love and friendship opportunities. On the other hand, technology can also lead to the exclusion of certain groups that do not have access to it. As Sancho, Hernandez and Rivera (2016) argue, digital citizens with internet access can occupy a privileged position with respect to other citizens who do not have access to the internet and technologies, which, in turn, presents the risk of creating inequalities at a political participation level (30-31). Furthermore, the overuse of technology can make humans become too dependent on certain devices and leads to a loss of human contact, which is a fundamental feature of humanity. The *Index for Inclusion* considers technology as a contemporary global issue that needs to be addressed inside schools in order to learn about its advantages and disadvantages and to ensure responsible use of it. The *Index* proposes questions such as “Do children learn about differences between homes in access to communication technology?”,

“Do children explore the benefits and hazards of the internet?”, and “Do children learn how changes in communication media have altered the way people spend their time?” (154). This section will highlight the relationship between technology, cosmopolitanism, and inclusion through the analysis of the main characters of *WALL-E* before exploring the potential negative impacts of technology on our interaction with the natural world.

WALL-E is the only remnant of a lost civilisation on Earth. Due to his human traits and emotional development, WALL-E appears to be more than a mere robot. He is shown waking up in the morning with an alarm clock to go to work, listening to music at work, enjoying a film in his free time, and feeding his cockroach pet. The robot follows what is considered a human routine. Furthermore, he “introduces himself as “WALL-E,” signalling his development of an identity over the course of his 700 years of work compressing and stacking junk” (Meinel 2016, 119). His solar-powered batteries have allowed him to stay alive as he does not require any natural resources to live except for the sun. His energy is provided by solar energy, which he collects every morning with small solar panels on his body. In line with the ideological remit of the film, WALL-E solar-powered technology establishes a clear link between survival and renewable energies.

In spite of WALL-E’s old and worn-out appearance, his emotional development mirrors the rapid technological development of recent decades, in which devices are acquiring what until very recently were not considered technological traits such as intelligence, feelings and autonomy. He displays many human skills, such as a strong work ethic, self-awareness, nostalgia, and the ability to love. For Velarde, WALL-E’s relationship with EVE follows a traditional

romantic comedy pattern of “boy meets girl, girl is not interested in boy, but boy eventually wins over girl” (2010, 130). Three songs drive the narrative soundtrack and help to express WALL-E’s romantic mood and human emotional development. The songs “Put on Your Sunday Clothes”, “La Vie en Rose” and “It Only Takes a Moment” address topics about love and are played constantly on the film’s soundtrack. When EVE arrives, WALL-E forgets about his job and dedicates his efforts to following her while the song “La Vie en Rose”, sung by Levis Armstrong, is played on the soundtrack. EVE goes on her quest for any trace of natural life and ignores WALL-E no matter how hard he tries to catch her attention. It is only when EVE becomes desperate because she cannot fulfil her mission that she starts to interact with WALL-E. She asks WALL-E’s name and laughs with him. With the help of WALL-E, EVE starts developing human characteristics. He plays for her the film *Hello, Dolly!* and teaches her how to dance. Nostalgia for a human world long gone plays a key role in their relationship. When the two robots shelter from a sandstorm in WALL-E’s container, he starts to show her his collection of 20<sup>th</sup>-century objects and explains to her how to use them. EVE learns about WALL-E, but also about humans, through these objects. The last item that WALL-E shows to EVE is the small plant. Since EVE is on a mission to find any trace of natural life on Earth, once she sees the plant, she takes it and enters into a state of hibernation.

The plant is the representation of a natural world that has been sorely afflicted by human activity over the last decades. The way in which WALL-E treats the plant (with extreme care) is one of the ways in which the movie conveys the need to protect nature and the environment. WALL-E finds the plant inside a fridge on one of his daily-working routines. The way in which he carefully takes the plant and places it in a safe container demonstrates his attachment to nature.

Regarding the container where WALL-E places the plant, Whitley claims that “[p]lacing it in the makeshift boot-pot moves the plant metaphorically towards a new embedding within the domain of a future humanity that has its feet more firmly on the ground” (Whitley 2012, 148). WALL-E is programmed to clean up Earth, yet he is sufficiently humanised to distinguish the organic plant from the other rubbish and to take care of it, for example, by keeping it in a safe space. The following shot (Figure 30) presents the moment when WALL-E discovers the plant. WALL-E suddenly becomes of secondary importance when, by means of shallow focus, his figure blurs into the background of the image, while the tiny plant is in sharp focus on the left-hand side. This shot draws the viewer’s attention to the plant, highlighting its key role in the film. At the same time, the blurred image of WALL-E on the background is part of the process of humanization of the robot, since it conveys his nostalgia for a long-gone world he was never a part of.



Figure 30. WALL-E’s blurred image in the background, contrasting against the sharp image of the plant in the foreground front.

The plant becomes the main point of union between WALL-E and EVE. When EVE enters into shutdown mode after finding the plant, WALL-E starts to look after her; he protects her from the rain with an umbrella, places her in the sun (as it is the



only way WALL-E knows to recharge his batteries), and he sits next to her lovingly on a bench gazing over the city of New York, in a shot that mirrors countless filmic representations of a couple in love. The plant has also transformed EVE, literally since when she is carrying a plant her frontal panel has a blinking green sensor. The journey, the encounter with WALL-E and the plant have changed her, and it is precisely due to this transformation that WALL-E is able to tell her apart from the other robots like here.

As Donna Haraway has claimed, in *WALL-E*, “machines are disturbingly lively, and we ourselves frighteningly inert” (1991, 152). Unlike the two robots, the captain of Axiom is an inert human whose role has been reduced to giving 12:30 p.m. morning announcement to those on board of Axiom. As was also in the case of Eve, the accidental contact with a residue of the natural element will trigger the transformation of this character. While being chased around the ship, WALL-E leaves some residue of Earth in the captain’s hand when he touches him. The captain analyses the soil and starts to learn about life on Earth. By learning about the Earth, the captain finds out that a different way of life that does not constantly rely on technology is possible. The plant is proof that Earth can once again sustain life and, therefore, the so-called “recolonisation operation” can commence. Thanks to WALL-E, the residue of Earth and the plant, the captain starts to recover his humanity, while also developing human skills, such as interest in knowledge, memory and, when he finally physically stands up for the first time in his life, the desire to fight for his right to return to Earth.

Weber has argued that the movie suggests that “what has been lost with the earth’s ability to sustain human life has also been the ability for humans to sustain meaningful relationships, either with the earth itself or with one another” (2013, 225). Humans only interact with each other through a holographic screen



that is positioned in front of their faces and does not allow them to see anything else (Figure 31). Humans have a “luxurious” (but inert) life on Axiom, where they spend their days floating in chairs with individual screens that allow them to watch TV, play games, and talk to each other. These humans are visibly overweight, a consequence of their entirely sedentary lifestyle and eating and drinking as much as they want. On top of this, all the food on Axiom is crushed into a shake, making it possible to eat without chewing (Figure 32). Furthermore, the daily chores are performed by specific robots programmed to complete a task each day. For instance, the humans are dressed and have their teeth brushed by robots.



Figure 31. All the humans floating in their chairs, absorbed in their holographic screens.



Figure 32. “Time for lunch in a cup”.

As if they had been completely transformed into “the terminal selves” described by Gottschalk (2018) in his book, the inert humans in *WALL-E* have “transform[ed] their perceptions of reality, their experiences of self, and their relations with others” (1). The phrase “terminal self” described by Gottschalk refers to “all those network and internet-enabled devices that take us online and enable us to interact with others” (1). The terminal self refers to the ways of experiencing the self and the social world, and, on the other hand, the ways of perceiving and interacting with others that characterise Western societies today (2). Gottschalk also introduces the idea of “digital apparatus”, which he describes as “a nascent social system that is organized, powered, and expanded by computer technology” and considers the terminal as “just a mobile node of this apparatus” (6). The lack of humanity in the humans living on Axiom is due to the fact that they are totally controlled by this “digital apparatus” described by Gottschalk, which is “user-friendly, silent, symbolic, and rapidly mutating” and, in addition, “offers users near-perfect personalization and customized validation” (18). The power of the digital apparatus belongs to those who control its “means of interaction and surveillance” (18). In the case of Axiom, the power lies in the hands of AUTO, the autopilot that makes decisions at will, controlling every single activity that humans carry out on the ship. Like the users of the terminals described by Gottschalk, humans in *WALL-E* have voluntarily surrendered their decision-making and cognitive activities to the digital devices controlled by AUTO. Human beings on Axiom are “terminal selves” since, in the words of Gottschalk, they “do not live an alienated existence only because they have lost control over the conditions under which they must labor, but also because they have lost control over the codes with which they must interact and participate in society” (18). AUTO is an example of the recent advances and development of the terminals described by Gottschalk:

It is increasingly oriented toward predictions, and will soon be capable of producing its own narratives, and without humans' intervention. In other words, the terminal might soon reverse the often-used model whereby a technician (human being) uses technique (creativity, skills, knowledge, scripts) to operate a technic (a tool) with which s/he transforms the environment. In this case, the technic (the terminal) uses and produces technique (creativity, skills, knowledge, scripts) to interact with and transform technicians (human beings) (23).

In this way, the terminals ultimately minimise human capacities as they diminish natural abilities related to memory, emotions, and reasoning (23). As a result, when the human beings “entrust the work of remembering to the terminal, they renounce the human functions that have traditionally been mobilized in the exercise of remembering” (37). Axiom is a clear example of the terminal self-model taken to the extreme in an imagined (or possible) dystopian future. The terminals described by Gottschalk have five default settings (Interactivity, Customisation/Personalisation, Visibility, Connectivity and Surveillance) which produce different psychosocial adjustments in humans. These five settings can be used to describe the technological humans of Axiom. The first setting refers to how the humans rely on the terminal to interact and participate in everyday life, making terminal interactivity necessary and ubiquitous (42). In other words, interacting with the terminal is an essential component of life on Axiom. Secondly, “the terminal promotes the experience of personalization by gratifying our impulses, desires, interests, and fantasies on demand, and like nobody else does or can” (57). The terminal provides the humans on Axiom with everything they want. Consequently, they are completely absorbed by the terminal to the point that they cannot live without it. The third setting is visibility, which refers to how the terminals shape the humans' need for

social recognition (61). In this case, the terminal has destroyed the need for any type of recognition since the humans dress identically and do not have any opportunities to make decisions. Fourthly, the constant connectivity with the terminal led to dehumanisation and loss of empathy (80) that has affected all the inhabitants of Axiom. Finally, the surveillance that characterises the terminal on Axiom has meant that the humans have exchanged their freedom, integrity and privacy for submissiveness and powerlessness (8). Therefore, the humans have completely lost their identity as they no longer use their human skills. “In contrast to WALL-E, humans have lost all individuality and the possibilities of identity formation as they are not able to directly engage with the physical or social world” (Meinel 2016, 128).

The humans seem to have been programmed to not move and just stay alive. As Weber explains, the “[s]pace-bound humans have become so individualized, technologized, and corporatized that they are oblivious to their immediate surroundings” (2013, 226). They are only in contact with their holographic screens. The experiences provided by the touch screens of their terminals are “monotonous, limited, and repetitive” (Gottschalk 2018, 26). Therefore, the humans need to interact with something other than their screens to develop cognitive and physical skills. Indeed, once WALL-E boards Axiom, his sense of humanity, combined with natural element of the plant, triggers a change on the ship. While searching for his beloved EVE, “WALL-E disrupts the perfectly synchronized system, disconnecting people” (Ford and Mitchell 2018, 33) from Axiom’s technology and their domineering holographic screens. For example, as soon as Mary and John (two inhabitants of the spaceship) are disconnected from the system by WALL-E, they start interacting with each other. As the two humans touch hands by accident, they are confused and appear to feel something for the first time in their lives (this is probably the first time they had physical

contact with another human being). They end up establishing a romantic relationship; something that was unthinkable prior to WALL-E's arrival. These characters are seen enjoying themselves in the swimming pool, which would have been impossible before being disconnected because the humans were unaware that the pool existed. Similarly, the human characters start to recover their motor skills as they feel the water with their hands for the first time and act in a state of freedom from the oppression of the technological system. At the end of the film, the humans stand up by themselves for the first time to walk on Earth again. WALL-E helps the people to rediscover their roots and restores humanity to the inhabitants of Axiom.

The end of the film can also be seen as a cosmopolitan moment. It is a meeting point for diversity, plurality, and collaboration (Beck 2009, 187). The humans are disconnected from their terminals. They now understand they were not really living before, but merely surviving as inert beings. They see the world through their own eyes and not through a terminal. Humans and robots come together to save WALL-E and the little plant with the ultimate aim of returning to Earth. In so doing, the previously inactive humans fight for their humanity. With the help of EVE and WALL-E, the human population return to their home and finally notice each other's presence. Upon arrival to Earth, the humans stand up and learn how to walk. The captain uses his Earth-related knowledge acquired on the ship to teach the other humans how to plant. In the words of Whitley, "[t]he greening of earth, through replanting vegetation at the end of the film, offers the possibility of transforming dystopian space into a significant *place* that sentient beings can reclaim as their home" (italics in original) (2012, 143). The landscape starts to turn green, and WALL-E and EVE decide to remain on Earth and start a romantic relationship. All the characters develop their humanity and human skills over the course of the film.

## 4.6 CONCLUSION

The analysis of *WALL-E* has shown the potential of using this film in a classroom to promote awareness about the environment and climate change as part of inclusive and cosmopolitan education. *WALL-E* offers a dystopian depiction of the Earth where human life is non-existent. The film creates awareness of the need to promote the “sustainability” inclusive value from the *Index for Inclusion*. Our actions will have consequences in the near future, so schools need to make a serious commitment to the well-being of future generations in terms of becoming more inclusive. In the film, humanity has found another way of “existing” in outer space absorbed by technology. Humans and robots seem to have switched roles over the years: the latter group is now more alive and has developed certain emotions and skills. *WALL-E*, the only inhabitant on Earth, is a robot that is more human than the real humans. In this regard, *WALL-E* reflects some of the anxieties of a world in which technology already exerts increasing control over people’s lives.

The topics proposed in the film, such as climate change, sustainability, overconsumption, and technology, can be used to foster inclusion and cosmopolitan education since these are global issues that need to be approached in a collaborative manner. It is worth mentioning that each classroom in each school is different and has its own exclusion problems and inclusive opportunities. Therefore, these topics will need to be adapted to each situation in order to meet the needs of the students. At the end of the film, *WALL-E* portrays “cosmopolitan moments” in which different people and robots work together regardless of their differences to save the planet. The achievement of these type of cosmopolitan moments is one of the aims of inclusive education according to Booth and Ainscow’s *Index for Inclusion*. Another aim of

inclusive education is to teach children about the consequences of the excessive use of technology and the need to preserve the natural world. Climate change education aims to teach students about the reality of ecological risks, which can be promoted with *WALL-E*. Climate change is a reality that cannot be solved with the technology that has been developed to date. In fact, technology and industrial processes tend to exacerbate the problem as they are usually powered by non-renewable energies and produce a lot of waste. The film portrays this phenomenon by combining a devastated vision of Earth with the image of dehumanised people living in outer space, who do not regain their human skills until WALL-E disconnects them from technology and nature comes back to their lives. Ultimately, *WALL-E* transmits the message that the survival of the human race is dependent on the preservation of the natural world. Inclusive and cosmopolitan education aims to make the world a better place in terms of habitat (i.e., the Earth) and inhabitants (i.e., humans), which can be explored and promoted in the classroom with a film like *WALL-E*.





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## CONCLUSION

**S**ometimes we need a crisis to change our ways. Since 11<sup>th</sup> March 2020, when the WHO (World Health Organization) declared the COVID-19 outbreak a global pandemic, we have all faced disruptions and changes to what until then we had considered to be our way of living. The closure of national borders, the lockdowns in cities all over the world, the halt to the national and international economy, and even the changes to timetables in restaurants, schools and public buildings, can be viewed as significant attacks on what was our way of life prior to March 2020. Talking about climate change, Naomi Klein claimed in 2015: “our economic system and our planetary system are now at war” (21). In 2020, the COVID-19 health crisis has become a new player in the ongoing battle between the planet and economic recovery.

The education field has been one of the most affected by the crisis. When schools were forced to close their doors, factors such

as the economic level and family environment determined whether children could continue acquiring their fundamental right to education. These aspects were crucial, for instance, to be able to attend an online class or to receive help from an adult at home. Lack of resources exacerbated social disparities. Besides, in many cases, the children's homes did not provide a suitable environment to follow classes or, for that matter, to live confined for three months. The COVID-19 crisis has brought these issues and many other social inequalities to light.

The current health crisis has opened our eyes to the outstanding role that schools play in combating inequalities. Frequently, the school setting is the only place where students are afforded the same opportunities. To a certain extent, schools can fill some of the gaps present in children's daily lives outside school. They not only provide food, central heating, and a safe environment against domestic abuse, but they may also grant some children with a view of the world that is unavailable or inaccessible at home. Working with inclusive practices in schools is one way to deal with the exclusionary attitudes and events of the outside reality. In this way, the role of inclusion and inclusive education is fundamental to educate and prepare children for today's society. Certain recent events have brought the issue of inclusive education to the spotlight. No longer than a month before the current time of writing, Spain received a warning call from the United Nations arguing against the fact that the country's education system continues to segregate students with disabilities, thereby depriving them of the right to inclusive education. Another recent example of the controversy around inclusive education is the murder of Samuel Paty on 16 October, 2020. Paty, a secondary school teacher in France, showed his students *Charlie Hebdo's* 2012 cartoons of the Islamic Prophet Muhammad in a class on freedom of speech. Some students' parents complained

to the school after the class and mobilized against the teacher. A week and a half after his freedom-of-speech class, Paty was beheaded by an 18-year-old Russian immigrant of Chechen ethnic descent. Thousands of people took to the streets to defend Paty's actions and the right to freedom of expression. As can be seen from these two examples, inclusion is an area that needs to be developed at school on a daily basis regardless of the difficulties it may present. Likewise, there is still a need for the whole society to do its part and make an increasing effort to promote and practice inclusion.

As was mentioned before, the question “What do we need to know to live together well?” is at the core of the *Index for Inclusion* and its goal of developing an inclusive curriculum for the 21<sup>st</sup> century. This thesis has chosen some of the inclusive values described by the *Index* (“community” in the case of *Tinker Bell and the Secret of the Wings*, “respect for diversity” in *Zootopia*, and “sustainability” in *WALL-E*) and has argued that one of the answers is that we need to understand the world in which we live with its risks and opportunities, its borders and borderlands, its processes of exclusion and inclusion, and its disadvantageous and favourable circumstances for collaboration on a global scale. Borders are found everywhere in contemporary society and are experienced by some children on a daily basis both outside and inside schools. As a result, schools need to face this reality and encourage students to think about borders from a political, demographic, social, and economic perspective, in order to understand how they affect themselves and others and how they can be transformed into borderlands in circumstances of openness to the Other and to other cultures. A similar claim could be made about global cities. Their visible and invisible borders segregate and stereotype their inhabitants. Yet, with the right borderwork, they can become “cosmopolitan canopies” where

difference can become a positive asset. Environmental concerns are also essential for inclusion since children need to be aware of how their daily actions affect the planet and how the preservation of the Earth and natural resources is a project that relies on global solidarity and collaboration.

In an era of globalisation and global crises, it is worth considering how cinema reflects and constructs the cosmopolitan and anti-cosmopolitan processes that take place in the world. As argued in the introduction, cosmopolitanism offers a perspective and frame of reference to understand cinema and cinematic representations in tune with a world that is undergoing profound changes regarding the recognition of cultural differences, the relationship between the global and the local, the negotiation and ambivalence of boundaries, the significance of transnational space, and the importance of global ethics.

This thesis has demonstrated how certain popular Disney films can be used to promote the part of inclusive education that has been referred to as cosmopolitan education. It draws from the premise that it is possible to work, understand, and even fight some of the cultural, racial and ethnic stereotypes that exist in our society by starting to work with inclusive and cosmopolitan values during childhood. Border dynamics feature prominently in *Tinker Bell and the Secret of the Wings*, where the border separates or reunites characters and societies depending on the moment of the narrative. The duality of the border is presented as a means of union and separation between two societies depending on the economic, cultural, and social interest of each moment. *Zootopia* deals with race, ethnicity and the so-called “third border” in the fictional global city of the same name. The film also displays the exclusionary attitudes expressed and experienced in global cities, and

how physical and metaphorical borders follow certain communities and groups of people wherever they go by adhering to certain stereotypes of race, ethnicity, origin, and gender. Finally, *WALL-E* deals with ecology and climate change and how these issues constitute both a global risk and a cosmopolitan opportunity. Furthermore, the analysis of *WALL-E* has also explored the dangers of the overuse of technology and the potential inequalities caused by technology.

Cosmopolitan and inclusive theories have been used to explore these three animated films focusing on the main spaces and characters and their relationships, which has demonstrated that these films can serve as valuable resources to work on contents, identity, skills, and attitudes to enrich children's learning in inclusive and cosmopolitan terms. There are some specific scenes in the films that portray cosmopolitan moments, moments of openness with the Other, and fruitful encounters with different cultures, races, and ethnicities. These examples can help students to become more open-minded and to foster their interest in other cultures around the world. Martha Nussbaum defines cosmopolitan education as an education for world citizenship that encourages interest in learning about other countries and cultures. As this thesis has illustrated, becoming more open-minded, placing ourselves in the shoes of others, and creating emotional bonds with different cultures and ethnicities, are key to a more inclusive globalised world.

It is worth highlighting that, while this research does not provide a specific lesson plan or didactic unit for using films in the classroom, it outlines the initial decisions that teachers should make before developing lesson plans, such as deciding which material to use in their classes. In this way, this thesis discusses the educational possibilities of three 21<sup>st</sup> century Disney films, particularly in the

field of inclusive and cosmopolitan education. At the time of writing, there is no other academic research on how 21<sup>st</sup>-century Disney animated films can be used in schools to promote cosmopolitan and inclusive education. However, this research study also has certain limitations, such as the fact that it has not been implemented in a real classroom context. Further research on the role of film in communicating challenging issues could involve a qualitative study of children's responses to the films explored in this dissertation.

Cosmopolitanism and inclusive education are necessary in contemporary society, one in which difference is a constant subject matter and also one in which borders, global cities and the environment are pressing issues that children have to learn to deal with. Inclusive concerns should be a focus of study from childhood, and schools are the ideal place for this to happen, since this is one of the places where students start developing their identities. Because of its popularity, its global reach and some of the issues and processes they address, Disney films prove to be suitable tools in order to promote cosmopolitan and, therefore, inclusive education.

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*A Bug's Life* (John Lasseter 1998)

*Aladdin* (Ron Clements and John Musker 1992)

*Ama Girls* (Ben Sharpsteen 1958)

*Aristocats, The* (Wolfgang Reitherman 1970)

*Autómata* (Gabe Ibáñez 2015)

*Avatar* (James Cameron 2009)

*Bambi* (David Hand, Samuel Armstrong, James Algar, Bill Roberts, Paul Satterfield,  
Norman Wright, Graham Heid 1942)

*Beauty and the Beast* (Gary Trousdale and Kirk Wise 1991)

*Big Hero 6* (Don Hall 2014)

*Brave* (Brenda Chapman and Mark Andrews 2012)

*Cars* (John Lasseter and Brian Fee 2006)

*Cars 2* (John Lasseter 2011)

*Cars 3* (Brian Fee 2017)

*Children of Men* (Alfonso Cuarón 2006)

*Cinderella* (Clyde Geronimi, Wilfred Jackson and Hamilton Luske 1950)

*Coco* (Adrián Molina and Lee Unkrich 2017)

*Day the Earth Stood Still, The* (Scott Derrickson 2008)

*Education for Death* (Clyde Geronimi 1943)

*Elysium* (Neill Blomkamp 2013)

*Finding Dory* (Andrew Stanton 2016)

*Finding Nemo* (Andrew Stanton 2003)

“Flowers and Trees” (Burt Gillett 1932)

*Frozen* (Jennifer Lee and Chris Buck 2013)

*Frozen 2* (Jennifer Lee and Chris Buck 2019)

*Godfather, The* (Francis Ford Coppola 1972)

*Happy Feet* (George Miller 2006)

*Happy Feet Two* (George Miller 2011)

*Hello, Dolly!* (Gene Kelly 1969)

*Her* (Spike Jonze 2013)

*Hercules* (Ron Clements and John Musker 1997)

*Hocus Pocus* (Kenny Ortega 1993)

*Hook* (Steven Spielberg 1991)

*Hunchback of Notre Dame, The* (Gary Trousdale and Kirk Wise 1996)

*Interstellar* (Christopher Nolan 2014)

*Jungle Book, The* (Wolfgang Reitherman 1967)

*Quantum of Solace* (Marc Forster 2008)

*Lady and the Tramp* (Clyde Geronimi, Hamilton Luske and Wilfred Jackson 1955)



*Lilo and Stitch* (Chris Sanders and Dean DeBlois 2002)

*Lion King, The* (Rob Minkoff and Roger Allers 1994)

*Little Mermaid, The* (Ron Clements and John Musker 1989)

*Mickey Mouse Monopoly, The* (Miguel Picker 2002)

*Maleficent* (Robert Stromberg 2014)

*Moana* (Ron Clements and John Musker 2016)

*Monsters, Inc.* (Pete Docter 2001)

*Mulan* (Tony Bancroft and Barry Cook 1998)

*Oliver & Company* (George Scribner 1988)

*One Hundred and One Dalmatians* (Wolfgang Reitherman, Hamilton Luske and Clyde Geronimi 1961)

*Our Daily Bread* (Nikolaus Geyrhalter 2005)

*Peter Pan* (Herbert Brenon 1924)

*Peter Pan* (Clyde Geronimi, Hamilton Luske and Wilfred Jackson 1953)

*Peter Pan* (Paul John Hogan 2003)

*Pirate Fairy, The* (Peggy Holmes 2014)

*Pocahontas* (Eric Goldberg and Mike Gabriel 1995)

*Pocahontas II: Journey to a New World* (Tom Ellery and Bradley Raymond 1998)

*Pollyanna* (David Swift 1960)

*Princess and the Frog, The* (Ron Clements and John Musker 2009)

*Ralph Breaks the Internet* (Rich Moore and Phil Johnston 2018)

*Rango* (Gore Verbinski 2011)

*Ratatouille* (Brad Bird 2007)

*Remember the Titans* (Boaz Yakin 2000)

*Road, The* (John Hillcoat 2009)

*Saludos Amigos!* (Jack Kinney, Wilfred Jackson, Hamilton Luske, Bill Roberts and Norm Ferguson 1942)

*Sleep Dealer* (Alex Rivera 2008)

*Sleeping Beauty* (Clyde Geronimi 1959)

*Snow White and the Seven Dwarfs* (David Hand, Wilfred Jackson, Ben Sharpsteen,  
William Cottrell, Larry Morey and Percival Pearce 1937)

*Song of the South* (Wilfred Jackson 1946)

“Steamboat Willie” (Walt Disney and UbIwerks 1928)

*Tangled* (Byron Howard and Nathan Greno 2011)

*Tarzan* (Chris Buck and Kevin Lima 1999)

*Three Caballeros, The* (Norman Ferguson 1945)

*Tinker Bell* (Bradley Raymond 2008)

*Tinker Bell and the Great Fairy Rescue* (Bradley Raymond 2010)

*Tinker Bell and the Legend of the Never Beast* (Steve Loter 2015).

*Tinker Bell and the Lost Treasure* (Klay Hall 2009)

*Tinker Bell and the Secret of the Wings* (Peggy Holmes and Roberts Gannaway 2012)

*Tonka* (Lewis R. Foster 1958)

*Total Recall* (Len Wiseman 2012)

*Toy Story* (John Lasseter 1995)

*Toy Story 3* (Lee Unkrich 2010)

*Trouble the Water* (Tia Lessin and Carl Deal 2008)

*Treasure Island* (Byron Haskin 1950)

*Up* (Pete Docter 2009)

*Victory Through Air Power* (Jack Kinney, Percival C. Pearce, James Algar, Clyde  
Geronimi, Fred Moore, Frank Thomas, H. C. Potter, Hal Roach 1943)

*WALL-E* (Andrew Stanton 2008)

*When the Levees Broke: A Requiem in Four Acts* (Spike Lee 2006)

*White Fang* (Randal Kleiser 1991)

*Wreck-it Ralph* (Rich Moore 2012)

*Zootopia* (Byron Howard and Rich Moore 2016)



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