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The Rise of Humor: Hollywood Increases
Adult Centered Humor in Animated
Children's Films

Chelsie Akers

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

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ABSTRACT

The Rise of Humor: Hollywood Increases Adult Centered Humor in Animated Children's Films

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Children's animated films have held a lasting influence on their audiences since the rise of their popularity in the 1980s. As adults co-view such films with their children Hollywood has had to rewrite the formula for a successful animated children's film. This thesis argues that a main factor in audience expansion is adult humor. The results show that children's animated films from 2002-2013 are riddled with many instances of adult humor while earlier films from 1982-1993 use adult humor sparingly. It is clear that over the years the number of adult humor occurrences has consistently increased. Furthermore, this research shows that adult male roles consistently deliver the adult humor.

Keywords: humor, animation, Hollywood, adult humor, children's films, Disney, target audience, motion picture, Pixar, DreamWorks, co-viewing

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The Rise of Humor: Hollywood Increases Adult Centered

Humor in Animated Children's Films

Chapter One

Introduction

For the past 70 years, the animated film industry has sought to find its place in Hollywood and homes around the world, undergoing many shifts throughout the decades. Animation's earliest companies like Disney—and later studios including DreamWorks, Fox Animation, Pixar, Warner Brother's Animation, and Tim Burton Productions—have mainly targeted children and families (Booker, 2010). In the beginning animators found what seemed like a foolproof outline with princess stories, cute music, and simple plot lines. As Oehler says, the selection of catchy and cute songs are “easy for children to remember and fun for them to sing” (n.d., p. 2).

In early- to mid-century films characters were lovable and simplistic. Take, for example, the numerous plots of naïve girls who love animals and spend their time singing, helping others, and yearning for Prince Charming (*Snow White* (US, 1937), *Cinderella* (US, 1950), *Sleeping Beauty* (US, 1959)). In many other cases, these lovable and simplistic main characters were displayed as cute animals (*Bambi* (US, 1942), *101 Dalmatians* (US, 1961), *The Aristocats* (US, 1970), *Robin Hood* (US, 1973)) or “objects with their own identity or personality (*Beauty and the Beast* (US, 1991))” (Wells, 1993, p. 163). Early animated films' conflicts between antagonist and protagonist were always easily stereotyped because they were clearly portrayed as the brave and humble heroes versus the envious stepparent or the bitter witch. Like the characters, the nature of the conflicts is usually very easy to understand: envy, greed, or pride are the leading motives for the evil characters. Likewise, morals expressed at the end of the stories

were obvious: families are important—the mother cat in *Aristocats* (1970) does everything in her power to keep her kids safe—different does not mean bad—Snow White embraces the eccentric dwarfs (1937)—and dreams do come true—Cinderella ends up with Prince Charming (1950).

Most importantly, the level of humor used in early movies was suitable for children and displayed a whole range of cliché comedy: funny voices, slap stick, simple jokes, and easy terminology. In the past, adults likely chose to watch these kinds of films in order to spend time with their children or to nostalgically remember their own childhood, realistically preferring to watch something else when alone. Thus, during the industry's great downturn during the 1980s, it became natural for Disney and other producers to broaden their films' appeal, not only because revenues did not support production, but also to attract and keep a more varied audience, without losing the children's favor (McKay, 2011).

Ironically, the same “foolproof” outline led to the industry's great downturn in the 1980s (Booker, 2010). This downturn can be seen with the low box office sales, lower home video income, and general lack of hype (Booker, 2010). However, even with such struggles, the animated film industry has proven itself an “integral part of the United States culture for the past 70 years” (Robinson et al., 2006). During the 1980s, children's films produced even by the great Disney studios failed to generate the revenue needed to support the exorbitant costs that went into making each animated film. Many companies that started an animation branch during the height of animated film's popularity were forced to close because of unsustainable revenues. Even Disney struggled, but because of the success of the company's theme parks, they had time and

resources to formulate a new strategy. They utilized the 80s and early 90s to experiment with tactics including smaller budgets, direct-to-video, and non-animated full action films. In 1992, Disney discovered the paradigm shift—the use of adult humor—the entire industry needed with the making of *Aladdin* (US, 1992).

Since Disney's *Aladdin* (1992) breakthrough in the early 90s, viewers of animated films may have noticed the implementation of many audience expansion techniques adopted by the animation industry, such as more in-depth story lines (Wojcik-Andrews, 2000), characters voiced by high-profile actors, higher budgets allotted to each film, and the addition of adult-focused humor (Booker, 2010).

In earlier years, the boundaries between films adults would watch and films only children would watch were very defined. However, now that boundary is blurred. For example, today theaters often include trailers for full-length animated films before the display of adult films. Also, technical improvements of using Computer Generated Images (CGI), the massive use of surround sound, and most recently 3D technology has led to a dramatically different film quality—one that appeals to a wider range of both children and adults. These changes, and the many other tactics employed by the animated film industry, suggest an ongoing campaign to expand the audience of such films (Barnes, 2010).

While the characters started to show a wider range of emotions, the story lines became more complicated. Catchy and rhetorical songs faded away to the point of near extinction in recently released movies. John Lasseter, director of over a dozen hit animated films, paired up with Disney and their partnership debuted in *Toy Story* (US, 1995). Lasseter knew Disney relied on the music in their Broadway-esque animated

films and did not want to add another implausible layer to a movie about toys. After much deliberation, Disney fought for songs, but only as supplemental to the animation—in other words, no dancing and singing toys (Price, 2008). Over a decade later, this type of music in animated films has disappeared almost entirely: the US films with the highest grossing profits in 2012 were: *Wreck-It Ralph*, *Brave*, *Madagascar 3: Europe's Most Wanted*, and *Ice Age: Continental Drift*. Of these films, only *Madagascar 3* (2012) had any singing at all, and the only song in it was used ironically to make fun of old cliché singing animation.

Even with all these changes, the main difference between early animation and films since the 90s is the level of humor, which has gradually developed into a balance of funny faces, still enjoyed by children, and sharp jokes that garner the attention and appreciation of adults. Adults now recognize mature references to other movies, famous paintings, celebrities, and even historical facts. Sarcasm and irony are more frequent in cues. The vocabulary went from simplistic and child-centric, to more complicated and technical.

Today, as adults watch a children's animated film either with other adults or with children, they are likely to be entertained by more than one feature included in the film specifically for them. Following are several examples of how adults and parents are now targeted as audiences of children's animated films:

- *UP* (US, 2009) - Dogs are searching for the bird and are picking up Mr. Fredrickson's scent one dog says "Chocolate, I smell chocolate!" then another dog says "I'm smelling prunes and denture cream."

- The Incredibles (US, 2004) - Mr. Incredible is finally happy and heading off to work when his wife pulls him back in the house to kiss him (as a sexual innuendo).
- Ice Age 3: Dawn of the Dinosaurs (US, 2009) - Sid doesn't understand why he can't find someone to be with; Diego says he just needs to find "a nice girl with low standards and with no other options."
- Toy Story 2 (US, 1999) - Rex chases after the Barbie car and appears in the side mirror with the words "object in mirror may be closer than they appear," a reference to Jurassic Park (US, 1993).

Figure 1 *Toy Story 2* Rex Chases Car



Figure 2 *Jurassic Park*- Jeep



These are just some of the examples that support this thesis's aim: to follow the evolution of the humor level in animated children's films by examining the top grossing

full-length animated children's films released in the last three decades: from 1983 to 2012.

Chapter Two

Literature Review

As humor is the main topic of interest in this thesis, it is imperative to understand humor and its classifications. Almost as long as there have been humans, there has been humor. Many philosophers have studied and attempted to define it. As far back as ancient Greece times, Plato theorized humor and laughter. In one of his works he showed disdain toward the classical work *The Odyssey* for its reference to Mount Olympus ringing with laughter; Plato says, "if anyone represents men of worth as overpowered by laughter we must not accept it, much less if gods" (Hamilton & Cairns, 1961). In another work, Plato goes as far as saying that laughter is evil. Plato was not the only one who viewed humor with disdain: later, archbishops used the bible to demoralize humor; Elizabethan playwrights had to justify or hide the humor in their comedies; Puritans forbade humor resulting in closed theaters; Lord Chesterfield an Earl in the 1600s admonished laughter; and the poet Charles Baudelaire even blamed the fall of Adam and Eve on laughter (Morreall, 1983). However, there was a great change in the understanding of humor between Ancient Greece and the 18th century.

The word "humor" as we use it today was used for the first time in 1709. In Shaftesbury's *An Essay on the Freedom of Wit and Humor*, humor is depicted as something not evil. In fact, Shaftesbury (1773) says that humor is a natural part of human nature, and serves the function of releasing nervous energy. This concept has come to be known as the Relief Theory, from the understanding that people laugh in order to relieve tension that is built up inside every individual from aspirations that are

not met. In other words, laughter is a way to expose one's true aspirations (Chapman & Foot, 1976).

More lately, the Incongruity Theory has become a dominant way of understanding humor. James Beattie (1779) was the first to coin the term incongruity, which is meant to mean something that is found humorous because it violates one's mental expectations. The difference between Beattie's and Plato's views of humor, is clear when Beattie describes laughter as being "two or more inconsistent, unsuitable, or incongruous parts or circumstances, considered as united in one complex object or assemblage, as acquiring a sort of mutual relation from the peculiar manner in which the mind takes notice of them" (Beattie, 1779, p. 320). Where Plato considered humor detrimental, Beattie found it necessary. As the Incongruity Theory has become the most widely accepted theory on humor today, this thesis will rely on the Incongruity Theory to provide the understanding of humor and laughter today.

A recent study by Lili (2012) suggests that "humor is tentatively defined as one's evaluation of events or utterances as ridiculous and witty" (p. 95). Although defining humor can be very simple, understanding and categorizing humor is entirely more complicated. Catanescu and Tom (2001) have extensively studied humor in advertising, and by using Reik's practitioner-oriented classification system, they have developed seven categories to identify humor: comparison, personification, exaggeration, pun, sarcasm, silliness and surprise.

Understanding the classification system of humor will guide the research conducted in this thesis to better justify the difference of humor for adults versus humor for children. One form of humor classification is comparison, which is the parallelism of

two or more elements that leads to a humorous situation. Second is personification, or the strategy to assign human peculiarity to animals, plants or objects. Next is exaggeration, or portraying something out of proportion. Fourth is the pun, or the act of changing the meaning of a vocabulary word in order to intentionally create a humorous instance. Fifth, sarcasm is a common part of humor in which ironic situations, often intended to get the audience to reflect on various aspects. Silliness refers to things that range from funny faces to ridiculous situations. Finally, surprise is a situation that is not expected and finally results in humor.

Even with these specific categories, however, humor in animated children's films is hard to contextualize and use to its best advantage. As Scott Huver states, "too much adult-centric content might leave children feeling puzzled and left out Yet too little material to engage adults may leave parents feeling a film is too tame, simplistic and 'uncool' for their kids" (As cited by McKay, 2011).

The animation industry has changed extensively because of the business need to produce a product that sells. At the birth of animated children's films the world was a different place. In the 1930s, parents could send their kids alone to the movie theater with a nickel and not worry about them. As the world has changed, it is no longer safe for kids to be sent alone to the theater; they now need to have an adult with them for safety and guidance. An example of this shift is apparent by the number of notorious movie theater shootings in history: The first movie theater shooting happened in 1955; the second was thirty years later in 1985; yet from 1985 to 2012 there have been 16 movie theater shootings (Lupkin, 2012). Another consideration is that the cost is at least 200 times more expensive to purchase a ticket to the movie theater these days. Thus,

with parents accompanying children and higher ticket prices to consider, the industry would miss out on a great financial opportunity if it turned a blind eye to the fact that more adults are in theaters with their children.

The main changes that can be observed by viewers in animated children's films are: more compelling storylines, voices from high-profile actors, higher budgets resulting in higher quality films, and more adult focused humor. While these changes continue to occur, parents now have more motivation to take their children to the movies, resulting in greater satisfaction with their movie going experience. This study will analyze the top grossing children's animated films within three time periods: 1983-1992, 1993-2002, and 2003-2012, examining frequency of adult centered jokes, frequency of jokes delivered by males- or females, and frequency of jokes delivered by adults or children. Finally, this study will address if there is a correlation between the rating of the children's film and the amount of adult centered humor within the film.

Character and Plot Development

In the early age of animated children's films, the story lines were more predictable. They were formulaic with a princess/prince plot and a black and white scenario of what was considered bad and good. Even today Disney is criticized for the gender and age portrayals in many of their older films: young beautiful women always needed to be saved, old women were always the antagonists and Prince Charming always showed up on his trusty steed (Booker, 2010). To draw in a larger and more satisfied audience, these story lines gradually changed and eventually ignited deeper thinking as the writers included main characters with multiple inherent challenges and unforeseen paths to a happy ending. A new component lately added to animated

characters is the protagonist often “confront[ing] what are obviously pivotal situations in which life itself appears to be held in the balance and make what they feel are appropriate decisions” (Wojcik-Andrews, 2000, p.19). We see this character development component in films such as *Beauty and the Beast* (1991) when Belle decides to give up her life for her father’s, and in *WALL-E* (US, 2008) when the captain must choose whether or not it is worth going back to Earth. This component of personal decision making, however, was not seen in earlier films such as *Snow White* (1937), *Cinderella* (1950), and *Sleeping Beauty* (1959); in those earlier films, the protagonist is told by some outside source (e.g. a prince, three fairies, or a fairy godmother) that she could do something to change her instead of coming to the pivotal realization on their own.

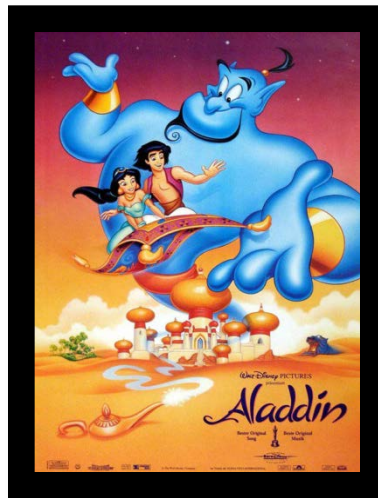
Not only have the characters developed, but also the depth of the stories has evolved. Animated children’s films since the 1990s have pushed politics, propaganda and other “heavy messages” (McKay, 2011). This can be seen in films such as *Aladdin* (1992) referencing the imperial history of the Gulf War, *WALL-E* (2008) and its underlying message of climate change, *Cars 2* (US, 2011) with a message of electric cars and clean fuel, and many other films that are laced with political issues (Phillips & Wojcik-Andrews, 1996).

High Profile Actors

With *Aladdin* (1992) as the forerunner, family films started to use well-known Hollywood actors as the voices for any of the characters. As riveting as the storyline and music are in *Aladdin* (1992), the real star of the show is Genie. Disney used Robin Williams for the voice of Genie, whose role dominates almost every scene after his

introduction. With his comedic background, Williams brought a well-known persona to the film through use of his popular voice impressions, jokes, and slapstick humor. These actions made his character the star. As Booker (2010) mentions, when Disney promoted the release of the film they put all the emphasis on the fact that Robin Williams was the genie, “suggesting their understanding of the importance of his performance” (p. 57). For example, the original theater poster for *Aladdin* (Figure 3) has three characters on it: Aladdin, Jasmine, and Genie. However, Genie is at least three times bigger than even the title character.

Figure 3 *Aladdin*- Theater poster



Once *Aladdin* (1992) and Robin Williams set the path for high-profile actors to lend their voices to animation, animated children’s films changed forever. In the first five years after Williams’ debut in animation, animated children’s films used voices from many recognizable actors. According to the Internet Movie Database (IMDB), those include: John Goodman, Catherine O’Hara, Matthew Broderick, James Earl Jones, Nathan Lane, Whoopi Goldberg, Martin Short, James Belushi, Kevin Bacon, Tom Hanks, Tim Allen, Mel Gibson, Demi Moore, James Woods, Meg Ryan, John Cusack,

and Christopher Lloyd (2013). Since the success of centering the movie on a high profile actor in *Aladdin* (1992) and subsequent films, the technique became a new standard for animated family films.

A more recent example of the unique method of casting voices can be seen in the film *Toy Story* (1995). A casting director decides the necessary aspects of an actor's voice performance and then finds clips of that actor portraying such examples. The director then combines the voice over with storyboard drawings or even finished animation to give a peek into what the finished film would be like if voiced by a specific actor. Lasseter, the director of *Toy Story* (1995), wanted Tom Hanks for the character of Woody from the beginning. He even said, in response to Hanks's performance in *A League of their Own* (US, 1992), "What I loved about Tom was his ability to make all kinds of emotions appealing, even when he's yelling at somebody, he's likable. That was crucial, because Woody behaves pretty badly when he's not head toy anymore" (As cited by Price, 2008, p. 129). Before approaching Hanks with the job, the casting department doubled a scene from *Turner & Hooch* (US, 1989), which starred Tom Hanks and had many interactions of him lovingly yelling at his dog, with animation of the cowboy doll Woody. They presented it to Hanks, who showed no hesitation in signing on for the project (Price, 2008).

The actors who have lent their voices to animation are mainly high profile, but are likely to be recognized only by adults. When a family film is released and the marketing focuses on a high profile actor, a parent might be more likely to attend with their children and enjoy the film because of the connection they feel with an actor from an adult film genre.

Higher Budgets

Budgets are another change made, as part of the family film's evolution toward expanding audiences and including adults. The allotted budget for animated films has increased substantially since the medium's earliest years. Earlier family film budgets for movies like *Beauty and the Beast* (1991) and *Aladdin* (1992) were in the \$20 million range. Then in 1994 budgets jumped to almost \$80 million for the making of *The Lion King*. Over a decade later, when the industry turned to using Computer Generated Image (CGI), prices increased even higher with the budget for *Cars* (2006) at \$120 million. Another jump appeared in 2008 with *WALL-E* jumping to \$180 million (IMDB, 2013). Yet again the use of CGI, a long gestation period, and \$100 million on marketing alone brought the astronomical budget for *Tangled* to \$260 million in 2010 (Barnes, 2010).

As the family film industry continues to spend more money on animated films, the films generally bring in more money, making the entire animation industry much more lucrative than its earlier years. This business strategy is working well for the industry: the large budgets used on these films are in part due to an immense elevation in picture quality, procuring high profile voices and marketing. However, is a 6-year-old really going to care about the quality of the animation and that CGI was used instead of hand drawn animation? It is possible that these effects are utilized mainly for the adult audience experience.

Adult Humor

Humor is the most obvious aspect of audience age expansion. While viewers—both parents and children—frequent theaters, each group likely appreciates film humor

in different ways. When *Aladdin* (1992) set the precedent for films using high-profile actors for character voices, it also gave birth to the trend of using “hipper and more up-to-date” references and jokes—in other words, more adult humor—in animated children’s films (Booker, 2010, p. 57). According to McKay (2011), “kid-orientated [films] are made and marketed as ‘family films,’ meaning they have become increasingly laced with adult jokes and references to appeal to a more mature audience.” In other words, what were once only films for children are now films developed for the entire family—including parents.

Almost all animated children’s films made since *Aladdin* (1992) have included adult centered humor. Pixar is especially famous for its mature content. *Ratatouille’s* (US, 2007) plot appeals to a more mature audience while it is still “cute” for children; *WALL-E’s* (2008) satire is likely too mature for children’s comprehension, but amuses the adult viewer. In fact, according to Booker (2010), “there is room seriously to question whether *UP* is a children’s film at all” (p. 110). DreamWorks, another animation company, faced serious financial trouble and needed to increase revenues when they began making films that focused on the adult audience: *Shrek* (US, 2001) and *Madagascar* (US, 2005). Also, every Tim Burton film teeters on the line between adult and children’s films: on the one hand, Burton’s films include animation and music commonly associated with children’s films; on the other hand, the graphics and lyrics are not the standard happy messages expected in children’s films. The scenes are mainly dark, central conflicts are more complicated, and characters are brooding and ominous.

In the current trend of animated children's films, "there [are] no shortage[s] of not-so G-rated jabs and gags specifically designed to go over kids' heads" (McKay, 2011); the genre has blurred the line distinguishing between films for adults and children. Successfully blurring this age/audience boundary has become a specific art form for producers and directors to use humor in the most advantageous—and therefore most profitable—way.

Women and Humor

The struggle for gender equality has been parallel to the rise of animated films in the United States. While the animated family film industry changed to include adults as part of their target audience, the industry also adapted to the shift of women's roles over time, specifically by including them in the adult humor revolution. Many scholars have researched the correlation of humor and gender: in the early 1900s, Freud spoke about the notion that women do not need a sense of humor simply because women do not have strong feelings that they need to repress by the use of humor (Rothgeb, 1973). This theory has been both contradicted and supported. In 1975, Lakoff, a supporter of Freud's thinking, said that women do not tell jokes:

It is axiomatic in middle class American society, first, that women can't tell jokes—they are bound to ruin the punch line, they mix up the order of things and so on. Moreover, they don't get jokes. In short, women have no sense of humor. (p. 56)

Negativity toward women and humor has been upheld in many ways, including arguments that women are not aggressive enough to be funny, women are only suitable as punch lines of humor, or that when women joke it threatens social order (Grotjhan, 1966; Goodman, 1992; Marlow, 1989). Conversely, feminists argue that women are just

as humorous as men; some say women can be funnier, in fact, because they are less crude, more collaborative, and can use narrative comedy more successfully (Goodman, 1992; Jenkins, 1985; Ervin-Tripp, Lampert, & Lampert, 1992). Due to these inconclusive inconsistencies within the American thinking of gender and humor, this study will evaluate the number of instances a female character delivers an adult centered joke.

Children and Humor

Throughout all the changes in animated films, there has also been a fluctuation in the maturity level of young adults. When the 26th amendment was adopted in 1971 and the voting age was lowered to 18 the definition of “adult” became a blurred topic which also blurred the line for the target audience of animation (U.S. Const. Amend. XXVI). Since children are the original and possibly main audience, the animation industry uses humor that elicits emotion in young children. During an animated film, children reach their own uses and gratifications. Studies of children and humor show that “humor plays an important role in alleviating stress and supporting children’s emotional, social, and cognitive development” (Klein, 1992).

From a small age children rely on humor to help them sort out the world in which they live. According to Klein, children use humor to lessen tension, cope with anxiety, introduce creativity, and increase cognitive awareness (1992). When imagining a two or three year old, one does not think of the tension felt when others do not understand or empathize with their same thinking or the frustration felt when unable to conduct every day activities, but it is there and humor helps lessen such feelings in children. Humor is critical in a child’s life and there are many studies on different aspects of children and laughter. Zillmann and Cantor introduce the idea of the Disposition Theory: “Humor

appreciation is facilitated when the respondent feels antipathy or resentment toward disparaged protagonists and impaired when he feels sympathy or liking for these protagonists” (1976, p. 93). This is later applied to children through many studies. Children’s laughter can be associated with their social situation, their viewing partners, and even the laughter of those around them.

Animated children’s films target children and provide some pieces of humor that children need—humor stimuli (Foot & Chapman, 1976). With the reliance that children have on humor and the fact that animated children’s films deliver humor, this study also examines whether adults or children deliver adult humor, and whether this delivery system has changed over time.

Uses and Gratifications Theory

The adjustments made by the animated film industry are evidence that, even if unknowingly or inadvertently, the theory of Uses and Gratifications has been applied within the animated children’s film industry. According to Papacharissi (2010), Uses and Gratifications can be described as “the assumption that individuals select media and content to fulfill felt needs or wants” (p.137). Alan Rubin’s (1983) abundant research on the topic of motivation and television viewing has developed a scale that identifies the motives of American television viewing. This scale consists of nine categories: relaxation, companionship, habit, pass time, entertainment, social interaction, information, arousal, and escape. Although these categories are intended for television viewing, they are also applicable to full length film viewing.

Overall, media is used by adults, adolescents, and children alike, to “satisfy personal needs or wants” (VanEvra, 2004). Comstock and Scharrer have also studied

Uses and Gratifications in great detail and have sorted Rubin's nine motivational reasons for viewing media into three main categories: Escape, self-evaluation, and information seeking (1999). Escape is referring to an escape from the demands of life and is not intending to mean an escape into something. Examples of this are when a viewer goes to the media in order to escape job related stress, relationship emotions, familial pressures, or even just the mood their life has put them in. Self-evaluation is the process in which a person will view the media to analyze how people of the same age, gender, and race are being depicted on screen and then comparing their current status to measure how close or far away they are to what the media projects. Information seeking is when a viewer wants to keep up with different topics and will turn to the media for updates (Comstock & Scharrer, 1999). According to Comstock and Scharrer, media

satisfies popular tastes, is attractive, diverting, and interesting, but not demanding. The viewer, and particularly when the viewing is ritualistic, expends little in terms of involvement emotionally, cognitively, or psychologically, and much only in terms of time. (1999, p. 83)

An example of how viewing media satisfies the needs and wants of so many is seen in children's reaction to the media. As children view media, their developmental level plays a key role in their application of Uses and Gratifications. Since young children lack higher knowledge, responsibility, and the ability to constitute the events in their lives, they have come to rely on the media and see it as realistic and even relevant (VanEvra, 2004). A study by Zillmann, Bryant, and Houston found that children even in the ages of four and five used the media to improve their moods (1994).

This research suggests that in one theater showing an animated children's film, each person in the audience could have his or her own distinct motive for viewing; as VanEra notes, "all audiences are not active for the same reason or in the same way" (2004). For example, children in attendance might be motivated by entertainment, laughter, escape from routine life, enjoying a reward, or even to have something to talk about with the kids at school. Yet during the same movie, the adults in the theater likely have completely different motivations for attending. At first, such motivations were mainly to ensure their children's safety and to monitor their behavior. Now, however, as the children's film industry has changed to include and acknowledge the percentage of adults in animated children's films, adults have other motivations to attend animated films with their children. Adults might watch animated films for their own amusement, to bond with their children, to discover a new portrayal of a well-known story, to screen a film before letting children watch them, or possibly to be taken back to their own childhood in a nostalgic way.

The results of the applied Uses and Gratifications Theory are visible when a viewer uses a given source of media to fulfill the original desire that initiated such viewing. The animated film industry applied Uses and Gratifications simply by observing the amount of money films were making. When animated films did not include content for the parents this gave less motivation to see such films in the first place which inevitably lead to low product profits. After making changes to the animated children's film industry, parents were now getting the needed gratifications, resulting in higher grossing films and thus a more lucrative industry.

With all of the changes made to the animated industry, this thesis will attempt to support the idea that animated films are no longer made just for children. That over three decades, the humor in animated films has increased not only in quantity but also the level of understanding. Thus, animated films now fit better in the genre of 'family film' than that of 'child film.'

Humor Hypothesis and RQ's

The author proposes the following hypothesis and research questions concerning the frequency of adult centered humor over time:

H1: Children's animated films have increased the amount of adult targeted humor between the three time periods: 1983-1992, 1993-2002, and 2003-2012.

RQ1: Do male or female characters deliver more adult targeted humor in children's animated films?

RQ2: Do characters depicted as adults or children deliver more adult targeted humor in children's animated films?

RQ3: Is there a difference from the three time periods: 1983-1992, 1993-2002, and 2003-2012, in the gender of the character delivering adult humor?

RQ4: Is there a difference in the age of the character delivering adult humor between the three time periods: 1983-1992, 1993-2002, and 2003-2012?

RQ5: Is there a relationship between the categories of humor and the three time periods?

RQ6: Is there a category of humor that is used most often, over all?

RQ7: Is there a relationship between the vehicles of humor and the three time periods?

RQ8: Is there a vehicle of humor that is used most often, over all?

RQ9: Are there more instances of adult humor in PG rated movies than G rated movies?

Chapter Three

Method

The author coded animated films assumed to be targeted at children, based on past and current trends. Although each animated film released does not specify the targeted audience, many assume they are targeted at children. There is a new adage about the idea that animation is only for children and is called the “animation age ghetto” (“Avoid the Dreaded G,” n.d; Greby, 2013; Belton, 2013). While many adults will assume that animated films are strictly for children, it is due to the fact that many of the first animated films, even through the 1980s, were followed by the production of a line of toys, and in some cases, movies were even based on a line of toys (A Theory, 2012). This trend led to the connection of animated films with toys for children and ultimately left parents out of the targeted audience. As the Motion Picture Association of America (MPAA) changed the rating system, adding the PG-13 rating to the lineup in the 80s, there also became a closer relationship between ratings and targeted audience. Before the PG-13 rating was added, many of the most beloved movies of all time were rated PG or G, not just children’s films (Toon, 2011). When PG-13 was added, most movies that want to target adults avoid getting the G or PG ratings because of the stigma associated with lower rated films (“Avoid the Dreaded G,” n.d.). With the most recent animated films all being rated PG, it seems that it is still a struggle when it comes to erasing the stigma that a G rated movie is a child’s movie. “G may still mean suitable for

general audiences, but parents seem to have decided it means suitable for babies. And that means even animation is trending away from the G” (Mondello, 2013).

However, as the industry started making audience expansion techniques, attempting to get rid of the “animation age ghetto,” or idea that all animation is for children, animated films took on the more respectable name of “family films” (Booker, 2010). When Roger Ebert was asked, “What exactly is a ‘children’s movie,’” his response gives some clarity to the dilemma at hand: “A children’s movie is a movie at which adults are bored. A Grown-up movie is a movie at which children are bored. A family movie is a movie at which, if it is good, nobody is bored” (Ebert, 2004). In essence, the author specifically chose animated films that would be considered children’s films based on the “animation age ghetto” with the intent to observe the adult humor and strengthen the case that these films are no longer just for children but are now family films. Andy Bird, Chairman of Disney international, also commented on the subject of family films:

I think ‘the family film’ is a film that can be enjoyed by the whole family together, as well as a film that can be enjoyed by a broad audience demographic. The true test, in my mind, is if a child and his/her grandparent could go together and equally enjoy a film. (Brown, 2010, p. 315)

Sample Selection

Following the list provided by the Internet Movie Database (IMDB) the analyzed sample of coded films was obtained by selecting the 30 top grossing full-length animated children’s films from three time periods. Time period one is from 1983 to 1992, time period two is from 1993 to 2002, and time period three is from 2003 to 2012 (see

Appendix A). The study focuses only on animated children's films, therefore films containing human actors, for instance, *Who Framed Roger Rabbit?* (US, 1988) or *Scooby Doo* (US, 2002), were excluded. Also, only movies designated by the motion picture rating system as G or PG were coded. Films such as *The Simpson Movie* (US, 2007), rated PG-13, were also excluded because their main target is already a mature audience and would contain a predictable amount of adult humor. In time period one, only 27 films were included in this study because many of the top grossing films from 1983-1992 were difficult to find. *Gandahar* (FR, 1988), *The Nutcracker Prince* (CAN, 1990), and *Freddie as Fro7* (UK, 1992) are three movies that the author was unable to code due to the difficulty in obtaining copies of them.

Coding Process

Coders for the research consisted of two graduate students. They each trained for about 20 hours in order to learn the operational definitions of the study and to develop how to identify the nature of the adult humor instances. Various movies that did not meet the criteria to be included in the coding process were analyzed for the purpose of training. After coders openly discussed the definitions and solved disagreements, they proceeded to watch 20% of the films separately, in order to achieve intercoder reliability. While watching the films, a coding sheet was used (see Appendix B).

While the coders watched a film from the selected animated films (see Appendix A), each joke coded would go through a process in order to be counted as an adult-centered joke. First, the coders would decide if the joke was intended for adults or children. Ultimately, the coders had to decide if each specific joke was deliberately put in the film for the enjoyment of children or adults. The coding sheet would help with this

process. In the first box, the actual joke or reference would be written down if the coder perceived it to be intended for adults. The next boxes of the coding sheet worked as a filter to confirm that the jokes were indeed intended for adults. The category of humor would be selected and then the vehicle of humor was selected. If the joke could fit into any of the given categories and vehicles, it was deemed an adult reference and would then be coded more specifically on the character delivering the joke or reference.

To find reliability between coders regarding the number of instances adult humor was delivered, the Holsti's reliability was run. Where N1 and N2 described the total number of the coder's instances, and M represented the number of the agreements ($CR=2(69)/(83+83)=183/166=.831$), resulting in reliability high enough to continue the coding process. Of the 83 references found in the coded films, the coders each agreed upon 69 references and a reliability of 83%. Once reliability was established, one of the coders then watched and coded the remaining animated films.

Operational Definitions

An essential part of using humor correctly is knowing how humor works. Catanescu and Tom (2001) have extensively studied humor in advertising and by using Reik's practitioner-oriented classification system; they developed seven categories to identify such humor: comparison, personification, exaggeration, pun, sarcasm, silliness, and surprise. Following are examples of each use of humor in an animated children's film:

- Comparison: The parallelism of two or more elements, which lead to a humorous situation. For example, in *101 Dalmatians* (1961), different dogs resemble their owners.

Figure 4 *101 Dalmatians*- Lady walks dog



- Personification: The strategy to assign human peculiarity to animals, plants or objects. This is very common in full-length animated movies due to the main characters being animals in most cases. However, there is a deeper level of personification used on such characters that is so peculiar only adults will notice. In *An American Tail* (US, 1986), the mice depicted on the boat to America resemble the main cultures that historically emigrated from Europe: Russians, English and Italians.

Figure 5 *An American Tail*- Fievel enters the boat to America



- Exaggeration: The act of portraying something out of proportion. In *Over the Hedge* (US, 2006), Hammy, a hyper squirrel is given an energy drink full of

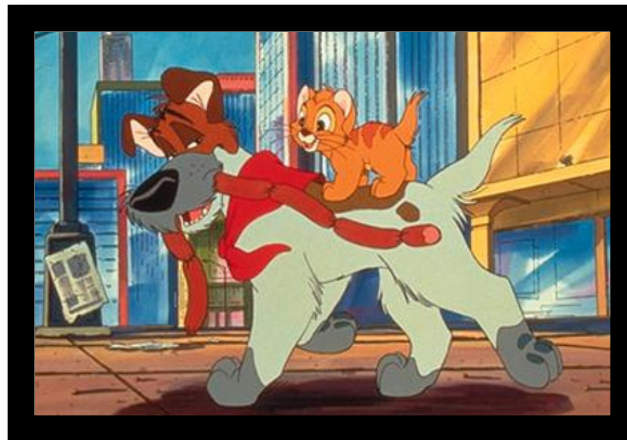
caffeine and the scene shows the world stopped because he is moving so fast.

Figure 6 *Over the Hedge*- Hammy hyper



- Pun: Changing the meaning of a vocabulary word in order to intentionally create a humorous instance. For example, in *Oliver and Company* (US, 1988), Dodger rushes to the cats aid, saying, "Could be time for the Dodge to turn this into a total cat-astrophe."

Figure 7 *Oliver and Company*- Dodger and Oliver



- Sarcasm: Ironic situations, often intended to get the audience to reflect on various aspects. In *Wall-E* (2008), the directors portrayed the next century human kind as obese and totally incapable of survival without technology.

Figure 8 *Wall-E*- Getting food with technology



- Silliness: Ranging from funny faces to ridiculous situations, this is the most recurrent in children's films. It is easily matched with a cue suitable for a more mature audience, in order to get a laugh from everyone. In *Kung Fu Panda* (US, 2008), Po makes a ridiculous face, while Mantis explains that he "tweaked his facial nerve."

Figure 9 *Kung Fu Panda*- Po and Mantis



- Surprise: A situation that is not expected and finally results in humor. In *Lilo and Stitch* (US, 2002), Lilo teaches Stitch how to be a model citizen through different steps, and when he is finally presented to the public he is dressed as Elvis.

Figure 10 *Lilo & Stitch* - Elvis

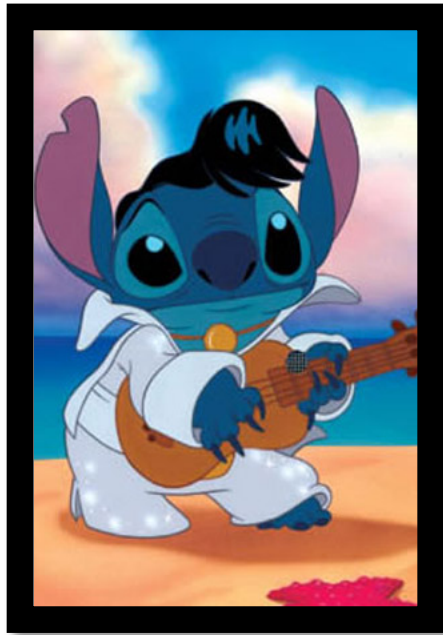


Figure 11 Elvis



With the difference between humor in advertising and humor in children's animated films, there are modifications to Catanescu and Tom's (2001) characteristics, which would be appropriate when analyzing these films. For example, modern animated films include endless amounts of easily recognizable riff from a separate film source and many inferences to a situation, person, or thing that only adults would piece together. Both of these ways to induce humor do not fit under any of the seven categories offered by Catanescu and Tom (2001). Due to the heavy usage of these types of riffs or references in animated children's films, there is a need for a specific classification. So, the main modification to be made is that an eighth characteristic needs to be added. The author has distinguished this humor usage as satire. With "satire" added to the list of classifications, one can make a more thorough analysis of the humor used in animated children's films.

- Satire: when an outside source is used to gain the upper hand of the humorous incidence, often by use of intertextual dialogue or adult appropriate references; an example of intertextual dialogue can be found in the scene from *Finding Nemo* (US, 2003) when the shark Bruce squeezes his face in the crack of the door, saying "Here's Brucey", in a successful imitation of Jack Nicholson in *The Shining* (US, 1980).

Figure 12 *Finding Nemo*- Brucey



Figure 13 *The Shining*- Johnny



In order to distinguish a humorous event as adult humor, the account must pass through two main filters assigned to the coding process. The first filter each coder must go through is to define the category in which the humorous instance would fall, which of the eight types of humor each instance can be categorized as; following the Catanescu and Tom (2001) scheme, with the addition of the satire category. The second filter foresees the individuation of the vehicles used to deliver the joke. In addition to intertextual dialogue and mature insinuations, which were defined above, three other categories are identified:

- Vocabulary: the use of a certain type of vocabulary, often inaccessible to children for its level of difficulty. In *The Rescuers Down Under* (US, 1990), the mouse doctor calls a chain saw an “epidermal tissue disrupter.”
- Adult Appropriate References: when a film refers to a situation, person, or thing that only adults would piece together. An example is in *Aladdin* (1992) when the genie uses the term *Quid pro Quo*.
- Intertextual Dialogue: including an easily recognizable riff from a separate film source. In *The Emperor's New Groove* (US, 2000), there is a scene in which a fly gets caught in a web and as the screen focuses in on the fly it says, in a high squeaky voice, “Help me, Help me.” This is referring to a line said in the 1958 feature film *The Fly* wherein a scientist begins to turn into a fly due to an experiment gone wrong.

Figure 14 *Emperor's New Groove* - Spider and fly



Figure 15 *The Fly*- Spider and Woman



- Swearwords/substitute swearwords: the use of unusual terms aimed at hiding or substituting swearwords. In *Madagascar 2: Escape to Africa* (US, 2008), Gloria screams “How the – hello! – are they gonna fix the plane?”

Figure 16 *Madagascar 2*- Animals on plane



- Sexual innuendos: rarely delivered through verbal humor, but often visible in situations and mimics. In *The Incredibles* (2004) the evil Syndrome exclaims, “You married ElastiGirl! And got busy!” referring to the fact that Mr. Incredible and ElastiGirl have two kids.

Figure 17 *The Incredibles*- Syndrome and Mr. Incredible



The coders also note whether the character delivering the humor is an adult or child. To distinguish the character's age group the coders look at their physical appearance, their voice, general behavior, interaction with surrounding characters and/or the role of the character. Most times it will be possible to inspect each of these five characteristics, however, when the characters are in the animal form it will not be possible to account for all five characteristics, therefore, the coders rely only on those applicable. Below are two examples: one of an adult and another of a child.

- *The Lion King* (US, 1994) - In reference to Scar's (a lion) belligerent attitude, Zazu (a bird) says, "He'd make an excellent throw rug." Zazu is the advisor to the king and is left in charge of looking after the lion cubs. His interaction with the cubs and his role as an advisor to the king led the coders to code Zazu as an adult.
- *Lilo & Stitch* (2002) – Nani, Lilo's sister and guardian, makes her a promise to only yell at her on special occasions. Lilo responds by saying "Tuesday's and bank holidays would be good." Even though Lilo says the more adult phrase of "bank holidays" her age was decided by her physical appearance (she was

short), her voice (higher), and her role of needing a guardian. Each of these points to the fact that she is a child.

Chapter Four

Results

Data analysis first began for this study with inputting data from the coded movies into the quantitative computer program SPSS. The researcher then performed multiple statistical tests in SPSS to analyze the collected data.

For hypothesis one, an assessment of the means from each of the three groups was examined to find whether the average incidence of adult humor in films from time period one, two, and three are significantly different from each other. Within twenty seven children's animated films from 1983-1992 (time period one), there were 151 instances of adult humor. From 1993-2002 (time period two), thirty children's animated films contained 444 instances of adult humor, and finally, in time period three (2003-2012), there were 765 instances of adult humor.

A one-way ANOVA was run in order to find if there is a significant difference in the number of instances in each time period. Table 1 shows that films from time period one were significantly different from time period two, ($t(15.36)=9.14$, $p=.002$), that there is a significant difference from time period one to three, ($t(26.52)=20.31$, $p=.001$), and that time period two is significantly different from time period three, ($t(5.12)=11.17$, $p=.001$).

An assessment of the means from each of the groups indicates that the average incidence of adult humor in films from time period one ($M=5.56$, $SD=3.97$) is significantly lower than that of time period two ($M=14.70$, $SD=12.12$). The difference between the means is 9.14. Also, that time period one is significantly lower than time period three

($M=25.87$, $SD=10.88$), with a difference of 20.31 in the means. And, time period two is significantly lower than time period three, the difference of their means is 11.17. The effect size n^2 is approximately .42, which according to Cohen, is a medium effect size.

Table 1

Instances per Time Period

| Time Period | Number of films | Mean Number of Instances |
|-------------|-----------------|--------------------------|
| 1983-1992 | 27 | 5.5556 |
| 1993-2002 | 30 | 14.7000 |
| 2003-2012 | 30 | 25.8667 |
| Total | 87 | 15.7126 |

Research question one asked if there was a difference in the amount of adult centered jokes that were delivered by males and female characters. In the 87 coded children's animated films, there were 1360 instances of adult humor, 1282 were delivered by either a male or female character. The 78 references that were not delivered by a character consisted of adult references that were not spoken at all, such as songs, lyrics, physical movements, or any form of unspoken innuendoes. Of the 1282 spoken instances of adult humor, 1070 lines were delivered by male characters (77.9%). To investigate the difference, a chi-square was run. Table 2 shows the chi-square results that indicate the significant difference between the gender of the character delivering the adult centered humor ($\chi^2 = 574.23$, $df = 1$, $N = 1282$, $p = .001$).

Table 2

Gender of Character

| | Jokes Observed |
|--------|----------------|
| Male | 1070 |
| Female | 212 |
| Total | 1282 |

Research question two observed whether adult humor was delivered more by characters depicted as adults or as children. Within the 87 coded children's animated films, a character depicted as either an adult or a child delivered 1285 of the adult jokes. Adult characters delivered 1203 (93.6%), while children only delivered 82 (6.4%) of the adult jokes. To investigate the difference, a chi-square was run. Table 3 shows the chi-square results, which indicate that there is a significant difference between adult humor delivered by adults and children ($\chi^2 = 977.93$, $df = 1$, $N = 1285$, $p = .001$).

Table 3

Age of Character

| | Jokes Observed |
|-------|----------------|
| Adult | 1203 |
| Child | 82 |
| Total | 1285 |

Research question three asked if there is a difference from time period one, two, and three and the gender of the character delivering adult humor. Table 4 shows the

chi-square results and indicates that there is a significant difference in time period one, two, and three in the amount of adult humor delivered by males and females ($\chi^2 = 15.97$, $df = 2$, $N = 1282$, $p = .001$). However, when analyzing the standardized residuals, there are only two cases that would have practical significance where it is suggested that the rest do not have practical significance. In time period two, if it followed the expected outcome of the number of jokes delivered by a female, there would have been 70.1 instances, however, the actual number is 95, making this case significant. Also, in time period three it would have been expected that females delivered 118.4 of the adult jokes, in contrast, only 96 were delivered by women, showing a significant difference from the expected outcome.

Table 4

Gender of Character

| | | Time Period | | | Total |
|--------|----------|-------------|-------|-------|--------|
| | | 1 | 2 | 3 | |
| Male | Count | 121 | 329 | 620 | 1070 |
| | Expected | 118.5 | 353.9 | 597.6 | 1070.0 |
| Female | Count | 21 | 95 | 96 | 212 |
| | Expected | 23.5 | 70.1 | 118.4 | 212.0 |

Research question four queried if there was a difference in the age of the character delivering adult humor from time period one, two, and three. Table 5 shows the results from the chi-square that indicates a significant difference in the age of the

character who delivered the adult humor ($\chi^2 = 7.45$, $df = 2$, $N = 1285$, $p = .024$).

Although it is significant, the Phi is only at 7.6% and according to the standardized residuals there may not be practical significance in any of the given cases.

Table 5

Age of Character

| | | Time Period | | | Total |
|-------|----------|-------------|-------|-------|-------|
| | | 1 | 2 | 3 | |
| Adult | Count | 129 | 391 | 683 | 1203 |
| | Expected | 132.9 | 398.8 | 671.2 | 1203 |
| Child | Count | 13 | 35 | 34 | 82 |
| | Expected | 9.1 | 27.2 | 45.8 | 82.0 |

Research question five asked if there is a relationship between the categories of humor and the three time periods. Table 6 shows the results of a chi-square test which shows a significant relationship between the category of humor and the decades.

Observing the standardized residuals can offer further understanding of the specific relationships:

For the comparison category of humor, there was nothing that showed any practical significance. Comparison only covered 2.2% of the total adult humor references.

Personification accounted for 9.7% of the adult humor references. In time period 1, the number of jokes categorized as personification is 30. However, since there was large change from time period two (32) to time period three (70), it was expected that the use of personification would have been lower in time period one.

Table 6

Category of Humor

| | | Time Period | | | |
|-----------------|----------|-------------|-------|-------|-------|
| | | 1 | 2 | 3 | Total |
| Comparison | Count | 6 | 8 | 16 | 30 |
| | Expected | 3.3 | 9.8 | 16.9 | 30 |
| Personification | Count | 30 | 32 | 70 | 132 |
| | Expected | 14.6 | 43.1 | 74.3 | 132 |
| Exaggeration | Count | 0 | 12 | 27 | 39 |
| | Expected | 4.3 | 12.7 | 22.0 | 39 |
| Pun | Count | 30 | 92 | 102 | 224 |
| | Expected | 24.7 | 73.2 | 126.1 | 224 |
| Sarcasm | Count | 17 | 67 | 71 | 155 |
| | Expected | 17.1 | 50.6 | 87.3 | 155 |
| Silliness | Count | 3 | 11 | 25 | 39 |
| | Expected | 4.3 | 12.7 | 22.0 | 39 |
| Surprise | Count | 22 | 48 | 39 | 109 |
| | Expected | 12.0 | 35.6 | 61.4 | 109 |
| Satire | Count | 42 | 174 | 415 | 1359 |
| | Expected | 69.6 | 206.2 | 355.2 | 1359 |
| Total | Count | 150 | 444 | 765 | |

Of all the adult humor references (1359), there were only 39 uses of exaggeration. Within the first time period there is an example of practical significance because time period two had 12 uses and time period three had 27 uses of exaggeration, which gave an expected count of 4.3 instances for time period one, but there were none. It is also shown that time period one uses no references of exaggeration and time period three holds 69.2% of all of the uses of exaggeration.

Puns increased in each time period. The use of puns in time period one was just around what the expected count was. However, once into the second time period, the actual count of jokes delivered as puns was significantly higher than the expected count. This led to a significant fall when time period three had significantly less puns than expected.

Sarcasm was at an expected level in time period one. Then, in time period two and three there were significant increases in the use of sarcasm.

Silliness was not used very often as a tool to deliver adult humor. Within the three time periods, there were no significant standard deviations or changes between the actual count and the expected count.

Surprise accounts for 8% of the adult jokes delivered in all of the coded films. Each time period had a significant difference between their actual count and their expected count. The expected count for surprise in the first time period was 12 and there were 22 actual instances. Then, in time period two there was also a higher count (48) to the expected count (35.6). Unexpectedly, in time period three the actual count (39) was significantly lower than the expected count (61.4).

Satire shows the most significant relationships when looking for a relationship between category and decade. Within the 1359 instances of humor, divided into 8 categories, satire accounts for 46.4% of them. Only 3.1% of those were in the first time period and 12.8% in time period two. There is a significant jump in the use of satire in the third time period, leaving 30.5% of the uses of humor categorized as satire strictly in the third time period. While the first time period had a significantly lower actual count (42) than expected (69.6) as well as the second: expected (206.2) and actual (174). On the other hand, time period three has a significantly higher number of actual instances (415) than expected instances (355.2).

Overall, there are many significant examples of a relationship between the category of humor and the time period. Most notably, satire became more widely used in the third time period, which is consequently also the time period with the most adult humor references.

Research question six asked which one category of humor was used most overall. Table 7 shows the frequencies of each category. Three of the eight groups had less than 50 uses of their categories. Four of the eight categories were used from 100-250 times. Then, there is a significant increase to satire, which has 631 jokes that are categorized under satire.

Table 7

Frequency of Category

| | Frequency | Percent |
|------------|-----------|---------|
| Comparison | 30 | 2.2% |

| | | |
|-----------------|------|-------|
| Personification | 132 | 9.6% |
| Exaggeration | 39 | 2.8% |
| Pun | 224 | 16.3% |
| Sarcasm | 155 | 11.3% |
| Silliness | 39 | 2.8% |
| Surprise | 109 | 7.9% |
| Satire | 631 | 46% |
| Total | 1359 | 99% |

Research question seven asked if there is a relationship between time periods and the vehicle of humor used to deliver the humor. Table 8 shows the results of a chi-square test which shows a statistically significant relationship between the vehicle of humor and the decades. Observing the standardized residuals can offer further understanding of the specific relationships.

Table 8

Vehicle to Deliver Humor

| | | Time Period | | | |
|--------------------------|----------|-------------|-------|-------|-------|
| | | 1 | 2 | 3 | Total |
| Vocabulary | Count | 56 | 118 | 156 | 330 |
| | Expected | 36.4 | 107.8 | 185.8 | 330.0 |
| Adult Appropriate | Count | 60 | 209 | 409 | 678 |
| | Expected | 74.8 | 221.5 | 381.7 | 678.0 |
| Intertextual dialogue | Count | 16 | 73 | 139 | 228 |
| | Expected | 25.2 | 74.5 | 128.3 | 228.0 |

| | | | | | |
|------------|----------|-----|------|------|------|
| Substitute | Count | 11 | 30 | 39 | 80 |
| Swearword | Expected | 8.8 | 26.1 | 45.0 | 80.0 |
| Sexual | Count | 7 | 14 | 22 | 43 |
| Innuendo | Expected | 4.7 | 14.0 | 24.2 | 43.0 |
| Total | Count | 150 | 444 | 765 | 1359 |

The standardized residuals for adult appropriate, intertextual dialogue, swearwords/ substitute swearword, and sexual innuendo have no practical significance. The only practical significance that is shown in a relationship between decade and vehicle happens with vocabulary and within the first and third time periods. If there were no relationship, it would be assumed that there are 36.4 instances of adult humor that use vocabulary as a vehicle of humor. In actuality, there were 56 instances that used vocabulary; this shows both statistical and practical significance. Also, there are significantly less actual uses of vocabulary (156) in time period three than were expected (185.8).

Table 9

Frequency of Vehicle

| | Frequency | Percent |
|-----------------------|-----------|---------|
| Vocabulary | 330 | 24% |
| Adult Appropriate | 678 | 49.4% |
| Intertextual dialogue | 228 | 16.6% |

| | | |
|----------------------|------|------|
| Substitute Swearword | 80 | 5.8% |
| Sexual Innuendo | 43 | 3.1% |
| Total | 1359 | 99% |

Research question eight asked if there is a vehicle of humor that is used most often overall. Table 9 shows which vehicles are used and how often. From least used to most used, the following vehicles were used: sexual innuendo (43), swear word/substitute swearword (80), intertextual dialogue (228), vocabulary (330), and adult appropriate references (678).

Research question nine asked if there is a difference in the amount of adult humor delivered in a PG rated movie verses a G rated movie. A t-test was run to see the difference in means between PG rated movies and G rated movies. Table 10 shows that films that are rated PG are significantly different from films that are rated G, ($t(85)=5.3, p=.002$). Analyzing the means of instances per movies in both rating categories show that movies rated PG ($M=23.6, SD=12.8$) have a significantly higher amount of adult humor instances than G rated movies ($M=10.7, SD=9.9$). The difference between the means is 12.9. The effect size d is approximately 1.14, which according to Cohen, is a much larger than expected effect size.

Table 10

Mean Instances per Movie

| | Ratings | N | Mean |
|-----------|---------|----|------|
| Instances | G | 53 | 10.7 |

Chapter Five

Discussion

This study began with an interest in why adults still enjoy animated films, even some of the films that are targeted specifically to a young audience. These interests lead to a study of the Uses and Gratifications Theory to help understand why adults turn to media. However, as this study evolved and began to look more specifically at the entertainment value of animated family films, it became evident that a look into Entertainment Theory was needed. While Uses and Gratifications Theory can look at why a person chooses to use media, Entertainment Theory looks at psychological reasons that people turn to media specifically for entertainment. Bryant and Vorderer (2006) integrate many psychological aspects of a person with the entertainment they ingest. Their book lists such processes as social identity, selective exposure, disposition, involvement, motivation, comprehension, information processing, attribution, attention, mood management, parasocial interactions, and empathy that are involved in the process of entertainment. Ultimately, Entertainment Theory suggests that one's "actions are governed by numerous psychological processes operating below the level of conscious awareness" (Barn & Davis, 2012, p. 387). While this study is organized around Uses and Gratifications Theory, Entertainment Theory adds a greater understanding to the complexities behind adults viewing animated films for entertainment.

Another interesting part of this study looks at the history of the children's animated film industry and found that each company within the industry had a time of

travail (Booker, 2010). Throughout the 1980s, 90s, and 2000s, these struggling companies worked to develop a new strategy and formula that would produce an animated film with the strength to pull them out of their looming failure. As parents became more involved in co-viewing such films with their children, the industry got the break it needed: an audience with more distinct needs. The money involved in animated films would not have been able to sustain the producing companies with only a captivated audience of children. With parents in the picture, the industry could now work on adding new elements to captivate the co-viewing adults.

This research explored how adult humor has been incorporated into children's animated films. The most important finding from this study showed that there has been a significant increase in adult humor over the years. On average, when comparing three 10 year periods, 1983-1992, 1993-2002, and 2003-2012, there are approximately five times the amount of adult jokes in the last time period than the first. In the 30 films from 2003-2012 there was an average of approximately 26 adult humor references. It can be noted that there are only six films with 35 or more instances and four of these six films are also the most recently released films, all four being released in 2012. *Wreck-It Ralph* (2012) had the most instances at 48, just beating *The Lorax* (US, 2012) with 45. These results provide support that the animated film industry continues to add adult humor on an increasing basis, as an audience expansion technique.

More evidence can be found by looking at the evolution of one film producer. Within this study, 20th Century Fox released five of the coded films. Their film *Anastasia* (US, 1997) was in the second time period and had two adult references. Fifteen years later, they released *Ice Age 4: Continental Drift* (2012) with 40 references. Between

these five films 20th Century Fox has a range of 38 adult humor references. This is a large difference to be seen in a 15 year time period and supports the idea that the industry is reaching out to adults.

Each of the top 87 grossing films included in this study were produced in the United States. As animated films got their footing as an industry and began their long projection of development, the United States was going through many changes itself. There has been an ongoing struggle for women's rights in the United States. As the role of women has changed, the animated children's film industry has faced the scrutiny of women's rights activists (Dundes, 2001). As a result, the industry has made changes to the role of women in their films. Previous research has been done to show gender stereotypes within children's animated films and how they have changed throughout the years (Faherty, 2001; Gillam & Wooden, 2008; Towbin, Haddock, Zimmerman, Lund, & Tanner, 2004). As the role of women changed through the 87 films, the study also coded whether the adult humor was delivered by a female character or a male character. Although gender roles were not coded for, a change was noticed in the feminine role. There was a significant change from time period one to that of two and three when analyzing the gender of the character delivering the humor. While there were only 21 instances of adult humor delivered by female characters in time period one there was a jump in time periods two and three which have 95 and 96 references. This is evidence that there was a change in the role of women, however, that change has not been consistent through the past two decades.

Another change the United States faced was the fluctuation in the expectancy and maturity level of young adults. Through war times, Americans began to see the

potential young people had. This led to the adoption of the 26th amendment in 1971 when the voting age was lowered to 18 years-old (U.S. Const. Amend. XXVI). Even with the societal changes in the US, there was almost no reflection of them within the coded films. Even though the number of jokes delivered by children doubled from time period one to time period two, child-delivered adult jokes only accounted for 6.4% of all the delivered jokes. With the majority of adult centered jokes being delivered by adults, this is evidence that the humor directed at adults is effective mainly if delivered by an adult.

The prevalence of adult humor in newer children's animated films indicates that the industry has found it to be a variable of high importance. Once the animated film industry gave a focus to the adults, they started to see results. For this study, only the top grossing films were studied. It is interesting to note that in time period one the average gross of the top 27 animated films was \$133 million, adjusted for inflation ("Inflationdata," 2013) and for time period two the average gross of the top 30 animated films rose to \$330 million, and finally, time period three averaged a gross of \$446 million. This shows the success the industry had due to the changes made.

As the data shows more adult humor the idea that animated films are no longer just for children is supported. With many of the new films aimed at a larger audience, more opportunities for parent and child co-viewing are presented. According to Bird, "Family films/ entertainments/brands/ are going to become even more important/ relevant in the future. As the world becomes more fragmented, family time will become more precious. [T]his [family time] will become even more of a premium going forward" (As cited in Brown, 2010, p. 315).

Some may look at more adult humor in children's movies as a negative. However, with more parents viewing the children's films this can lead to more opportunities of co-viewing with parent and child. Many critics question the messages that are given in Disney animated films, these criticisms can be found on line, in newspapers, books, blogs, etc. One can come across a negative view of Disney or animation in general without even looking. As parents watch more movies with their children they become more involved in the influences on their children: "If parents watch television with their children, they can provide other views to supplement, alter, modify, or refute information that their children are receiving from [media]" (VanEvra, 2004, p. 133).

Parents co-viewing media with their children is recommended by many studies that show positive effects of such integration (Zhao JinqiuHao, 2004; Bahar Ozdogan, 2010; Padilla-Walker & Coyne, 2011). A study by Dorr, Kovaric, and Doubleday (1989) gives a list of many of the positive effects of co-viewing:

Parents can be certain what children are watching, help them to understand the medium and its content, encourage them to accept only those messages parents endorse, intervene immediately should there be desirable or undesirable content, and gain firsthand knowledge of children's reactions to the medium and its content. (p. 35)

When parents are involved in what media their children watch, they can be a more objective part of the influence media has on their children (VanEvra, 2004). In fact, another result of parents co-viewing with their children is that it can "shap[e] the gratifications a child obtains from viewing" (Dorr, Kovaric, & Doubleday, 1989, p. 39).

During co-viewing, if a child observes a parent using media as a source of escape, that child will be more likely to rely on media as a source of escape as well. (Dorr, Kovaric, & Doubleday, 1989).

As animated films have changed, now both parents and children use animated films to gain gratification from the media. The industry has made its audience expansion techniques to include parents and children as the target audience (Grebe, 2013). However, with the industry targeting two very different groups who use animated films for a variety of different uses and gratifications, the resulting family films can leave each target audience member lacking. If the industry is not targeting children specifically, there could be room for the children to not receive 100% satisfaction from the animated film. The same result can then come for the adults as well; now that the animated film has two audiences to serve, the adults can be left unhappy that the film was not 100% adequate to them and even unhappy that the film left one's child unfulfilled as well.

Chapter Six

Limitations

Limitations include: cultural difference between coders, age of the coders, interpretation of contextual definitions, and fatigue. Primarily, the two coders come from two different cultures: American and Italian. This presents as a shortcoming because all the movies coded were US films which contained many references that only Americans would understand or presume to be funny. The same problem was presented in reverse order when segments used a language that the Italian would understand and interpret as funny while the American did not understand what was said, only that it was said in a different language. Another limitation presented from the coders, is their age. Many of the films contained intertextual dialogue from past films, generations, or even trends.

The coders were both born in the 80s and possibly did not catch every intertextual reference that could have been aimed at an even older audience.

With the use of other published works, adult humor was contextualized as thoroughly as possible for the coders. For the most part, coders were able to distinguish adult humor from child humor. However, one of the variables the coders analyzed in order to categorize humor as either adult or child was the fact that adult humor was for people 13 and older and child humor was intended for children 12 and under. There are many different intellectual levels for a 12 year-old child. Depending on the previous contact each coder had with 12 year-olds, humor that was on the edge of adult or child could be interpreted two separate ways by the coders.

Coding each movie required 80-120 minutes; this became a setback in multiple ways. Foremost, the process was time consuming. In order to watch enough films to find inter-coder reliability and to make the sample size of the study adequate, more than 100 films were viewed. The time needed to watch that many films was demanding, however, the coders found that if more than two films were watched in a given day, the results of the films coded could not be counted as reliable. This presented as problematic because coders could potentially get bored of the content produced in children's animated films, specifically from time period one.

The most prevalent limitation with the coding process presented because many of the operational definitions were more objective than subjective. Examples of this are throughout the entire study. The operational definition of a children's animated film proves to be very subjective and was dependent on the author's understanding of children's film. Also, many of the adult jokes or references were counted completely on

a subjective basis. Even though the coding sheet and process attempted to dismiss as much biases as possible, each joke or reference relied on the understanding of the coder. The only types of references that can be considered objective are those that are labeled as intertextual dialogue. These references can be held up to an outside source and objectively labeled as a reference specifically for adults.

Further Research

This study looked at how the animated children's film industry has expanded their audience to include adults who accompany their children to the theaters. There has also been an observable change in that the industry has also made the effort to expand their audience to little boys. Many of the films in time period one focused mainly on love with warm, loveable characters. Whereas time period two included cowboys, cars, and a lot more slap stick humor (funny to boys of all ages). A fascinating research topic would be the rating of each animated children's film based on their primary, secondary and even tertiary targeted audiences.

In the old formula, used by the industry, seen in films from 1983-1992, it was common to show the defeat of the antagonist with a gruesome death: examples of this are the death of Snow White's stepmother falling off a cliff (1937) and Mr. Sykes and his dogs being electrocuted (1988). It has been noticed that the pattern has changed through the years. In more recent animated films, the conqueror of the antagonists came in a less violent way: Randall is banished from the monster's world (US, 2001), Syndrome gets arrested (2004), and Syd is reformed by the toys (1995). Moreover, recently it is not rare for a character, initially perceived as evil, to change sides and become good in the development of the storyline: that is the case of Mousier Ego

(2007) and Diego (US, 2002). The results of a new analysis on the way antagonists are defeated could be a noteworthy area of research.

With the data showing an increase in adult-centered humor in children's films, this study could serve as preliminary work for studies that can be done qualitatively. With the increase of humor and a shift in target audience of children's films, a qualitative study could examine adults and their reactions to the added humor. Another option would be to study the reaction of children toward the adult humor: are more questions asked to parents during the movie, do they laugh at a joke they do not get because their parents laugh, or can they recall the adult references after viewing the film.

This thesis could also lead to a study on nostalgia and the correlation of nostalgia with animated children's films and the adult humor. Millennials consist of the people born from the early 80s to the early 2000s. The target audience for animated films is for children 2-11 and their families (The Walt Disney Co., n.d.). Comparing the target audience with the age of Millennials shows that Millennials were at the prime viewing age (2-11) at the same time that many changes were being made to the animated film industry in the 1990s. Evidence of a changing focus and audience is shown plainly in the number of animated children's films that were released during the years of Millennials versus those released in the years of Boomers. In 2012 alone, there were ten full length animated children's films released in theaters. On the other hand, Disney's *The Jungle Book* (US, 1976) was the only full length animated children's film released in the theaters in a ten-year period, between the years of 1965-1975. *The Jungle Book* (1976) was released during the generation of the Baby Boomers (individuals born between 1946 and 1964).

Millennials grew up with a constant onslaught of children's animated films, which could account for this new affinity toward animation within the millennial generation. It seems that since Millennials connect animation with their childhood and the happiness of that time. An example can be seen when Sun and Sharrer (2004) went into a classroom of university students and conducted a course where the context of Disney's *Little Mermaid* (US, 1989) was compared to that of the original story by the Grimm Brothers and Hans Christian Anderson. The study was not done for the results of the comparison, but rather to find out if the student's opinion of the movie and Disney changed after the comparison. The overall result showed that most of the students were surprised at the difference; however, they would not change their opinion. One student is quoted as saying, "If I don't like the analysis, I don't have to believe it" (Sun & Scharrer, 2004, p. 11). Many of the students found ways to ignore the new criticism of the film and Disney's portrayal of the story because many of them had sentimental ties to the film: "It is found here that students resist critiques of something they have loved and enjoyed since they were children" (Sun & Scharrer, 2004, p. 8).

This study did not code the jokes or references that were intended specifically for children and not adults. Further research could examine the same films and code for the child-centered jokes. This would allow for a comparison between time periods and not only the added adult humor but the possibility of reduced humor for children.

Chapter Seven

Conclusion

John Lasseter is a well-known and respected name in animation. It was Lasseter who revolutionized the animation world with his success in CGI instead of hand drawn animation seen first in *Toy Story* (1995) and in most all of his subsequent films.

Lasseter's inspiration for his work came from a world-renowned animation director from Japan: Hayao Miyazaki. The main talent that Lasseter wanted to emulate from Miyazaki was that of entertainment. Lasseter looked up to Miyazaki's "ability to entertain the whole audience, both adults and children, not just the younger viewers" (Price, 2008, p. 214).

The results of this study have shown that the animated children's film industry has substantially increased the amount of adult-centered humor. A surprising aspect of the findings is that even with a change from 1983 to 2012 in the character who is delivering the humor, the majority of the jokes are still delivered by adult males. The results of this study are able to tell us that as a result of Uses and Gratifications Theory, Hollywood has changed how they make children's animated films in order to gain a larger audience resulting in greater profits.

In conclusion, as adult humor is added to children's films for an audience expansion technique, there can be other positive results for the viewers. Since this study concludes that there is more adult humor in children's films ultimately leading to more adults watching children's films, one can hope that this leads to more co-viewing and even stronger families.

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Appendix A:

List of the top grossing full-length animated children films listed in descending order according to the Internet Movie Database (www.imdb.com)

| Movie | Year | Gross in Millions |
|--|------|-------------------|
| Aladdin | 1992 | 217 |
| Little Mermaid | 1989 | 110 |
| Oliver & Company | 1988 | 73.5 |
| Land Before Time | 1988 | 48.1 |
| Beauty and the Beast | 1991 | 47.6 |
| An American Tail | 1986 | 47.5 |
| The great mouse Detective | 1986 | 38.6 |
| Rescuers Down Under | 1990 | 27.9 |
| All Dogs go to Heaven | 1989 | 27.1 |
| FernGully | 1992 | 24.7 |
| The Care Bears Movie | 1985 | 22.9 |
| An American Tail: Fievel goes west | 1991 | 22.2 |
| The Black Cauldron | 1985 | 21 |
| DuckTales: The Movie-Treasure of the Lost Lamp | 1990 | 18.1 |
| Jetson: The Movie | 1990 | 10.9 |
| Care Bears Movie II: A New Generation | 1986 | 8.54 |
| The Chipmunk Adventure | 1987 | 6.8 |
| My Little Pony: The Movie | 1986 | 5.96 |
| The Transformers: The Movie | 1986 | 5.85 |
| Tom and Jerry: The movie | 1992 | 3.56 |
| Pinocchio and the Emperor of the Night | 1987 | 3.26 |
| The Care Bears Adventure in Wonderland | 1987 | 2.61 |
| The Princess and the Goblin | 1991 | 2.14 |
| Little Nemo: Adventures in Slumberland | 1989 | 1.37 |
| GoBots: War of the Rock Lords | 1986 | 1.34 |
| Babar: The Movie | 1989 | 1.31 |
| The Adventures of Mark Twain | 1985 | 0.85 |
| Shrek | 2001 | 268 |
| Monsters, INC | 2001 | 256 |

| | | |
|---|------|------|
| Toy Story 2 | 1999 | 246 |
| Ice Age | 1999 | 246 |
| Tarzan | 1999 | 171 |
| A Bug's Life | 1998 | 163 |
| Lilo and Stitch | 2002 | 146 |
| Pocahontas | 1995 | 142 |
| Dinosaur | 2000 | 138 |
| Mulan | 1998 | 121 |
| Chicken Run | 2000 | 107 |
| Prince of Egypt | 1998 | 101 |
| The Rugrats Movie | 1998 | 100 |
| The Hunchback of Notre Dame | 1996 | 100 |
| Hercules | 1997 | 0.99 |
| The Lion King | 1994 | 94.2 |
| Antz | 1998 | 90.6 |
| The Emperor's New Groove | 2000 | 89.3 |
| Pokémon: The first Movie Mew two Strikes Back | 1998 | 85.7 |
| Atlantis: The Lost Empire | 2001 | 84 |
| Jimmy Neutron: Boy Genius | 2007 | 80.9 |
| Rugrats in Paris | 2000 | 76.5 |
| Spirit: Stallion of the Cimarron | 2002 | 73.2 |
| Anastasia | 1997 | 58.3 |
| The Road to El Dorado | 2000 | 50.8 |
| Return to Never Land | 2002 | 48.4 |
| The Tigger Movie | 2000 | 45.5 |
| Pokémon: The Movie 2000 | 1999 | 43.7 |
| Toy story | 1995 | 30.6 |
| Thumbelina | 1994 | 11.4 |
| Swan Princess | 1994 | 9.77 |
| Shrek 2 | 2004 | 436 |

| | | |
|-----------------------------------|------|-------|
| Toy Story 3 | 2010 | 415 |
| Finding Nemo | 2003 | 380.8 |
| Shrek the Third | 2007 | 321 |
| UP | 2009 | 293 |
| The Incredibles | 2007 | 261 |
| Despicable Me | 2010 | 252 |
| Cars | 2006 | 244 |
| Shrek Forever After | 2010 | 238 |
| Brave | 2012 | 236 |
| WALLE | 2008 | 224 |
| How to Train Your Dragon | 2010 | 217 |
| Madagascar 3 Europe's Most Wanted | 2012 | 216 |
| Kung Fu Panda | 2008 | 215 |
| The Lorax | 2012 | 214 |
| Ratatouille | 2007 | 206 |
| Tangled | 2010 | 201 |
| Monsters VS Aliens | 2009 | 198 |
| Happy Feet | 2006 | 198 |
| Ice Age 3: Dawn of the Dinosaurs | 2009 | 197 |
| Ice Age 2: The Meltdown | 2006 | 195 |
| Madagascar | 2005 | 193 |
| Cars 2 | 2011 | 191 |
| Wreck-It Ralph | 2012 | 189.4 |
| Madagascar 2: Escape to Africa | 2008 | 180 |
| Kung Fu Panda 2 | 2011 | 165 |
| Ice Age 4 : Continental Drift | 2012 | 160 |
| Shark Tale | 2004 | 161 |
| Over the Hedge | 2006 | 155 |
| Horton Hears a Who | 2008 | 155 |

Appendix B:
Coding Sheet

| | | | | |
|--|--|--|----------------------------------|----------------------------|
| | Comparison Personification Exaggeration Pun Sarcasm Silliness Surprise Satire | Vocabulary Adult appropriate Intertextual Sub. Swearword Sexual innuendo | Male Female Adult Child | Adult Joke Kid Joke |
| | Comparison Personification Exaggeration Pun Sarcasm Silliness Surprise Satire | Vocabulary Adult appropriate Intertextual Sub. Swearword Sexual innuendo | Male Female Adult Child | Adult Joke Kid Joke |
| | Comparison Personification Exaggeration Pun Sarcasm Silliness Surprise Satire | Vocabulary Adult appropriate Intertextual Sub. Swearword Sexual innuendo | Male Female Adult Child | Adult Joke Kid Joke |
| | Comparison Personification Exaggeration Pun Sarcasm Silliness Surprise Satire | Vocabulary Adult appropriate Intertextual Sub. Swearword Sexual innuendo | Male Female Adult Child | Adult Joke Kid Joke |
| | Comparison Personification Exaggeration Pun Sarcasm Silliness Surprise Satire | Vocabulary Adult appropriate Intertextual Sub. Swearword Sexual innuendo | Male Female Adult Child | Adult Joke Kid Joke |
| | Comparison Personification Exaggeration Pun Sarcasm Silliness Surprise Satire | Vocabulary Adult appropriate Intertextual Sub. Swearword Sexual innuendo | Male Female Adult Child | Adult Joke Kid Joke |

Appendix C:
Number of adult-centered jokes per animated film

| Movie Name | Nbr. of References |
|------------------------------------|---------------------------|
| <i>Time Period One</i> | |
| Aladdin | 11 |
| Little Mermaid | 6 |
| Oliver | 9 |
| Land Before Time | 0 |
| Beauty and the Beast | 3 |
| An American Tail | 10 |
| Great Mouse Detective | 8 |
| Rescuers Down Under | 8 |
| All Dogs Go To Heaven | 11 |
| FernGully The Last Rainforest | 11 |
| The Care Bear Movie | 3 |
| Fievel Goes West | 13 |
| The Black Cauldron | 2 |
| Duck Tales | 8 |
| Jetsons: The Movie | 2 |
| Care Bear Movie II | 2 |
| The Chipmunk Adventure | 7 |
| My Little Pony | 0 |
| The Transformers | 7 |
| Tom and Jerry | 1 |
| Pinocchio and the Emperor | 5 |
| Care Bears Adventure in Wonderland | 1 |
| Princess and the Goblin | 4 |
| Little Nemo | 2 |
| GoBots | 8 |
| Babar | 0 |
| Adventures of Mark Twain | 8 |
| <i>Time Period Two</i> | |
| Shrek | 20 |
| Monsters Inc. | 19 |
| Toy Story 2 | 15 |
| Ice Age | 7 |
| Tarzan | 8 |
| A Bugs Life | 17 |
| Lilo & Stitch | 13 |

| | |
|------------------------------|----|
| Pocahontas | 7 |
| Dinosaur | 5 |
| Mulan | 17 |
| Chicken Run | 44 |
| Prince of Egypt | 5 |
| Rugrats | 6 |
| Hunchback | 10 |
| Hercules | 31 |
| Lion King | 8 |
| Antz | 52 |
| Emperor's New Groove | 35 |
| Pokemon: Mewtwo Strikes Back | 7 |
| Atlantis | 17 |
| Jimmy Neutron | 22 |
| Rugrats in Paris | 15 |
| Spirit | 3 |
| Anastasia | 2 |
| Road to El Dorado | 15 |
| Return to Neverland | 3 |
| The Tigger Movie | 6 |
| Pokemon 2000 | 4 |
| Toy Story | 18 |
| Thumbelina | 10 |
| <i>Time Period Three</i> | |
| Shrek 2 | 26 |
| Toy Story 3 | 37 |
| Finding Nemo | 33 |
| Shrek 3 | 28 |
| UP | 18 |
| Incredibles | 4 |
| Despicable Me | 43 |
| Cars | 27 |
| Shrek Forever After | 16 |
| Brave | 13 |
| WALL-E | 12 |
| How to Train your Dragon | 9 |
| Madagascar 3 | 35 |
| Kung Fu Panda | 32 |

| | |
|----------------------------------|----|
| Lorax | 45 |
| Ratatouille | 17 |
| Tangled | 19 |
| Monsters Vs. Aliens | 23 |
| Happy Feet | 12 |
| Ice Age 3: Dawn of the Dinosaurs | 25 |
| Ice Age 2: The Melt Down | 34 |
| Madagascar | 26 |
| Cars 2 | 29 |
| Wreck-It Ralph | 48 |
| Madagascar 2 | 30 |
| Kung Fu Panda 2 | 26 |
| Ice Age 4: Continental Drift | 40 |
| Shark Tale | 29 |
| Over the Hedge | 21 |
| Horton Hears a Who | 19 |