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Title: **Ecocriticism in Disney/Pixar - Wall-E and the De-greening Cycle**

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Abstract: For the human species, migration has not only been a matter of survival, but also of empowerment, for example. In the case of North America, the European migration translated into colonization. The 'exotic garden' we recognize nowadays as the U.S.A. was at times occupied peacefully, other times with aggression. Gradually, the idea of natural abundance would be associated with wealth, democracy, and consumption. Besides the necessity to move in space, the human also longs for movement in time. For those who "suffer" from nostalgia, movement in space eases the anxiety. The origin of nostalgia has been subject of debate among several intellectuals of various disciplines. The consensus exists that the contemporary society is not satisfied with the status quo and that going back in time to compensate for something is a widespread desire. Nostalgia and imagination may lead to the creation of mental utopias. The motion picture Wall•E (Disney/Pixar 2008) shows how a utopia of the Earth comes to exist after the humans have abandoned and forgotten about it as a result of extreme pollution. The concept of the "de-greening cycle" that I developed is partially depicted in the movie. According to this theory, the Earth is in a permanent cycle of evolution, destruction, and revitalization. The causes for destruction may be natural or not. This theory fits best into the discourse of ecology. With the rise of the environmental movement, ecology became popular and started being adopted by critical discourses, such as feminism, history, and philosophy. When literary studies seized ecology, ecocriticism emerged. This discipline studies the relationship between literature and nature. Subsequently, still in the U.S., ecocriticism became popular among scholars of cinema studies. Ecocriticism provides me the necessary tools to successfully associate my theory with Wall•E. In this movie, after centuries in a state of practical numbness, the captain of the spaceship realizes that he has the moral obligation to take care of the Earth. With the help of the android couple Wall•E and EVE, the humans, exiled in space, fight the consumption oriented dictatorship they lived under in order to go back to Earth. Once they are on the planet, the greening process is accelerated.

Para os humanos, migrar significa não só sobreviver, mas representa também a busca por poder, por exemplo. No caso da América do Norte, a migração dos europeus trouxe consigo a colonização. O „jardim exótico“ que conhecemos hoje como os E.U.A. foi ocupado ora pacificamente, ora com violência. Gradualmente, a ideia de abundância natural viria a confundir-se com a de riqueza económica, democracia e consumo. Para além da necessidade de se mover no espaço, o ser humano também anseia o movimento no tempo. Para os indivíduos que “sofrem” de nostalgia, o movimento espacial alivia a ansiedade. A questão da origem do sentimento nostálgico tem sido debatida por vários intelectuais de várias áreas do saber. Existe o consenso de que a sociedade contemporânea não está satisfeita com o status quo e que um regresso no tempo para compensar algo é um desejo generalizado. A nostalgia e a imaginação possibilitam a construção mental de utopias. O filme Wall•E (Disney/Pixar 2008) mostra como se desenvolve uma utopia do planeta Terra depois de os humanos o terem abandonado e esquecido por consequência da poluição extrema. O conceito de „ciclo de desflorescimento“, desenvolvido por mim, encontra-se parcialmente representado neste filme. De acordo com esta teoria, a Terra encontra-se permanentemente num ciclo de florescimento, desflorescimento e repouso. A causa da desflorescimento pode ser natural, ou não. Esta teoria enquadra-se no discurso ecológico. Com o movimento ambiental, a ecologia ganhou notoriedade e começou a ser integrada em discursos críticos como o feminismo, a história, a filosofia, etc. Quando a área dos estudos literários se apoderou da ecologia, surgiu a ecocrítica. Esta disciplina preocupa-se com a relação entre a literatura e a natureza. Posteriormente, ainda nos E.U.A., a ecocrítica viria a tornar-se popular na área dos estudos cinematográficos. A ecocrítica oferece-me os instrumentos necessários para conseguir relacionar eficazmente a minha teoria com o filme. Em Wall•E, após séculos num estado quase inativo, o capitão da nave toma consciência da sua obrigação moral de cuidar da Terra e, então, luta contra a ditadura orientada para o consumo, no qual vivia toda a população exilada no espaço e, com a ajuda do casal de robôs, Wall•E e EVE, tentam voltar ao planeta. Quando regressam à Terra, o processo de florescimento é acelerado.

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Pixar Practicum Case Final Write-up Group 2: CEN, Cate FORNACIARI, Jacopo GUPTA, Nikhita KEATING, Alex LEE, Joon 1 EXECUTIVE SUMMARY Disney currently faces difficult decision regarding its relationship with Pixar. Although previous collaborations with Pixar have brought immense success for Disney in terms of revenue and recognition, Pixar's CEO Steve Jobs has been trying to negotiate a fairer deal with no success. Disney wishes to stay with previous negotiation terms, as it is more favorable for Disney. Tension has increased between the two firms, and in response, Jobs began a searching for pa Pixar's genius is creating characters that everyone cares about and in my experience they have a really long shelf life. From everything we've seen in the US, Wall-E is exciting people and the problem now is a worldwide shortage of stock.' Gary Grant, chairman of the Toy Retailers Association, said: 'Children play with things from their everyday lives - characters from computer games, TV series, books, films. We've had a run of film-related products this year, some good, some not. Wall-E is widely agreed to offer enough of a green parable but not too much, so viewers can decide to take it or leave it. Whether parents will have as much choice when legions of bleeping toys seek a home this Christmas is more open to question. What the US critics said. Disney's plans for hand-drawn animation are unclear, with only one project currently announced: "The Princess and the Frog," a musical set in New Orleans that is scheduled to have its premiere in December 2009. "Wall-E," which features long sequences without dialogue, is under extra pressure to perform at the box office because of soft initial receipts for a recent Disney film, "The Chronicles of Narnia: Prince Caspian." Adding to the weight are Pixar's last three films; though all were blockbusters, they have gradually trended downward at the domestic box office. A reversal would quiet critics who say the studio's best days are behind it. (Disney notes that an increase in foreign box office sales has offset the slide.) Ecocriticism in disney/pixar. Wall•e and the de-greening cycle. Ficha Técnica: Tipo de trabalho Título. Wall•E deals with this cycle on a global scale, turning recolonization into a planetary issue. The de-greening cycle refers to a process linked to the discourses of geography, biology, and ecology, among others. The cycle follows the sequence: greening, de-greening, and resting or fallowing of the flora. The sequence describes a pattern, but it can be manipulated by skipping a step, for example. The de-greening cycle will be further explored in chapter one. Little WALL-E's determination is the perfect antidote for entrepreneurial burnout. I am overjoyed,

even if it is a Disney movie. And like with most Disney movies, I fell asleep inspired. I wanted to share a few entrepreneurial lessons I learned from the scrappy, determined and charismatic "Wall-E." 1. It is OK to fall in love. I was always told to never fall in love with your startup idea. It clouds your judgment and prevents you from thinking objectively, especially when things are not working and your idea appears to be a total disaster -- hope has abandoned not only you, but your company.