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Who Am I?: An Analysis of Identity and Self-discovery of Disney Songs in Today's

Context

Submitted by

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Declaration

I, *Khristayle Joy Tan*, declare that this research report represents my own work under the supervision of *Dr Chang, Tsung Chi Hawk*, and that it has not been submitted previously for examination to any tertiary institution.

Signed .

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10th May, 2018

Abstract

This paper analyses the songs from Disney's *Tangled* (2010), *Frozen* (2012) and *Moana* (2016), using Jeffery Jensen Arnett's theory of emerging Adulthood and relating it to emerging adults in today's society. The songs were chosen due to their themes of identity and self-discovery. These songs were also used to answer questions that emerging adults might have during their identity exploration, such as: "When Will My Life Begin?", "What am I capable of?", and "Who am I?". In addition, these songs also put emphasis on friendship as these companions provide support to emerging adults in their journey to finding themselves.

Keywords: Disney songs, emerging adulthood, identity and self-discovery, friendship

Introduction

Disney provides powerful “sites of identification” (Giroux and Pollock 7) where viewers can experience fantasy realities that they have not experienced before. These sites provide viewers with a chance to dream and escape from the harshness of reality by tapping into their desires. There have been many hidden messages in Disney’s animated movies, some of which leave a mark on children. Those messages and values stay with them until they grow up (Booker 2). According to Robert Garfias, songs have a better impact on spreading values and messages to its listeners (2).

The aim of this paper is to analyse the music from Disney's *Tangled* (2010), *Frozen* (2012) and *Moana* (2016), and to examine how these songs relate to identity and self-discovery, and compare them to today's society. Close attention will be paid to themes that relate to identity and self-discovery, for example, characters discovering and understanding themselves, and finding out where they belong and their purpose in the world that they live in. This will be done by locating identity signifiers within the lyrics and analysing them through Jeffery Jensen Arnett’s theory of Emerging Adulthood. Disney movies contain many identity signifiers, releasing the idea of selfhood, driving the notion of self as people go around in this global community (Giroux and Pollock 8). Furthermore, the messages being portrayed by Disney will be analysed, identifying their relevance to today's context. This area 8 of race, class, gender, or how Disney movies reflect the era it is made in.

Tangled (2010), *Frozen* (2012) and *Moana* (2016) have been chosen as the focus of this paper as their songs share a common theme of a identity exploration. In *Tangled* (2010), the songs are about the journey of identity exploration that many emerging adults may take. In *Frozen* (2012), the songs talk about the importance of self-understanding during identity exploration. In *Moana* (2016), the songs are about finding oneself though their journey in the

world. The songs chosen were created during the modern era [2009 - present], which Lauren Marie Hughes says was the period where Disney's movies "brought new and exciting advances to the world of Disney" (32). The songs chosen were also from the Disney Princess series, as this Disney series has been heavily critiqued by scholars. *Princess and the Frog* (2009) was not included in this paper as the movie's plot is already in the modern world and the movie's songs do not contain themes of self-discovery. In addition, *Brave* (2012) was also not included as none of the characters sing any songs in the movie.

Literature Review

Song Lyrics and Identity

'Identity' is a term used to explain "people's sense of who they are" (Dijité 6). In this poststructuralist and postmodernist world, identity is thought to be "multiple, diverse, dynamic, and contradictory" (Zacharias 28). Identity is also observed to be "socially organized, reorganized, constructed, co-constructed, and continually reconstructed through language and discourse" (Kouhpaenejad & Gholaminejad 200). Identity construction is especially important for youths transitioning into adulthood as they construct and reconstruct themselves into contemporary society (Matthews 74 & 84). One of the factors affecting their identity construction is media consumption, with quick transfer of data due to the acceleration of globalisation (Collin 182). As technology accelerates the processing of information, they consume digital media and exchange information readily with other users (182-183). Also, consumers' understanding of their own identities are rapidly changing and challenged (Collin 186). This has helped people explore and express their own identities and connections to others (183). They become aware of these different identities surrounding them and they start to self-reflect and find other individuals to connect with (Hauge 4; Huppartz, Hawkins & Matthews 4).

Music has a fluidity of meaning which enables listeners to construct their own meaning of the music into their own lives (Connell & Gibson 9). Within the music, the lyrics are the major carriers of identity as they carry references to the writer's experience, the individual (identity), culture, and ideology (Frith 108-09). When people listen to music, their identities change based on the music that they are listening to (Connell and Gibson 117). For example, *Frozen's Let It Go*, for some, is a song about a call for adolescent independence

(Lynsky). For others, it's an LGBT anthem or a feminist call for freedom. Songs have different meanings depending on the person who is listening to it.

Rudd (qtd in Ahmadi 228) explained that a listener starts developing a sense of identity when they listen to music as it serves as a site of identity construction. He further stated that music can help position a listener into certain situations and connect the music into one's culture, ethnicity, gender, and class. Ahmadi conducted a study on how song lyrics affects the self-image of cancer patients. He mentioned that a person views themselves based on their interactions with society, and the perceptions of others on themselves (229). By comparing their own and others' view of themselves, it reflects the roles that they believe they need to partake in life (229-230). This phenomenon can be seen in *Moana*, where Moana sings a song about how her responsibilities and her desires are in conflict within her and how it affects the way she perceives herself and how she interacts with others. At the end of his study, Ahmadi found out that music, particularly the lyrics, can help cancer patients see their current situation in a positive light, bringing them away from negative images of what they think of themselves as cancer patients (237-238).

Disney

In recent years, studies surrounding the Disney entertainment have emerged, creating a new body of scholarship called "Disney Studies". According to Disney scholar Rebecca-Anne Do Rozario (34-35), Disney Studies is a multi-disciplinary field of studies formed due to the number of critiques that have emerged surrounding Disney's cartoon and feature movies (34-35). Most of these studies discusses the various representations present in Disney movies and music. However, Mike Wallace stated that Walt Disney's intention when creating Disney entertainment was to bring back a sense nostalgia and reassurance to its viewers (36-

37). The Disney company wanted to make a Utopian world where all the adverse, unwanted environment is filtered out and is replaced with a positive environment (35-36).

When *Tangled* (2010) came out, Brianna May stated that Rapunzel was the most androgynous character that Disney has created during that time (19). Although Rapunzel dresses up in a feminine way, she also exhibits "masculine traits in her physical strength and athleticism" (May 19). Furthermore, Rapunzel represents a narrative where women face pressure between doing what they want and doing what is socially acceptable (Saladino 76). Even though Rapunzel goes on her quest for her self-discovery, she still feels guilty about going against Mother Gothel's wishes. Two years later, praises were sung for the Disney's *Frozen* (2012), where instead of the female lead falling in love with a "prince", the act of true love in this movie was between sisters, which is something new within the Disney rhetoric (Garabedian 24). Unfortunately, there are no studies done on *Moana* (2016) so far as it is still a relatively new movie.

Lauren Marie Hughes conducted a study to analyse the gender representation in Disney music over three eras, namely: The Classic Era [1937-1959], Renaissance Era [1989-1998], and the Modern Era [2009-present], also known as "Disney Revival". She argued that Disney music has influences on people who listen to them, especially children (1). Hughes observed that Disney songs in the Classic Era were sung by princesses who passively wished for a fulfilling life through love and marriage (27-30). The values presented in the songs matched the stereotypical images of women during that era, portraying women as "domestic and passive" (Hughes 28). In the Renaissance Era, the Disney princesses sang songs of "action and desire for freedom" (Hughes 32) while trying to pursue their dreams, a reflection of the women during that era who started pursuing a career. In the Modern Era, Disney

heroines sang songs about their longing for “independence, adventure and the fulfilment of long-standing career goals” (Hughes 38), reflecting the aspirations of millennium women. She discovered that the needs and wants of Disney women became more complex as the era progressed, which is reflected in the lives of the young women during their respective times (47). However, she believed that Disney should still further update their Disney canon in future projects to properly reflect the modern women of this era and to do more research on the Disney men (50).

Methodology

The songs for this research were chosen based on the appearance of the theme of identity and self-discovery; where characters question their place in the world, the presence of music in these movies, and its period of release since 2009. *Brave* (2012) was not included because the songs present in the movie are not sung by any of the characters. Also, *Princess and the Frog* (2009) was not included because the songs in the movie do not relate to identity exploration. To narrow down the research, the version of the songs that were used in the movie will be focused on, as the songs particularly made for the movie are related to those messages portrayed in the movie. This is because when a singer does a cover of the original song, the meaning of the song changes (Plasketes 2). The songs chosen from *Tangled* (2010) are: “When Will My Life Begin” (original and reprise 1 & 2), “I Have a Dream”, and “I See The Light”. From *Frozen* (2012): “For The First Time in Forever” (reprise) and “Let it Go”. From *Moana* (2016): “Where You Are”, “How Far I’ll Go” (original and reprise), “I am Moana”, and “Know Who You Are”.

Jeffery Jensen Arnett’s theory of Emerging Adulthood was used to analyse the themes of identity and self-discovery within the lyrics. Emerging Adulthood is a period of development for individuals aged 18 – 25 (Arnett 469). Arnett proposed 5 main features of Emerging Adulthood: “the age of identity explorations, the age of instability, the self-focused age, the age of feeling in-between, and the age of possibilities” (Arnett, *The Winding Road* Preface XV). Arnett’s theory of Emerging Adulthood was chosen as a tool for analysis as his theory relates to the themes of identity and self-discovery found in the chosen songs. The goal of using his theory was to compare the themes found in the songs and compare them to Arnett’s 5 features of Emerging Adulthood and relates them to emerging adults in today’s society.

Findings

This section has been divided into three main parts, with the subtitles representing the central question of the songs chosen from each movie.

When Will My Life Begin?

5 songs will be discussed in this part. The songs chosen represent the journey of an emerging adult, from the time that they come of age, to the time where they start to settle down. *Tangled* (2010) is about Rapunzel, who has long golden hair with magical powers, which Mother Gothel uses to keep herself forever young. Because of her power, Mother Gothel kept her trapped in a tower. However, when she became of age, she became curious of the world outside her tower. Accompanying her on this journey is Flynn Ryder, who is also a thief.

The first song analysed was "When Will My Life Begin?" (original). This song represents teens that are about to come of age, looking forward to a life of freedom after they come of age. They want to break out from the cycle of going to school, coming back home and doing what their parents tell them to do. They want to explore the world around them without the constraints from their parents. This is much like Rapunzel, who sang about her repetitive daily schedule:

"And I'll re-read the books, if I have time to spare
I'll paint the wall some more, I'm sure there's room somewhere
And then I'll brush and brush and brush and brush my hair
Stuck in the same place I've always been
And I'll keep wondering, and wondering, and wondering, and wondering
When will my life begin?" (Moore 2010)

Rapunzel wanted to be break from her repetitive cycle of life. She kept on waiting for that moment in her life where she could start to explore herself and the many possibilities in life.

This song also served as a start to Rapunzel's identity exploration. The following verse displays how Rapunzel is about to come of age very soon:

“Tomorrow night, the lights will appear
Just like they do on my birthday each year
What is it like out there where they glow?
Now that I'm older, mother might just let me go” (Moore 2010)

Rapunzel hoped that once she becomes of age, she would be given more freedom in her life. She reflects teenagers who are coming of age, who hope for a life with fewer restrictions from their parents. This song is about a hope for a freer life.

However, once emerging adults start their journey, they go through a lot of stages that will help shape them when they become adults. One stage that they go through is the age of instability, where they face conflict between their duties and their desires. Rapunzel shows an example of this conflict in the first reprise of "When Will My Life Begin?":

“I've got my mother's love, I shouldn't ask for more
I've got so many things I should be thankful for
Yes, I have everything, except, I guess, a door
Perhaps it's better that I stay in
But tell me when will my life begin?” (Moore 2010)

Rapunzel faces a conflict between listening to her mother and going after her heart. She loves Mother Gothel so much that it hinders her from really going after what she truly wants. This conflict also extends into the second reprise of "When Will My Life Begin?":

“Look at the world, so close, and I'm halfway to it
Look at it all, so big, do I even dare?
Look at me, there at last, I just have to do it
Should I?
No
Here I go” (Moore 2010)

At this point, Rapunzel faces high anxiety and uncertainty as she does not know where her exploration will lead her (Arnett, *The Winding Road* 3). However, she knew that she would start her exploration into the world. Like Rapunzel, once emerging adults get their freedom, they start to experiment on things that they can get their hands on. Erikson stated that when emerging adults reach that moment of experimentation, they also start to form many identities and see which one fits them the most (qtd in Arnett, *A Theory of Development*, 2000, p. 470).

The thought of this experimentation can be found in the following:

“Just smell the grass, the dirt, just like I dreamed they'd be
Just feel that summer breeze, the way it's calling me
For like the first time ever, I'm completely free

I could go running

...

And reeling

And finally feeling

Now's when my life begins!” (Moore 2010)

Like Rapunzel, emerging adults believe that their life begins when they get to do whatever they want to do.

As an emerging adult moves on through life, Arnett stated that it is important for them to find friends that they can rely on, connect with and sought counsel (Arnett, *The Winding Road* 13). *Tangled* (2010) also states the importance of finding someone to connect with in

“I've Got A Dream”:

“[Rapunzel]

I've got a dream!

...

I just want to see the floating lanterns gleam!

And with every passing hour

I'm so glad I left my tower --

Like all you lovely folks

I've got a dream!” (Moore, Garrett, Ensemble - *Tangled*, Levi & Tambor 2010)

As Rapunzel leaves the comfort of her own home, she comes across people who, like her, have dreams of their own. Albeit they do not have the same dreams, they all share a common ground of having dreams. She is happy to find a group of people who she can connect with and she does not feel alone.

Like all stories, one's journey must come to an end. *Tangled's* (2010) "I See The Light" marks the end of emerging adulthood. Both Rapunzel and Flynn have accepted responsibilities for themselves and made their own decisions in their lives, which is Arnett's definition of what it means to be adults (Arnett, *The Winding Road* 15). Furthermore, they have realised their purpose in life:

“[Both]
 And at last I see the light
 [Flynn]
 And it's like the fog has lifted
 [Both]
 And at last I see the light
 [Rapunzel]
 And it's like the sky is new
 [Both]
 And it's warm and real and bright
 And the world has somehow shifted
 All at once everything is different
 Now that I see you” (Moore & Levi 2010)

After years of exploring and experiencing what life has to offer, emerging adults (adults by now) start to settle down after realizing their purpose in life (Arnett, *The Winding Road* 103). In addition, when adults have realized their identities, they find someone compatible to their identity to settle down with (Arnett, *The Winding Road* 44 & 73). Rapunzel's story serves as an example of what emerging adults can expect in their life.

What am I capable of?

This part discusses the importance of self-understanding for emerging adults. *Frozen* (2012) is about Elsa, who ran away from her kingdom after she let her true self be known to the citizens of her kingdom. She then finds a place to live in isolation, hiding herself from the rest of the world to understand her true self. This is a perfect time for her to explore her identity and what she is made of without any constraints:

“It's time to see what I can do,
to test the limits and break through.
No right, no wrong, no rules for me.
I'm free!” (Menzel 2013)

For emerging adults, it is important for them to spend some time to focus on themselves to gain an understanding of themselves (Arnett, *The Winding Road* 13). The self-focused age is important for emerging adults as it serves as a foundation into the future identity of the individual (Arnett, *The Winding Road* 13). This period is also important as emerging adults should spend some time understanding themselves before committing to others in areas like love and work (Arnett 14). This age seems to be missing in *Tangled's* (2010) songs, skipping a period of self-understanding before settling down. Although Rapunzel's story ends with a happy ending, going through emerging adulthood without fully understanding yourself will lead to problems. This is because if an individual does not fully understand themselves, they will not have an expectation of the person they will want to settle down with in the future as they do not know who they will be compatible with.

Like *Tangled* (2010), *Frozen* (2012) also expresses an importance with having a friend by your side. When Elsa runs away from her kingdom, Anna does not hesitate to go find her. Upon seeing Elsa, Anna sings her this:

“Cause for the first time in forever
 I finally understand
 For the first time in forever
 We can fix this hand in hand

We can head down this mountain together
 You don't have to live in fear
 'Cause for the first time in forever,
 I will be right here” (Bell & Menzel 2013)

Siblings are the greatest form of support that an emerging adult can have, that is, if they have any (*A Cultural Approach* 180). Siblings give each other moral and emotional support especially in times of need. Emerging adults need to remember that they are not alone in this world and that they can look for someone to lean on when crisis arises.

Who Am I?

This section analyses 5 songs from the movie *Moana* (2016). In this movie, Moana went on a journey against her father's wishes, to save her island and to also discover herself. Moana succeeded in her mission with the aid of Maui, a demigod of the wind and sea, and her grandmother, both in human form and spirit form. The first song analysed is “Where You Are”, where Moana learns about her duties as a future tribal leader and also discovers her desire to explore the open world. She has entered the age of instability and is already introduced to a conflict of whether she should fulfil her duty as a future tribal chief or pursue her desire for exploration. In addition, there is also added pressure from her father and her grandma:

“[Chief Tui]
 The village believes in us
 The village believes
 The island gives us what we need
 And no one leaves

...

[Gramma Tala]

You are your father's daughter

Stubbornness and pride

Mind what he says but remember

You may hear a voice inside

And if the voice starts to whisper

To follow the farthest star

Moana, that voice inside is

Who you are” (Jackson, House, Scherzinger, Cravalho, Bush 2016)

Like Moana, emerging adults are faced with expectations from their family in relation to work and studies. They want to make their parents happy but at the same time, they also want to pursue their own happiness. This marks a start of Moana’s identity exploration as she is already starting to explore the paths that she can take. In addition, Moana has also entered an age of instability as she is faced with conflict between her duty and her desires.

Moana’s start of identity exploration is extended as she asks herself more questions about her true calling and the conflict within her:

“I can lead with pride

I can make us strong

I'll be satisfied if I play along

But the voice inside sings a different song

What is wrong with me” (Cravalho 2016)

Moana further questioned herself about the kind of person that she is. She was at war with her own self. However, she started to discover the amount of possibilities that there are for her in the open sea. She started to enter the age of possibilities when she started to realize and see that her future is open:

“See the light where the sky meets the sea

It calls me

No one knows how far it goes

If the wind in my sail on the sea stays behind me

One day I'll know
 If I go there's just no telling how far I'll go" (Cravalho 2016)

Moana started to have high hopes and great expectations of the life in front of her (Arnett, *The Winding Road* 16). She looked forward to the future, like most emerging adults, who wonder about what life has in store for them. Emerging adults at this age start to think about the different life choices that are presented to them and they understand that in time, they will get where they want to be.

Like Elsa, when emerging adults starts their identity exploration, there comes a time where they must focus on themselves, this is where they enter the self-focused age. Moana chose to go against her father's word to pursue what her heart calls her to do. She started to make decisions for herself as she ventured out into the unknown:

"Every turn I take
 Every trail I track
 Is a choice I make
 Now I can't turn back
 From the great unknown
 Where I go alone
 Where I long to be" (Cravalho 2016)

Moana understood that this journey will help define what she is made of. It was now up to her to find herself and her capabilities. There should be nothing that will stop her from finding herself. For emerging adults, Disney is telling them that there is nothing stopping them from pursuing their dream. This follows one of the quotes that Walt Disney has said "All our dreams can come true, if we have the courage to pursue them" (*Walt Disney Quotes*).

However, some emerging adults might go astray in their journey, they may forget their purpose in life. They need someone to support them in their times of trouble. "I Am Moana" also shares the same concerns of those emerging adults:

“I will carry you here in my heart
You'll remind me
That come what may, I know the way
I am Moana!” (House & Cravalho 2016)

Emerging adults need to be reminded that they are not alone in their journey through life. When they go through troubles, there is always someone willing to listen to them and help them through their pain (Arnett, *The Winding Road* 39). Furthermore, emerging adults are reminded that the difficulties that they go through is a necessary part of discovering their identity:

“Sometimes the world seems against you
The journey may leave a scar
But scars can heal and reveal just
Where you are” (House & Cravalho 2016)

When emerging adults go through the age of self-focus, they need to remember that the things that they experience and the decisions that they make can determine their future, even the bad experiences will make them stronger (Arnett, *The Winding Road* 12).

In the end, emerging adults need to realize that nobody but themselves can define them:

“... this does not define you
This is not who you are
You know who you are” (Cravalho, Mahina, Foa'i, Foa'i & Inaleo 2016)

Moana tells emerging adults that they make their own identity and that they are in charge of their own lives, that nobody can tell them what to do (Arnett, *The Winding Road* 13 & 16)

Discussion and Conclusion

The aim of this paper was to analyse the music from Disney's *Tangled* (2010), *Frozen* (2012) and *Moana* (2016), and examine how these songs relate to identity and self-discovery and compare them to today's society. By using Jeffery Jensen Arnett's theory of emerging adulthood, it was discovered that the chosen analysed songs from the above three movies relate to the journey of emerging adults in today's society. These songs play a key role in Emerging Adulthood as they give emerging adults someone to relate to and it will empower them to continue their identity exploration. By looking at the subtitles in the findings section, each movie relates to each other:

- 1) When Will My Life Begin? (*Tangled* 2010)
- 2) What am I capable of? (*Frozen* 2012)
- 3) Who am I? (*Moana* 2016)

Tangled (2010) serves as a start for Emerging Adulthood, with emerging adults starting their quest to explore themselves and their role in the world that they live in. Songs from *Tangled* (2010) help with beginning of the journey as it serves as a preview of what emerging adults can expect to experience. However, songs from *Tangled* (2010) do not cover all 5 features of Arnett's theory of Emerging Adulthood. As emerging adults go on their journey, they start to question their capabilities. This helps them figure their talents that they can contribute to the world. Unfortunately in some cases, not everyone is ready for what some emerging adults have to offer. Elsa's "Let it Go", serves as a reminder for listeners that they should not focus on what others think and that they should learn to accept themselves first. "Who Am I?" is a question that a lot of individuals ask themselves in concern to their identity (Eccles 78). Songs from *Moana* (2016) help emerging adults to answer that question. Her songs help tell

listeners that anything is possible if they work hard for it. She also reassures listeners that even though they are going through hard time, those experiences will shape them to become a better and stronger person, and that only they have the power to define themselves.

Another common theme that the songs from the movies have with each other is the theme of companionship. The songs from the three movies put an emphasis on finding someone to rely on during emerging adulthood as these relationships provide support to emerging adults when things get tough. They can get emotional support through these relationships from siblings or friends. Emerging adults need to be reassured that they are not alone in this world that they journey through.

As this area of Disney has not been widely studied, there are hopes that future Disney studies would analyse more about how Disney benefits its listeners, rather than to always criticize them. Disney is more than the representations that it is being criticized for; they carry messages in relation to a person's journey to self-discovery and their place in today's society. Through their songs, Disney enables listeners to relate to someone who is going through the same situation as they are, albeit the person they relate to might be a character from the film. Different people may have different interpretations when it comes to the same pieces of music, but it helps them go through difficult situations in their lives.

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Appendix A – Lyrics for When Will My Life Begin? (original)

Seven AM, the usual morning line-up
Start on the chores and sweep till the floor's all clean
Polish and wax, do laundry and mop and shine up
Sweep again, and by then, it's like seven fifteen

And so I'll read a book, or maybe two or three
I'll add a few new paintings to my gallery
I'll play guitar and knit and cook and basically
Just wonder when will my life begin?

Then after lunch, it's puzzles and darts and baking
Paper-mache, a bit of ballet and chess
Pottery and ventriloquy, candle-making
Then I'll stretch, maybe sketch
Take a climb, sew a dress

And I'll re-read the books, if I have time to spare
I'll paint the wall some more, I'm sure there's room somewhere
And then I'll brush and brush and brush and brush my hair
Stuck in the same place I've always been
And I'll keep wondering, and wondering, and wondering, and wondering
When will my life begin?

Tomorrow night, the lights will appear
Just like they do on my birthday each year
What is it like out there where they glow?
Now that I'm older, mother might just let me go

Appendix B – Lyrics for When Will My Life Begin? (reprise 1)

I've got my mother's love, I shouldn't ask for more
I've got so many things I should be thankful for
Yes, I have everything, except, I guess, a door
Perhaps it's better that I stay in
But tell me when will my life begin?

Appendix C – Lyrics for When Will My Life Begin? (reprise 2)

Look at the world, so close, and I'm halfway to it
Look at it all, so big, do I even dare?
Look at me, there at last, I just have to do it
Should I?
No
Here I go

Just smell the grass, the dirt, just like I dreamed they'd be
Just feel that summer breeze, the way it's calling me
For like the first time ever, I'm completely free

I could go running
And racing
And dancing
And chasing
And leaping
And bounding
Hair flying
Heart pounding
And splashing
And reeling
And finally feeling
Now's when my life begins!

Appendix D – Lyrics for I've Got A Dream

[Hook Hand Thug]

I'm malicious, mean and scary
 My sneer could curdle dairy
 And violence-wise, my hands are not the cleanest
 But despite my evil look
 And my temper, and my hook
 I've always yearned to be a concert pianist
 Can'tcha see me on the stage performin' Mozart?
 Tickling the ivories 'til they gleam?
 Yep, I'd rather be called deadly
 For my killer show-tune medley
 Thank you!
 'Cause way down deep inside
 I've got a dream

[Thug Chorus]

He's got a dream!
 He's got a dream!

[Hook Hand Thu:]

See, I ain't as cruel and vicious as I seem!
 Though I do like breaking femurs
 You can count me with the dreamers
 Like everybody else
 I've got a dream!

[Big Nose Thug]

I've got scars and lumps and bruises
 Plus something here that oozes
 And let's not even mention my complexion
 But despite my extra toes
 And my goiter, and my nose
 I really want to make a love connection
 Can't you see me with a special little lady
 Rowin' in a rowboat down the stream?
 Though I'm one disgusting blighter
 I'm a lover, not a fighter –
 'Cause way down deep inside
 I've got a dream

I've got a dream!

[Thug Chorus]

He's got a dream!

[Big Nose Thug]

I've got a dream!

[Thug Chorus]

He's got a dream!

[Big Nose Thug]

And I know one day romance will reign supreme!

Though my face leaves people screaming

There's a child behind it, dreaming --

Like everybody else

I've got a dream

[Thug Chorus]

Tor would like to quit and be a florist

Gunther does interior design

Ulf is into mime

Attila's cupcakes are sublime

Bruiser knits

Killer sews

Fang does little puppet shows

[Hook Hand Thug]

And Vladimir collects ceramic unicorns!

[Hook Hand Thug]

What about you?

[Flynn]

I'm sorry, me?

[Big Nose Thug]

What's your dream?

[Flynn]

No, no, no, sorry boys. I don't sing.

[Flynn]

I have dreams, like you -- no, really!
Just much less touchy-feely
They mainly happen somewhere
warm and sunny
On an island that I own
Tanned and rested and alone
Surrounded by enormous piles of money

[Rapunzel]

I've got a dream!

[Thug Chorus]

She's got a dream!

[Rapunzel]

I've got a dream!

[Thug Chorus]

She's got a dream!

[Rapunzel]

I just want to see the floating lanterns gleam!

[Thug Chorus]

Yeahh!

[Rapunzel]

And with every passing hour
I'm so glad I left my tower --
Like all you lovely folks
I've got a dream!

[Thug Chorus]

She's got a dream!
He's got a dream!
They've got a dream!
We've got a dream!
So our diff'rences ain't
really that extreme!
We're one big team...!

Call us brutal --

Sick --

[Hook Hand Thug]

Sadistic --

[Big Nose Thug]

And grotesquely optimistic

[Thug Chorus]

'Cause way down deep inside

We've got a dream!

[Hook Hand Thug]

I've got a dream!

[Big Nose Thug]

I've got a dream!

[Thug Chorus]

I've got a dream!

I've got a dream!

I've got a dream!

[Rapunzel]

I've got a dream!

[All]

Yes way down deep inside, I've got a dream!

Yeahh!

Appendix E – Lyrics for I See The Light

[Rapunzel]

All those days watching from the windows
All those years outside looking in
All that time never even knowing
Just how blind I've been
Now I'm here blinking in the starlight
Now I'm here suddenly I see
Standing here it's all so clear
I'm where I'm meant to be

[Rapunzel]

And at last I see the light
And it's like the fog has lifted
And at last I see the light
And it's like the sky is new
And it's warm and real and bright
And the world has somehow shifted
All at once everything looks different
Now that I see you

[Flynn]

All those days chasing down a daydream
All those years living in a blur
All that time never truly seeing
Things, the way they were
Now she's here shining in the starlight
Now she's here suddenly I know
If she's here it's crystal clear
I'm where I'm meant to go

[Both]

And at last I see the light

[Flynn]

And it's like the fog has lifted

[Both]

And at last I see the light

[Rapunzel]

And it's like the sky is new

[Both]

And it's warm and real and bright
And the world has somehow shifted
All at once everything is different
Now that I see you
Now that I see you

Appendix F – Lyrics for For the First Time in Forever (reprise)

[Anna]

You don't have to protect me I'm not afraid
Please don't shut me out again,
Please don't slam the door
You don't have to keep your distance anymore

'Cause for the first time in forever
I finally understand
For the first time in forever
We can fix this hand in hand

We can head down this mountain together
You don't have to live in fear
'Cause for the first time in forever,
I will be right here

[Elsa]

Anna,
Please go back home, your life awaits
Go enjoy the sun and open up the gates

[Anna]

Yeah, but -

[Elsa]

I know
You mean well, but leave me be
Yes, I'm alone, but I'm alone and free
Just stay away and you'll be safe from me

[Anna]

Actually we're not

[Elsa]

What do you mean you're not?

[Anna]

I get the feeling you don't know

[Elsa]

What do I not know?

[Anna]

Arendelle's in deep, deep, deep, deep snow

[Elsa]

What?

[Anna]

You've kind of set off an eternal winter... everywhere

[Elsa]

Everywhere?

[Anna]

It's okay, you can just unfreeze it

[Elsa]

No, I can't, I - I don't know how!

[Anna]

Sure you can! I know you can!
'Cause for the first time in forever,

[Elsa]

Oh I'm such a fool, I can't be free!

[Anna]

You don't have to be afraid

[Elsa]

No escape from the storm inside of me!

[Anna]

We can work this out together

[Elsa]

I can't control the curse!

[Anna]

We'll reverse the storm you've made

[Elsa]

Ohhhh, Anna, please, you'll only make it worse!

[Anna]

Don't panic

[Elsa]

There's so much fear!

[Anna]

We'll make the sun shine bright

[Elsa]

You're not safe here!

[Anna]

We can face this thing together

[Elsa]

Oh!

[Anna]

We can change this winter weather

[Elsa]

AHHHHH...

[Anna]

And everything will be alright...

[Elsa]

I CAN'T!

Appendix G – Lyrics for Let it Go

The snow glows white on the mountain tonight
 Not a footprint to be seen.
 A kingdom of isolation and it looks like I'm the queen.
 The wind is howling like this swirling storm inside.
 Couldn't keep it in, Heaven knows I tried.

Don't let them in, don't let them see.
 Be the good girl you always have to be.
 Conceal, don't feel, don't let them know.
 Well, now they know!

Let it go, let it go!
 Can't hold it back any more.
 Let it go, let it go!
 Turn away and slam the door.
 I don't care what they're going to say.
 Let the storm rage on.
 The cold never bothered me anyway.

It's funny how some distance,
 makes everything seem small.
 And the fears that once controlled me,
 Can't get to me at all

It's time to see what I can do,
 to test the limits and break through.
 No right, no wrong, no rules for me.
 I'm free!

Let it go, let it go.
 I am one with the wind and sky.
 Let it go, let it go.
 You'll never see me cry.
 Here I'll stand, and here I'll stay.
 Let the storm rage on.

My power flurries through the air into the ground.
 My soul is spiraling in frozen fractals all around
 And one thought crystallizes like an icy blast
 I'm never going back; the past is in the past!

Let it go, let it go.
 And I'll rise like the break of dawn.
 Let it go, let it go

That perfect girl is gone
Here I stand, in the light of day.
Let the storm rage on!
The cold never bothered me anyway

Appendix H – Lyrics for Where You Are

[Chief Tui]

Moana, make way, make way!
Moana, it's time you knew
The village of Motunui is
All you need
The dancers are practicing
They dance to an ancient song

[Villagers]

Who needs a new song? This old one's all we need.

[Chief Tui]

This tradition is our mission
And Moana, there's so much to do

[Villagers]

Make way!
Don't trip on the taro root
That's all you need

[Chief Tui]

We share everything we make

[Villagers]

We make

[Chief Tui]

We joke and we weave our baskets (Aha!)
The fishermen come back from the sea

[Moana]

I wanna see

[Chief Tui]

Don't walk away
Moana, stay on the ground now
Our people will need a chief
And there you are

[Chief Tui and Sina]

There comes a day
When you're gonna look around
And realize happiness is
Where you are

[Chief Tui]

Consider the coconut

[Villagers]

The what?

[Chief Tui]

Consider its tree
We use each part of the coconut
That's all we need

[Sina]

We make our nets from the fibers
(We make our nets from the fibers)
The water is sweet inside
(The water is sweet inside)
We use the leaves to build fires
(We use the leaves to build fires)
We cook up the meat inside
(We cook up the meat inside)

[Chief Tui]

Consider the coconuts
(Consider the coconuts)
The trunks and the leaves
(Ha!) The island gives us what we need

[Moana]

And no one leaves

[Chief Tui]

That's right, we stay
We're safe and we're well provided
And when we look to the future
There you are

You'll be okay
In time you'll learn just as I did

[Chief Tui and Sina]

You must find happiness right
Where you are

[Gramma Tala]

I like to dance with the water
The undertow and the waves
The water is mischievous
Ha! I like how it misbehaves
The village may think I'm crazy
Or say that I drift too far
But once you know what you like, well
There you are

You are your father's daughter
Stubbornness and pride
Mind what he says but remember
You may hear a voice inside
And if the voice starts to whisper
To follow the farthest star
Moana, that voice inside is
Who you are

[Villagers]

We make our nets from the fibers
(We weave our nets from the fibers)
The water is sweet inside
(And we taste the sweet inside)
We use the leaves to build fires
(We sing these songs in our choir)
We cook up the meat inside
(We have mouths to feed inside)

[Chief Tui]

The village believes in us
(That's right!)
The village believes (Ha!)
The island gives us what we need
And no one leaves

[Moana]

So here I'll stay
My home, my people beside me
And when I think of tomorrow
There we are

I'll lead the way
I'll have my people to guide me
We'll build our future together

[Villagers]

Where we are

[Moana]

'Cause every path leads you back to

[Villagers]

Where you are

[Moana]

You can find happiness right –

[Villagers]

Where you are
Where you are

Appendix I – Lyrics for How Far I'll Go (original)

I've been standing at the edge of the water
Long as I can remember
Never really knowing why
I wish I could be the perfect daughter
But I come back to the water
No matter how hard I try

Every turn I take
Every trail I track
Every path I make
Every road leads back to the place I know
Where I cannot go
Where I long to be

See the light where the sky meets the sea
It calls me
No one knows how far it goes
If the wind in my sail on the sea stays behind me
One day I'll know
If I go there's just no telling how far I'll go

I know everybody on this island
Seems so happy on this island
Everything is by design
I know everybody on this island
Has a role on this island
So maybe I can roll with mine

I can lead with pride
I can make us strong
I'll be satisfied if I play along
But the voice inside sings a different song
What is wrong with me

See the light as it shines on the sea
It's blinding
But no one knows how deep it goes
And it seems like it's calling out to me
So come find me
And let me know
What's beyond that line
Will I cross that line

See the light where the sky meets the sea
It calls me
And no one knows how far it goes
If the wind in my sail on the sea stays behind me
One day I'll know
How far I'll go

Appendix J – Lyrics for How Far I'll Go (reprise)

There's a line where the sky meets the sea
And it calls me
But no one knows how far it goes
All the time wondering where I need to be
Is behind me
I'm on my own
To worlds unknown

Every turn I take
Every trail I track
Is a choice I make
Now I can't turn back
From the great unknown
Where I go alone
Where I long to be

See her light up the night and the sea
She calls me
Yes, I know that I can go
There's a moon in the sky
And the wind is behind me
Soon I'll know
How far I'll go

Appendix K – Lyrics for I am Moana

[Gramma Tala]

I know a girl from an island
She stands apart from the crowd
She loves the sea and her people
She makes her whole family proud

Sometimes the world seems against you
The journey may leave a scar
But scars can heal and reveal just
Where you are

The people you love will change you
The things you have learned will guide you
And nothing on Earth can silence
The quiet voice still inside you
And when that voice starts to whisper
Moana, you've come so far
Moana, listen
Do you know who you are?

[Moana]

Who am I?
I am the girl who loves my island
I'm the girl who loves the sea
It calls me

I am the daughter of the village chief
We are descended from voyagers
Who found their way across the world
They call me

I've delivered us to where we are
I have journeyed farther
I am everything I've learned and more
Still it calls me

And the call isn't out there at all
It's inside me
It's like the tide, always falling and rising
I will carry you here in my heart
You'll remind me
That come what may, I know the way
I am Moana!

Appendix L – Lyrics for Know Who You Are

[Ensemble]

Ou mata e matagi

[Moana]

I have crossed the horizon to find you

[Ensemble]

Ou loto mamaina toa

[Moana]

I know your name

[Ensemble]

Manatu atu

[Moana]

They have stolen the heart from inside you

[Ensemble]

Taku pelepele

[Moana]

But this does not define you

[Ensemble]

Manatunatu

[Moana]

This is not who you are

You know who you are

Who you truly are.

TAN Khristayle Joy_

Honours Project Final Paper

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