

## Language at Sea: How Disney Cruise Vloggers Select Semiotic Resources to Influence Audiences

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### Abstract

This paper explores language use in YouTube videos where vloggers react to two different cruise experiences, “*Plaza de Coco*” and “*The Haunted Mansion Lounge*.” The analysis consists of transcripts taken from seven different YouTubers and their views on these two experiences. I show how positive and negative assessments, stance-taking, and multimodal communication through audio and visual elements are utilized to engage and influence audiences.

Digital media platforms such as YouTube, TikTok, and Instagram offer second language (L2) learners access to authentic materials with extensive real-world language use. “Vlog,” short for “video blog,” is a type of content where creators can share their personal experiences, reviews, and commentary, typically (but not exclusively) on YouTube. Since 2005, the platform has been home to an estimated 14 billion videos with an average of 34 million visitors a day (BBC). Over the last decade, vloggers have emerged as influential cultural figures through their use of brand sponsorships and effects on consumer behavior. Vlogs offer a unique perspective on how language is used to create identities, share personal experiences, and influence audiences. Creators often serve as modern-day brand ambassadors, but unlike traditional celebrities, their influence relies heavily on perceived authenticity and the para-social relationships they build with their audiences (Munnukka et. al., 2019).

In this paper, I explore the language strategies used by Disney-focused vloggers, specifically their selection of semiotic resources including words, phrases, images, clothing, accessories, object placement, and audience-engagement routines. I examine how they use these resources to engage their audiences and influence their perceptions of Disney products. The findings can be used to support L2 learners’ development of pragmatic awareness and the ability to interpret evaluative meaning.

### Vloggers’ Language Strategies

Previous research on YouTube vlogs and influencer communication has highlighted three key strategies with which vloggers shape consumer attitudes: authenticity, personal messaging, and interactivity (Munnukka et. al., 2019; Sela, Wheeler & Serial-Abi, 2012). As self-nominated ambassadors of corporations and companies, vloggers shape consumer attitudes by building credibility and creating para-social relationships with their audiences. In particular, studies have found that these three themes are essential in making vlogs especially persuasive.

Vloggers often establish authenticity through casual, unscripted speech, including hesitations, slang, and direct address to the camera, features that make the content feel spontaneous and honest



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rather than rehearsed. Torjesen (2024) explains that such stylistic choices construct authenticity by blending individual and social styles, giving the impression of being “true to one’s self” while simultaneously aligning with audience expectations.

Personal messaging further strengthens this effect. Vloggers frequently share firsthand experiences, often incorporating family members or friends to make the moment feel real and relatable. Even minimal sharing of personal experiences or product usage can enhance viewer engagement by signaling the influencer’s passion for content creation (Chen, Yan, & Smith, 2025). These narrative techniques allow vloggers to create relatable story arcs that resonate with audiences, making the content persuasive not only through what is said but through how experiences are framed and shared.

Interactivity also plays a crucial role in engaging and thereby influencing audiences. Encouraging comments, conducting polls, responding to viewers by name, and referencing audience feedback in future videos create a sense of dialogue and participation. Such strategies make audiences feel seen and involved, deepening parasocial bonds and enhancing the persuasive impact of the content (Chen, Yan, & Smith, 2025).

Beyond these communicative strategies, vloggers’ language highlights positivity, relatability, and realism, which serve to influence brand perception and audience engagement (Munnukka et al., 2019; Sela, Wheeler, & Serial-Abi, 2012). Positivity appears in upbeat commentary, smiling expressions, and enthusiastic reactions that frame the reviewed experiences in an emotionally rewarding way. Relatability allows vloggers to position themselves as ‘everyday fans’ rather than experts. Realism is conveyed by showing behind the scenes moments like long lines, inclement weather, or awkward meet-and-greet experiences. Together, these elements provide a sense of transparency and contrast with polished marketing campaigns, making the vlogger’s content seem more credible.

The influence of language on perception in vlogs can be linked to the Sapir-Whorf hypothesis, which suggests that language shapes the way people perceive the world (Frothingham, 2023). In this context, vloggers not only reflect their experiences but also actively construct and shape how audiences understand and connect emotionally with the content. While prior studies have examined authenticity, messaging, and relatability in influencer culture broadly, fewer have focused on how Disney-focused vloggers use language expressions and visuals to balance critique and praise. This paper addresses that gap by exploring how these vloggers frame their experiences, engage with viewers, and strategically shape perception through their language and multimodal choices.

### **Research Question**

What semiotic resources (linguistic and multimodal) do Disney cruise vloggers use to shape viewers’ perception of their onboard experiences?

### **Methodology**

#### **Data**

The data for the vloggers in this study consist of publicly available videos from creators who consistently produce content centered on Disney products and experiences. The analysis centers on reviews of two popular Disney-related experiences at the time of data collection: the themed restaurant “Plaza de Coco” (based on the movie *Coco*) and the “Haunted Mansion Parlor” on the Disney Treasure cruise. The videos are taken from the following channels due to their high subscriber counts:

1. *The Tim Tracker*: An Orlando-based channel with 922k subscribers and over 600 million views (The Tim Tracker, n.d.). Tim and Jenn Tracker share Florida-tourism related content, specifically theme parks.

2. *Ordinary Adventures*: A Los Angeles-based channel with 431k subscribers and over 106 million views (Ordinary Adventures, n.d.). Peter and Kitra share theme park related content (mostly Disneyland), travel, and food reviews.
3. *Paging Mr. Morrow*: An Orlando-based channel with 322k subscribers and over 91.5 million views (Paging Mr. Morrow, n.d.). Nathan shares theme park and food reviews as well as branded content both locally and internationally.
4. *Magic Journeys*: A Los Angeles-based channel with 294k subscribers and over 61.9 million views (Magic Journeys, n.d.). Miguel and Jannell share Disneyland themed content such as theme park history, events, food reviews, and news.
5. *Theme Park Express*: An Orlando-based channel with 75.9k subscribers and over 13.6 million views (Theme Park Express, n.d.). Adrian shares theme park news, travel experiences, and daily life with his wife, Kota.
6. *Views and Queues*: An Orlando-based channel with 52.2k subscribers and over 12.3 million views (Views and Queues, n.d.). Brian and Kerry share cruising content as well as paid membership vlogs featuring extra content.
7. *Mouse Vibes*: A Los Angeles-based channel with 27.3k subscribers and over 4.96 million views (Mouse Vibes, n.d.). Nick and Ashley share Disney content locally and internationally, as well as theme parks, travel, tips, and tricks.

A total of 10 videos, with a combined running time of 8 hours, 41 minutes, and 12 seconds, were transcribed using NoteGPT (2025) and Tactiq (2025) for analysis. The “Haunted Mansion Parlor” transcripts include 6,914 words and the “Plaza de Coco” transcripts include 6,824 words.

### **Analytical Procedure**

This study employs discourse analysis and corpus analysis to examine the language and multimodal strategies used by Disney vloggers. By closely examining both language choices and multimodal elements, the study seeks to understand how vloggers shape their audiences’ perceptions of Disney experiences.

Transcripts of the videos mentioned above were tagged using the CLAWS Part-of-Speech Tagger (Garside & Smith, 1997). The transcripts were then analyzed for key language strategies including positivity framing, stance-taking, and politeness, focusing on how these strategies engage and influence the audience’s perception. To assist with this analysis, I also used Antconc (Anthony, 2025), a corpus analysis tool, to obtain word frequency and collocations in order to identify recurring evaluative terms across the transcripts. ChatGPT (OpenAI, 2025) was used to facilitate categorizing examples of stance-taking, politeness strategies, and brand-safe language within the transcripts following instructions to sort each instance according to these categories and label them accordingly. Multimodal analysis examined how non-verbal cues such as camera angles, filming techniques, and reviewers’ clothing, accessories, and objects may influence the reviews. These visual elements alongside the verbal content helped to provide a holistic view of how vloggers influence their audiences.

The following section presents the findings from this analysis, organized around the key linguistic and multimodal strategies identified across the dataset.

## Findings

The analysis revealed recurring patterns in how Disney-focused YouTube vloggers use semiotic resources to shape audience engagement and maintain brand alignment. Specifically, these patterns can be identified in (1) Linguistic choices and strategies and (2) Multimodal strategies.

### Shaping Perceptions Through Word Choice

A central feature in the language used by Disney vloggers is positive or negative assessments, through which they shape the audience's perception of the experience. In other words, vloggers selectively highlight aspects of the experiences they review and use language strategically to influence how viewers perceive those experiences.

A word frequency list obtained with AntConc revealed recurring word choices that index vloggers' stance and framing to maintain brand-safe, positive, engaging discourse. Table 1 shows the frequent adjectives, adverbs, verbs, and interjections used by vloggers across the transcripts (words occurring 5-7 times in the corpus are considered to have high frequency, and words occurring 3-4 times in the corpus are considered to have medium frequency).

Table 1  
*Frequency of Evaluative Language*

Part of speech	High Frequency (5-7 times in corpus)	Medium Frequency (3-4 times in corpus)
Adjectives	<i>able, amazing, awesome, bad*</i> , beautiful, better, big, bigger, black, close, cool, coolest, cute, delicious, different, <u>far</u> , favorite, fun, funny, great, happy, high, huge, incredible, interesting, insane, live, new, nice, perfect, pretty, themed	alcoholic, unique, wild, wonderful
Adverbs	absolutely, actually, already, also, definitely, even, ever, finally, hard, honestly, literally, <u>maybe</u> , never, now, probably, really, still, then, together, tonight, too, today, well, <i>very</i> , yet	apparently, enough, obviously
Verbs	been, came, <i>celebrate</i> , come, could, decided, did, doing, done, ended, <i>enjoy</i> , <i>explore</i> , feel, find, give, had, has, hear, heard, is, keep, leave, looked, <i>loved</i> , move, order, ordered, playing, pull, remember, run, said, say, saying, says, seeing, seem, seen, should, sing, singing, sit, started, take, touch, used, wait, waiting, went, were, will, <i>won</i> , wonder, would	agree, arrived, buy
Interjections	<i>gosh</i> , <i>ooh</i> , uh, um, <i>wow</i> ,	mhm

*Notes.* Positive words are in italics, negative words are in italics and underlined, neutral words are in plain font. \*The word *bad* was used mostly with negation (“not bad” and “isn't half bad”), thus indicating a positive assessment; it was used alone (for a negative assessment) only once.

### **Positive Assessment**

Vloggers frequently used (a) positive evaluative adjectives and verbs, (b) adverbs of emphasis, and (c) interjections to emphasize excitement and enjoyment, particularly when describing aesthetics, ambiance, and overall experience. The prevalence of positive word choices can be seen in Table 1, which shows how, across the corpus, positive evaluations were commonly found and at higher frequencies than negative ones. The most frequent adjectives are positive, including *amazing*, *coolest*, and *incredible*. The most frequent adverbs indicate absoluteness or extremity, such as *absolutely*, *definitely*, and *never*. While most verbs are neutral, the frequent verbs include positive verbs such as *celebrate*, *enjoy*, and *explore*. Most interjections are positive, such as *gosh*, *ooh*, and *wow*. Example Set 1 shows how the positive words were used.

#### Example Set 1

1. Ashley: “You need to get in here. This is *amazing*.” (Mouse Vibes, “Haunted Mansion Parlor”)
2. Nathan: “The Haunted Mansion Parlor was so fun. I *loved* it in there.” (Paging Mr. Morrow, “Haunted Mansion Parlor”)
3. Kitra: “*Oh my God*, they have the *famous* Haunted Mansion chair...I can actually sit and *enjoy* my cocktail.” (Ordinary Adventures, “Haunted Mansion Parlor”)
4. Adrian: “*Oh my gosh*, we have the ofrenda.” (Theme Park Express, “Plaza de Coco”)

These examples highlight not only positive evaluations but also how vloggers present themselves as knowledgeable authorities on Disney, guiding viewers towards what is worth noticing, valuing, and experiencing. In (1), Mouse Vibes directly addresses the audience, positioning themselves as an expert guide rather than a passive participant (“You need to get in here. This is amazing”). Similarly, in (2), Nathan gives a positive assessment of the place (“was so fun”) and then uses a personalized assessment (“I loved it there”). In (3), Kitra highlights a popular icon from the Haunted Mansion theme park attraction (“the famous Haunted Mansion chair”) while emphasizing her personal enjoyment (“I can actually sit and enjoy my cocktail”), reinforcing the vlogger’s role as someone knowledgeable about meaningful details of the experience. Interjections from “Haunted Mansion Parlor” (in 3) and Theme Park Express (in 4) such as “Oh my God” and “Oh my gosh” combined with first person pronouns “I” (in 3) and “we” (in 4) create a sense of intimacy and shared participation with the audience, inviting them to feel enthusiasm, and celebrate along with them.

Through these choices, vloggers shape audience expectations while reinforcing the “magical” feelings associated with Disney.

### **Negative Assessment**

While positive assessments heavily outweigh negative assessments in the data, negative assessments do occur. When they do, they are less frequent and often softened. Vloggers often soften their critiques through linguistic strategies including (a) hedging, (b) humor, and (c) balanced stance-taking. These strategies ensure that criticism does not damage the overall positive assessment while building credibility with the audience and maintaining a friendly and approachable tone.

**Hedging.** Table 2 shows the frequency of common hedging strategies used in negative assessments in reviews of the “Haunted Mansion Parlor” and “Plaza,” and Example Set 2 illustrates how some of the expressions are used in context.

Table 2  
*Frequency of hedging expressions*

Hedging Expressions	Frequency
<i>a bit</i>	1
<i>a little/a little bit</i>	30
<i>I think</i>	41
<i>kind of</i>	31
<i>maybe</i>	13

#### Example Set 2

1. Jannell: “That mole [a Mexican sauce] is really good. It’s kind of like chocolate...it’s just, the chicken is *a little too dry* for me.” (Magic Journeys, “Plaza de Coco”)
2. Peter: “We *kind of got a pole in our way*.” Kitra: “Yeah, I can’t see anything from where I’m sitting.” “It’s *kind of hard to see*” “But the music has been nice.” (Ordinary Adventures, “Plaza de Coco”)
3. Kerry: “The pasta was *a little bit bland*. *I think it could use a bit more of a sauce*.” Brian: “There’s so much potential.” (Views and Queues, “Plaza de Coco”)

Hedges such as *a little*, *kind of*, and *a bit*, appear frequently in negative assessments, demonstrating a preference for softened language when expressing criticism. For instance, the negative evaluations of *dry* (in 1), *hard to see* (in 2), and *bland* (in 3), are combined with modifiers to reduce their intensity. More specifically, in (1), the statement, “the chicken is a little dry for me,” the modifier *a little* reduces the criticism of the food not being up to standards while adding the *for me* projects a subjective and personalized opinion of the vlogger instead of a judgement of the experience as a whole. It also allows the vlogger to acknowledge any shortcomings of the experience without changing the overall positive tone of the conversation.

Another common hedge is the phrase *I think*, which is used by vloggers to express criticism as a personal interpretation rather than a definitive judgement. Example Set 3 illustrates this pattern.

#### Example Set 3

1. Miguel: “*I think* I like this one more than the Skipper Society drink but I still *prefer* having a Mai Tai always.” (Magic Journeys, “Haunted Mansion Parlor”)
2. Brian: “*I don’t think* you like it.” Kerry: “No, it’s not bad. *I think* it just needs to be stirred.” (Views and Queues, “Haunted Mansion Parlor”)

3. Kitra: “*I think it’s the bubblegum that’s a little, a little interesting.*” Peter: “It’s our first dud of the Haunted Mansion Parlor.” (Ordinary Adventures, “Haunted Mansion Parlor”)

Instead of presenting the criticism as definitive, the vloggers express their reactions as individual preference or personal interpretation. This allows the audience to feel as though they are participating in these conversations rather than being a passive viewer.

**Humor.** In addition to the hedges as analyzed above, vloggers also soften criticism through the use of humor, as seen in Example Set 4.

#### Example Set 4

1. Adrian: “*I don’t think they have a Mexican grandma back there cooking these things* but it is passable as a Latin dish.” (Theme Park Express, “*Plaza de Coco*”)
2. Peter: “I don’t taste any Mezcal. *Did they forget the Mezcal?*” Kitra: “I hope not!” (Ordinary Adventures, “*Plaza de Coco*”)
3. Brian: “*If I was like 6 years old, I would be afraid of this place...but yeah, kids are allowed here.*” (Views and Queues, “*Haunted Mansion Parlor*”)

In (1), Adrian’s reference to “a Mexican grandma” is unexpected in the context of a large institutional entertainment facility, creating humor through absurdity. While the comment critiques the lack of authenticity in the food, it also acknowledges the improbability of such authenticity in a Disney attraction. As a result, the criticism is playful rather than a direct critique, indicating acceptance of the status quo to some extent.

Similarly, in (2), Peter and Kitra comment on the absence of Mezcal in a drink without suggesting the drink is poor in quality. Instead, by suggesting that the food preparers had forgotten a key ingredient, they create an unexpected scenario in an institutional setting (where professional food preparers do not generally ‘forget’ how to do their jobs), thus invoking humor. This use of humor in criticism allows the shortcoming to be mentioned without compromising the reviewer’s upbeat tone and positive view toward the brand overall.

Through humor, vloggers are able to communicate their dissatisfaction indirectly while softening criticism and allowing the audience to interpret the situation as acceptable or unsatisfactory. This strategy allows vloggers to be critical while maintaining friendliness and entertainment, both of which are found commonly in Disney-themed vlogs.

**Balanced Stance-Taking.** Another strategy used by vloggers is to organize their discourse so that there is balanced stance-taking, in which negative evaluations are placed alongside positive assessments. Vloggers adopt a direct yet polite approach when expressing opinions, perhaps to ensure they are not only managing audience expectations and building credibility, but also ensuring their views do not undermine their relationship with Disney.

In Example Set 5, this pattern is shown when negative evaluations are balanced with positive assessment.

#### Example Set 5

1. Tim: “The salsa is *very, very mild....*The food here was *really good*” (Tim Tracker, “*Plaza de Coco*”)

2. Kerry: “*The atmosphere makes up for like, any sort of like, execution of cooking fault.*” (Views and Queues, “*Plaza de Coco*”)
3. Jannell: “I’m a *little disappointed* by that. Maybe I got a wrong one. I don’t know but yeah, *I like this salsa.*” (Magic Journeys, “*Plaza de Coco*”)
4. Tim: “My pork, although it was a very *small portion*, was *very delicious.*” (The Tim Tracker, “*Plaza de Coco*”)

In (1), The Tim Tracker gives his overall approval of the food, describing it as “*very delicious,*” before delivering his dissatisfaction with one specific dish (“the salsa is very, very mild”). This has the effect of softening the criticism while making him appear fair and balanced. In doing so, he is signaling to the audience his credibility in addition to a positive assessment. Similarly, in (2), Queues’ Kerry starts with the positive aspect (the atmosphere) before bringing up a negative aspect (the food). Of note, the vlogger also uses hedging devices (“like” and “any sort of”) to soften the critique and a nominalization (“execution of cooking”) to avoid labeling the food itself as bad.

The reverse order, with negative assessment first, can also be found in the data. In (3) Magic Journeys’ Jannell first mentions a negative evaluation (disappointment) but attributes this experience to a possible one-time glitch (“I got a wrong one”) then ends the utterance with a positive assessment (“I like this salsa”). She also softens her criticism with hedges (“maybe” and “I don’t know”). In (4), The Tim Tracker’s Tim brings up a negative aspect about the food (“small portion”) then, in the same sentence, gives a positive evaluation about the food (“delicious”).

In these instances, the vloggers give negative feedback while balancing the criticism with a positive attribute, thus embedding the negativity in a larger positive assessment. Hedges further softens the criticism, allowing the reviewers to sound like they are offering a non-confrontational suggestion without overshadowing the enjoyment of the experience. This careful management of stance ensures that vloggers can remain honest without sacrificing their relationship with the audience or with the brand.

## Influencing The Audience Through Visual and Auditory Elements

### *Visual and Aesthetic Framing*

Figure 1  
Close-up images of *Disney Treasure* details

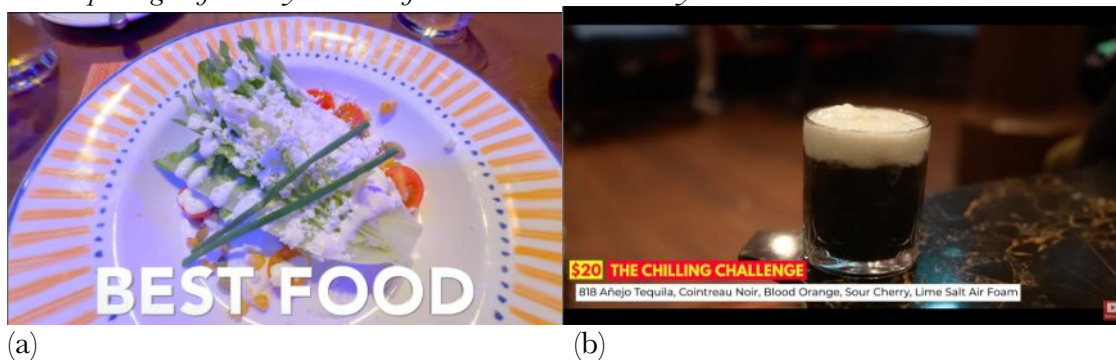


(a) (b)  
Notes. (a) Close-up image of food detail with logo, from *The Ultimate Guide to the Disney Treasure for First Timers* by Mouse Vibes, 2025, YouTube, <https://www.youtube.com/watch?v=G4OgECTnd3s>. (b) Close-up image of Haunted Mansion Parlor signage, from *Disney Treasure is The BIGGEST & Most Themed Disney Cruise Ship EVER!* by Ordinary Adventures, 2025, YouTube, <https://www.youtube.com/watch?v=OzKsNGg6aPY>

Vloggers use visual semiotic resources to implicitly influence how viewers should see their experiences. For instance, Mouse Vibes pairs upbeat music and close-up shots of food with enthusiastic language such as “the food was great” and “the entertainment in this area was incredible.” These visual choices help to create an immersive, high-energy experience that matches the positive tone of the review. Similarly, Magic Journeys and Ordinary Adventures use smooth cinematic shots and polished editing to reinforce a brand-safe, idealized portrayal of Disney experiences. In addition, the close-up shots tend to include brand images in the objects being reviewed (Figure 1), which reminds viewers of the exclusivity of the experience, or reviewer-generated superimposed text in bold and bright fonts to express their positive opinion about the object being reviewed (Figure 2).

Figure 2

*Close-up images of Disney Treasure food and drink text overlays*



Notes. (a) Close-up image of food detail with text overlay, from *The Ultimate Guide to the Disney Treasure for First Timers* by Mouse Vibes, 2025, YouTube, <https://www.youtube.com/watch?v=G4OgECInd3s>. (b) Close-up image of featured drink with text overlay, from *Disney Treasure is The BIGGEST & Most Themed Disney Cruise Ship EVER!* by Ordinary Adventures, 2025, YouTube, <https://www.youtube.com/watch?v=OzKsNGg6aPY>

### Video Editing and Sound Design

Video editing and background sound design play a significant role in shaping the overall tone of the vlog. For instance, in their reviews, vloggers like Views and Queues use looser, more spontaneous filming and minimal background music to convey authenticity and casualness. In contrast, vloggers such as Ordinary Adventures and Magic Journeys prioritize clean transitions and background music to maintain a polished and professional presentation. Video editing styles and background sound choices are important semiotic resources that contribute to how the audience perceives both the content and the vlogger’s persona.

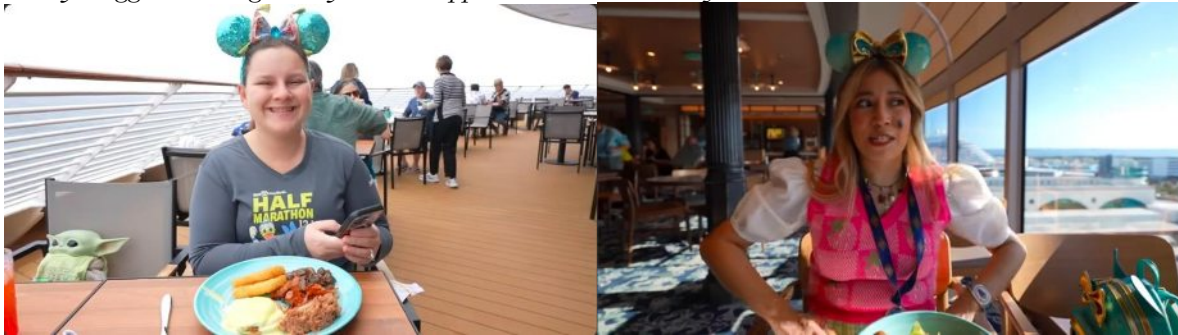
### Clothing and Accessories

Vloggers also use clothing and accessories as non-verbal semiotic resources to communicate their relationship with the Disney brand. Apparel, such as Disney-themed clothing, acts as a visual cue that signals affiliation with the brand and adds credibility to the vloggers. For instance, vloggers like Tim Tracker, Paging Mr. Morrow, and Magic Journeys wear Disney-branded merchandise such as Mickey ears or cruise line lanyards and often include Disney merchandise in their videos (such as a baby Yoda on a chair), which strengthens their para-social connection with the brand and signals authenticity. In contrast, Views and Queues opt for a more neutral style with no Disney branding or product placement, which suggests an objective stance not associated with the brand. While the vloggers who

donned Disney merchandise presented themselves as being a part of the product they are reviewing, vloggers who did not do so potentially affiliate with the viewers as ordinary people.

Figure 3

*Disney vloggers wearing Disney-themed apparel aboard the Disney Treasure*



(a)

(b)

*Note.* (a) Koda wearing Mickey Mouse ears with a Donald Duck t-shirt, from *AMAZING Day At Sea On The Disney Treasure! Disney Cruise Line 2025! Disney Treasure Cruise Vlog 2* by Theme Park Express, 2025, YouTube, <https://www.youtube.com/watch?v=UunoLIXzII8>; (b) Jannell wearing Disney Cruise Line themed Mickey Mouse ears with a matching backpack, and a Disney Cruise Line lanyard, from *We Board DISNEY'S Newest Ship The TREASURE! Our First Ever Cruise!* by Magic Journeys, 2025, YouTube, <https://www.youtube.com/watch?v=ugXnczj16IU>

Figure 4

*Disney vloggers Brian and Kerry wearing non-Disney clothing aboard the Disney Treasure*



(a)

(b)

*Notes.* (a) Brian and Kerry at “Plaza de Coco” (b) Brian and Kerry poolside on the Disney Treasure from *Disney Treasure Cruise Vlog Day 3: Plaza de Coco Dinner!* by Views and Queues, 2025, YouTube, <https://www.youtube.com/watch?v=fu-3a9nrNaE>

### Closing Engagement Strategies

Vloggers often incorporate engagement strategies such as direct address to the camera, calls to action (e.g., “subscribe” or “comment”), and personalized sign-offs such as Ordinary Adventures saying, “See you on the next adventure” or The Tim Tracker’s “Now it’s time to pay the price.” These moments are frequently enhanced by multimodal elements such as on-screen graphics, voiceovers, and b-roll footage. For instance, Ordinary Adventures included shoutouts to Patreon supporters, fostering interactivity and a sense of community. These moments shift the narrative from an individual to a collective experience, positioning viewers as active participants sharing in the experience rather than as passive observers. These strategies seek and invite audience loyalty and maintain a positive, engaging atmosphere while

adhering to brand-friendly values, such as optimism, inclusivity, non-controversial language, and consistent alignment with Disney’s family friendly corporate image.

Figure 5

B-roll footage of Disney character imagery and vlogger presence in Disney Treasure videos

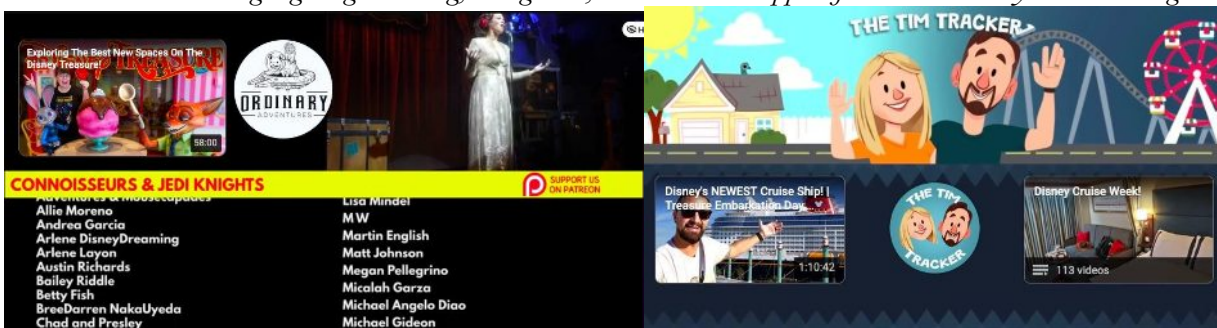


(a) (b)

Notes. (a) B-roll footage of Minnie Mouse, from *The ULTIMATE GUIDE to the Disney Treasure for FIRST Timers*. by Mouse Vibes, 2025, YouTube, <https://www.youtube.com/watch?v=G4OgECTnd3s> (b) B-roll footage of Jannell in Magic Journeys, from *We Board DISNEY’S Newest Ship The TREASURE! Our First Ever Cruise!* by Magic Journeys, 2025, YouTube, <https://www.youtube.com/watch?v=ugXnczj16IU>

Figure 6

YouTube end screens highlighting branding, navigation, and audience support features in Disney Treasure vlogs



(a) (b)

Notes (a) Ordinary Adventures ending screen with links to previous video, list of patrons, and logos, from *Disney Treasure Is The BIGGEST & Most THEMED Disney Cruise Ship EVER!* by Ordinary Adventures, 2025, YouTube, <https://www.youtube.com/watch?v=OzKsNGg6aPY>; (b) The Tim Tracker ending screen with links to previous videos and logo, from *Disney Family Treasure Cruise! Embarkation Day on Disney’s NEWEST Ship! Room Tours, Food & More Fun!* by The Tim Tracker, 2025, YouTube, <https://www.youtube.com/watch?v=snGhXW3LjiQ>

## Summary

Vloggers primarily use positive language to express assessments, but also incorporate negative assessments when necessary, often softening critiques with hedging or indirect phrasing. Their language choices, politeness strategies, and brand-safe wording serve to engage viewers, maintain credibility, and shape audience perceptions of Disney content. Additionally, vloggers structure their message through evaluative commentary, personal reactions, direct address to the audience, and transitional framing of attractions and food encounters, alongside multimodal elements such as B-roll footage, close-up shots,

facial expressions, body language, and branded end screens. Together, these findings highlight how Disney vloggers skillfully navigate the balance between promoting Disney experiences and maintaining credibility by using both linguistic and multimodal tools to engage their audiences and uphold brand integrity.

### Conclusion

This study has examined the language strategies employed by Disney-focused vloggers to present and evaluate Disney experiences. The findings reveal a clear trend across vloggers—regardless of audience size or Disney affiliation—to prioritize brand-safe language, positivity, and strategic softening of critique. Whether through direct positive assessments, hedging, or humor, vloggers carefully manage their public personas to align with Disney’s family-friendly, upbeat image.

The role of multimodal semiotic resources—visuals, editing, accessories, and self-presentation—further complements these verbal strategies, enhancing the tone and reinforcing their credibility. By combining these tools, vloggers present themselves as both authentic individuals and brand-aligned communicators. This careful positioning allows them to maintain audience trust while promoting Disney products and experiences.

Interestingly, both smaller channels such as Mouse Vibes and larger, established ones such as The Tim Tracker demonstrate similar language patterns, emphasizing that brand-safe communication is not just a matter of platform status, but a result of deliberate choices of semiotic resources. This consistency reinforces the idea that digital influencers today operate at the intersection of personal experience and corporate messaging, with the goal of influencing how audiences perceive brands.

From a language learning and teaching perspective, the discourse practices of Disney vloggers offer valuable, real-world examples of stance-taking, politeness strategies, audience engagement, and multimodal messaging. Their content could be used to teach pragmatic competence, tone modulation, and digital genre awareness in ESL or communication courses. From a sociolinguistic perspective, their content offers examples of how language reflects identity and how language is shaped by context and purpose.

Future research might explore how newer or less established vloggers develop their brand-safe styles over time, or how audience feedback (e.g., YouTube comments and algorithmic incentives) influences linguistic choices. It would also be valuable to compare how these strategies function across platforms like Instagram Reels or TikTok, where shorter formats and algorithm-driven exposure may shape different language behaviors.

Ultimately, this study highlights how Disney vloggers contribute to the broader digital landscape of branded communication, shaping how audiences perceive experiences through carefully crafted linguistic and visual semiotic resources.

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### **About the author**

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