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On the Portrayal of Peoples:

The Detrimental Effects of Disney's Inaccurate Depictions of Native American Culture

Becca Peach

Children's films are often used as a visual medium to portray both the cultural values of their producers and the political and socioeconomic environments in which they were produced. These movies carry heavy societal connotations about self-identity in the progressing world. Thus, animated films provide much more than entertainment to their young viewers. They provide a basis for the viewer's perception of the world that can either solidify or skew a child's perception of self and others.

This is decidedly the case with Disney films, which comprise 7 out of the 10 highest-grossing animated films ever ("All Time," n.d.). Disney's impact is especially magnified in its portrayal of Native American people because of the general population's lack of direct and indirect interaction with America's indigenous peoples. According to Leavitt, Covarrubias, Perez, and Fryberg (2015), "The average U.S. resident experiences nearly no direct, daily interaction with Native Americans. Only 14 states have American Indian populations that exceed 100,000 people. Nearly one-fourth of Native people live on reservations" (p. 43). Therefore, there is little opportunity for young children to cultivate a basis for their perception of Native Americans on reality. Because of the aforementioned lack of intercommunication, media portrayals become children's sole foundation for cultural awareness.

This dependence on media representations is why the negative and demeaning portrayal of Native Americans in Disney's feature film, *Peter Pan*, is so consequential. *Peter Pan* arguably inflicted irreparable damage to the reputation of Native Americans and of all indigenous peoples. The Indians in this film are portrayed as violent savages, and the song titled "What Makes the Red Man Red" is full of directly condescending language. The lyrics "Hana Mana Ganda. We translate for you. Hana means what mana means, and ganda means that too" are clearly derogatory and meant to portray the tribe as a simple-minded and primitive people (Disney, 1953).

They are also depicted as being of an inherently irascible nature. In one scene, an Indian places his ear to the ground, much as an animal would, and begins to yelp and prepares to scalp somebody (Disney, 1953). In no way are they presented as a logical people with any substantial rationale for their actions. They instead act in an almost bestial manner. These representations can influence impressionable children to begin viewing Native Americans as somehow "less than." This thought pattern sets a precedent for the manifestation of a generation of people who subconsciously harbor racist biases.

Another salient example of the racism in this film can be found in the very name attributed to Neverland's native tribe. In the film, Peter Pan refers to them as "picaninny warriors." "Picaninny," as defined by Merriam-Webster's, is "a small black child." This term originates from Irish folklore in which it was used to refer to small black children resembling fairies that live in the mountainous regions (Encyclopedia Britannica, 2016). It carries clearly racist connotations, and the use of it in the film is nothing short of shocking. The cultural acceptance of this language is appalling to the modern thinker. Unfortunately, such is the nature

of prejudice. It is commonly engendered by a universal mindset of acceptance and is hardly called by its name until much later.

Many of these prejudices were thankfully not present in Disney's 1995 film *Pocahontas*. The producers in this film achieved a sort of cognizance of the damages that cultural biases can inflict. This concern for cultural sensitivity is seldom seen in animated films. For example, in the song "Colors of the Wind," Pocahontas says to John Smith "You think I'm an ignorant savage . . . But if you walk the footsteps of a stranger, you'll learn things you never knew you never knew" (Pentecost et al., 1995). These lyrics clearly promote the acquisition of a greater understanding of others' cultures in order to become a more well-rounded individual.

Overall, it is clear that when producing *Pocahontas*, Disney was concerned with the potential of backlash against racism in the film. This is evinced by their consultation and incorporation of Native Americans in their film-making process. Unfortunately, by choosing to modify history and commercialize culture, Disney exercised a form of racism in which they asserted dominance over another people group.

This is because— even though the Native Americans in the film *Pocahontas* were portrayed in a more positive light—the commodification of the historical figure Pocahontas is an extenuation of the longstanding American tradition of appropriation and commercialization of cultures not her own. This trend can also be seen in films like *Aladdin* and *Mulan* that inaccurately portray Eastern traditions. These movies led to the mystification and devaluation of Asian cultures. Such inaccurate portrayals in popular films are consequential because the views of culture and tradition presented by these films are often widely accepted as authoritative. Specifically, the depiction of the historical figure Pocahontas in the film bearing her name promoted the mystification, commercialization, and sexualization of Native American women.

This is easily seen in the physical attributes of Pocahontas in the Disney film. Her appearance is highly westernized in an attempt to appeal to Disney's target demographic. The dilution of Pocahontas' character goes beyond her physical appearance, however. This is because not only was Pocahontas westernized, exoticized, and sexualized— she was dehumanized. In a Burger King ad promoting the fast food chain's line of Pocahontas kid's meals, the narrator refers to Pocahontas as "something magical on [John Smith's] journey" (Ono & Bueschner, 2001). She is presented as an adventure to be had or an object to be found rather than a historical figure to be admired.

The capitalistic commercialization of Native Americans was not limited to the sale of objects bearing Pocahontas' name or likelihood, however. The production of *Pocahontas* generated a new market for the sale of Native American costumes. This film served as impetus for the assimilation of others' cultures through dress-up. This set a dangerous precedent that advocated the idea that cultures are something to be put on and off as easily as a cowboy hat or pair of gloves. This kind of thinking exponentially devalues the sacred nature of cultural identity.

The Disney corporation further caused disservice to Native American people by transforming an actual historical figure from their lineage into a character to be consumed for viewers' pleasure. *Pocahontas* was the first Disney film to do so, and signified a departure from the modification of fables to the modification of actual history.

This break from reality was one of many in this film and in its predecessor, *Peter Pan*. The inaccurate portrayal of a historical figure, a culture, and a people group in these films is damaging to the reputation and identity of indigenous tribes. In these movies, Disney failed to adhere to the principles of cultural appreciation and intercultural competency. Their false

representations coupled with the lack of regular interaction between Native Americans and their viewers affect irreparable damage to America's indigenous peoples. Looking to the future, the corporation must remain aware of their role in influencing young children and the opportunity afforded them to make that influence a positive one.

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Inside The Lesson

Lauren Cook

I was a brand-new freshman at Anderson University in the fall of 2016. I was overly excited to be there because I felt like I could finally have control over my education, and I loved the idea that I could finally work towards my goal of one day being a band director or some type of music educator. I was majoring in music education, I was a trumpet primary, and my real goal was to become a private trumpet instructor at a university one day. I jumped into all of my music courses with the same bright eyes filled with determination as every other freshman music major. Music Theory, Keyboarding, and Aural Comp. All intrigued me. But there's one class that I was not necessarily looking forward to...private lessons. I took private lessons through high school, but I knew that the lessons I had would not prepare me for college lessons. I came Anderson University's School of Music, Theatre, and Dance without knowing all of my Major scales on my primary instrument; I could not really sight read because I was never taught to properly subdivide, and these two small things were expected of me, and it was a little terrifying to think I could be behind, or that my new instructor would be disappointed that I was ill prepared. I emailed Dr. Mark Murray, who would be my instructor for the next four years, back and forth and we found a date and time that worked, and the day finally came for me to have my first lesson.

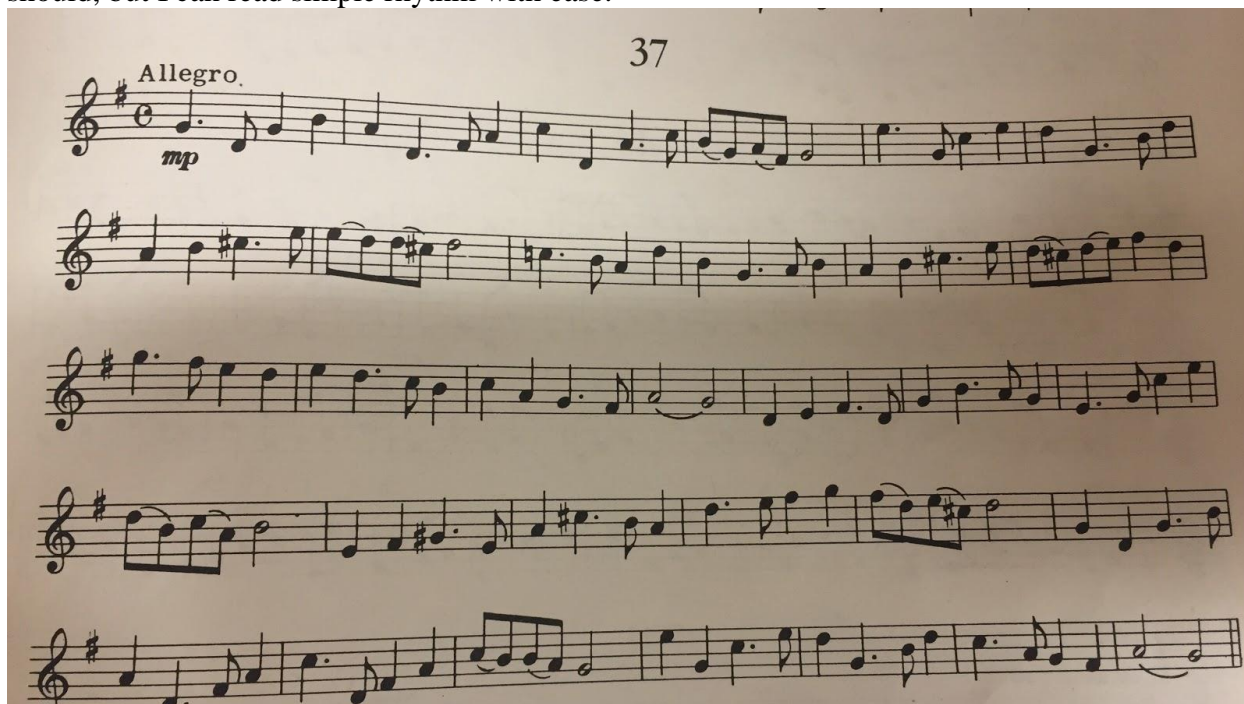
On Wednesday, September 7th I had to be in his office, FA 243, at 8am. I left my dorm early because I wasn't certain on how long it would take me to get my trumpet from the band room, take it upstairs, and assemble and lubricate all of its valves and slides. I ended up being about 15 minutes early, so I sat and waited for my instructor outside his office. Eventually, around 7:55, Dr. Mark Murray came around the corner with a huge smile on his face. It startled me a little bit when he exclaimed, "Good morning!" I didn't really respond, but instead just gave him a slight grin. I still don't understand how someone could be so happy and energetic at 8am. Dr. Murray was an older man, probably in his early 60s. He was tall and thin with fair skin and thinning white and grey hair. He was wearing a black Anderson University polo, long khaki pants, and black business casual grandpa-type shoes that were a little worn out at a couple of seams. When he unlocked his office, I saw his hands were starting to wrinkle up as an older man's hands typically do. He walked into his office lively, and I followed behind him a little more lethargically.

To the left was his desk with his computer on top, papers scattered everywhere, and a bottle of valve oil that had very apparently been spilled. Valve oil has a scent that only brass musicians would recognize so quickly. The rest of the small room was decorated with such precision it looked like Dr. Murray had not touched anything since the day he got the job at AU. The walls on each side of me had floating shelves filled with books for musicians and specifically for trumpet players. One of the lower shelves had CDs that were either Dr. Murray's personal recordings of ensembles and solos or recordings of famous trumpet players such as Leroy Anderson, Louis Armstrong, and Maynard Ferguson to name a few. Under the shelves on both sides were dresser type drawers with even more books about trumpets, trumpet cleaning supplies, and kits used to fix problems like small dents, valve issues, slide problems, or jammed mouthpieces. There were two chairs where we would sit, or rather stand in front of, for the next

hour of my instruction, and a music stand facing them. The only natural light was from a large window directly across from the door we walked in through. And lastly, he decorated the small blank space on the wall with an abstract picture of Louis Armstrong and, lined up perfectly below, a picture of a trumpet. I was nervous because by the looks of his office I thought he was going to be a perfectionist and very detail oriented.

Dr. Murray's silver Schilke trumpet was by his desk on a trumpet stand. I knew it was time to get started when he grabbed it and turned towards me. I then got my Xeno out and began warming up. My trumpet was cold on my hands and my mouth. Simple patterns and long tones are what warms me up the best, but Dr. Murray wanted to play exercises that I'd never even heard of before. He made me play from the Arban's book, or the "trumpet bible." As soon as he opened it, I felt overwhelmed by the old book smell that came from it. I'm sure he has had that book for 20+ years. I was expecting those to be difficult, but they really were not. For a moment I was confident that this lesson might not be as stressful as I assumed.

We soon moved on to exercises to help with finger patterns and lip flexibility. It was more chaotic than I thought, I didn't sound as good as I normally do, and I began feeling anxious and frustrated because I couldn't play all of the slurred arpeggios with as much ease as Dr. Murray. He was very kind and encouraging to me as my fingers struggled to press the correct valves to find the correct pitch. Finally, he pulled out the First Book of Practical Studies for Cornet and Trumpet and he had me sight read a little bit. I did about thirty of the seventy 12-20 bar excerpts and redeemed myself. I don't know all of my major and minor scales as well as I should, but I can read simple rhythm with ease.



Time was pushing close to 8:45 at this point and Dr. Murray just kept talking and pulling out more music and excerpts for me to experiment with. "Six Jazz Duets Volume II will help you get better with jazz. Let's just play through all 6," Dr. Murray says right as I thought I would be leaving for my 9am class. We played through a couple of them together and they really pushed me out of my playing comfort zone. They were not difficult, but they were written in keys that I had not yet mastered and memorized.

It was 8:55am and Dr. Murray kept explaining note accuracy, tuning, and intonation, even though I already knew most of what he was trying to teach me. I subtly hit the home button on my phone so I could see the time. I looked down hoping he would notice and send me to class...but he didn't. Instead he just had me play some more of the duets with him. My 9am class is right across the hall, but I still didn't want to be late. At 9:10 he pulled out a piece of paper and wrote everything down that I needed to work on for my next lesson, and I thought I'd be able to go, but he kept talking. He went on and on about his trumpet and mouthpieces that he loves that I should try even though all of them were much too expensive for me. I was 15 minutes late to class, so I started to stand up and walk towards the door. I didn't want to be rude, but I had to leave. He stopped talking for a second when I walked to the door and opened it. Behind me I hear, "Okay, see you next week!" I learned Dr. Murray is well known for keeping students over the scheduled time during lessons, and my next professor was very understanding.

The anxiety I was feeling as I came into this private lesson was not at all necessary. As a freshman, I know I am going to have some irrational fears and anxieties, but honestly since this situation turned out to be so much better and more positive than I expected I think, I'll be more open minded and willing to doing other things that might scare me. I also knew coming out of that lesson, and I was confident that I was going to be okay as a trumpet player. I may not be as prepared as a lot of the other freshmen here, but everything is going to work out and I am still going to be a successful adult after college. I'm now more excited than I ever have been to be on this next stage of my life, and that is such an amazing feeling to have, especially as a freshman in college!

Gender Roles and Sexism in the Film Industry

Rebekka Paulsen

There are many perceptions regarding how men and women are treated in the film industry. Some people believe that now that equality between the genders is a more popular topic that must imply that the actual issue of inequality has resolved, especially in an industry as large and prominent in society as the film industry. My guess is when the average person watches a movie, they do not stop to think about how many women are cast in it and how large their paycheck is in comparison to the male stars of the film.

People forget that just because women can be stars this does not mean that they are treated with the same level of respect and opportunities as male actors. According to Hannah Ellis-Petersen (2014) of *The Guardian*, “gender disparity is entrenched in the film industry, where more than three-quarters of the crew involved in making 2,000 of the biggest grossing films over the past 20 years have been men, while only 22% were women.” Now, many people hear about the lack of women in the film industry and the little amount of money they make. But, I was curious as to what the actual numbers of the issue are. According to some researchers, the statistics of women in the film industry show that

only 30.2% of the 30,835 speaking characters evaluated were female across the 700 top-grossing films from 2007 to 2014. This calculates to a male to female gender ratio of 2.3 to 1. Only 11% of 700 films had gender-balanced casts or featured girls/women in roughly half (45-54.9%) of the speaking roles. A total of 21 of the 100 top films of 2014 featured a female lead or roughly equal co lead. This is similar to the percentage in 2007 (20%), but a 7% decrease from the 2013 sample (28%). (Smith et al).

Because of the lack of knowledge people have of the issues of sexism in the film industry, I started to ask myself questions about their effects.

I asked the question of the effects of gender roles and sexism in the industry and actor/actress casting to find the differences of treatment of men and women in the film industry. I was wondering how people’s perception of women affect the types of roles in which they get cast, the amount of money they make, the treatment they undergo backstage, the co-stars with whom they must collaborate, and more.

Sexism and the negative perceptions of women have narrowed the amount of available jobs for women, resulted in lower wages for females, and resulted in roles that are demeaning to the female gender in the film industry. Certain film genres, such as action, mystery, and horror, and positions available to women have been historically anti-feminist, even when the chance to incorporate equality is available.

The employment in all the positions across the industry is very lacking in women. Some researchers explain the very little amount of diversity present in the creative, non-acting jobs: “Twenty-eight women have worked as directors across the 700 top films from 2007 to 2014. Only three were African American” (Smith et al). The jobs available to diversify the industry are very slim, even as time has passed and people assume that the move towards equality in society

would positively affect the equality in the acting and creating jobs in the film industry. On top of the lack of jobs available to women, their pay is smaller. Jennifer Lawrence has voiced her opinion many about how women are paid significantly less than men in the movie business (Smith, 2015). Both factors, job availability and low wages, play dominant roles in sexism in the film industry.

The horror film genre, along with action, has seen the greater part of sexism and inequality in movies and casting. The author Christensen (2016) states that “Because the slasher film is such a gendered genre (e.g., character archetypes such as the killer and the Final Girl) and extratextual features can be highly ideological in their presentation (and thus, fertile ground for the indoctrination of gender ideology), how these extra texts surface in the Blu-ray slasher films and remakes can impact how critics and viewers reflect on issues of gender and (anti) feminism in these films” (p. 43). Movies portray what society expects of women; this is the gender roles that promote inequality among the genders. Remakes of films, especially in the horror movie genre, have an important role in changing the portrayal of women.

Gender roles have set up the film industry with barricades that women cannot pass in their fight to be cast as actresses, even in voice roles. Gillam and Wooden (2008) talk about Disney Pixar’s film *Cars*: “The film overtly praises the “good woman” proverbially behind every successful man: the champion car, voiced by Richard Petty, as he tells his wife, ‘I wouldn’t be nothin’ without you, honey.’” The ideas of what a woman should be like puts restrictions on ideas in movies of how women characters should be portrayed and the casting of woman actresses. The film industry has set and built upon the restricting gender roles for women.

Roles women are cast in movies often portray them as flat characters and demean them. The authors Racioppi and Tremonte (2014) make a statement about women in the James Bond film series. They state,

In the substantial body of extant scholarship on gender in the series, such relations and inscriptions are consistently marked as binary: women exist within diegetic space as subordinates (whether helpmates or sex partners) to men (whether heroes or villains). For example, in her seminal work on the Bond films, Janet Woollacott demonstrates how women are specularized and made objects of the male gaze. (p. 22).

James Bond is one of the many action films that have sexist views in the casting process and development of character personality of the roles for which they are cast.

Part of the demeaning of women in the film industry includes the visual differences between men and women and portrayal of body image. According to some researchers, “In 2014, females of all ages were more likely than males to be shown in sexy attire (27.9% of females vs. 8% of males), with some nudity (26.4% of females vs. 9.1% of males) and referenced as physically attractive (12.6% of females vs. 3.1% of males)” (Smith et al). This fact of women being forced to show more on screen than men makes it even more demeaning because women do not get paid as much.

The availability of jobs, even non-acting positions, is very small because these positions do not fit the gender roles of women given by society. Hannah Ellis-Petersen (2014) speaks about the disparity of employment in the film industry between the genders,

Women made up a majority only in costume and wardrobe departments and casting, all of which, traditionally, have been perceived as feminine workplaces. Visual effects, usually the largest department for big feature films, had an average of only 17.5% of women, while music had just 16%, and camera and electricals were, on average, 95%

male. Even in creative areas men were found to dominate. The 2,000 films surveyed revealed that women accounted for only 13% of the editors, 10% of the writers and just 5% of the directors.

With all the positions in such a lucrative and large industry as film, the number of those jobs given to women is way too small to be considered equal or fair in any respect.

Even movies that are traditionally played by men, or white men in particular, could incorporate women in respectable roles more. Teitel (2015) explains that “Hollywood is overflowing with remakes, each one less inspired than the last. Some diversity -- any diversity -- would be a welcome change.” There are so many opportunities for women and minorities to get fair casting like men, yet sexism and racism has hindered those opportunities. She believes that “It's time that those who have always had heroes who mirror them in body and mind make room for a generation of heroes who mirror somebody new. It's the adult thing to do” (Teitel, 2015). With all the jobs available in the film industry, the audience might believe that women would get just as much opportunity as men in casting, but, sadly, this is not the case.

My curiosity focused on the question of whether sexism and gender roles in the industry and actor/actress casting are inspired by the differences of treatment of men and women in the film industry. I questioned how the perception of women given by society impacts the roles in which they are cast, the size of their paychecks, the behavior they tolerate on the job, and more. The many genres in the film industry and jobs for women have been anti-feminist throughout history, even when they could possibly have been more equal. The negative ideas of women in their gender roles have diminished the amount of available jobs, resulted in lower salaries and degrading parts offered to women in the film industry.

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Shaping Anorexia: Parents' Contribution to Anorexia

Bailly McGrew

Abstract

Anorexia nervosa is a very serious psychological disorder which manifests in a physical way. In a drive for thinness, girls with anorexia resort to extreme, restrictive eating patterns in order to attain unrealistic standards of skinniness. This disorder can become dangerous as it leads to serious health complications and in very serious cases can cause death. This disorder has become incredibly prominent in teenage girls of western society, which is a major concern. However, prevention methods have not done much to reduce the rate of occurrence. Instead, it has continued to grow. Several personality traits contribute to anorexia nervosa, such as perfectionism and strong self-control; however, implications of differences in brain activity have been confirmed, which reveals that anorexia is more than just an environmental result. Nonetheless, nurture is extremely important in its development. Parents have a large influence on the development of anorexia. Certain parenting styles are fairly consistent with the development of anorexia, such as lack of parental care, reduced conflict resolution, increased controlling behavior, accusatory fathers, and mothers who speak negatively about their own bodies. While parents can contribute to the development of anorexia, they also have the power to discourage it. When parents are properly educated about the implications of anorexia, they are more equipped to recognize behaviors that are considered at-risk and deter them. Healthy communication within the family unit is essential as this can ensure that children learn how to approach conflict. Furthermore, direct expression of love is important because it leads to an honest, open relationship and decreases the need to deal with problems in dangerous ways. By establishing these precedents, parents can help decrease the rate of anorexia in future generations.

Keywords: anorexia nervosa, parental influence, conflict resolution, perfectionism, parental care

Shaping anorexia: Parents' contribution to anorexia

Starvation is an exceedingly painful process, and many believe that it is the worst way to perish. The wasting away of the body takes an extended amount of time as it crumbles and organ systems fail. While this progression seems horrifying to those with healthy minds, many have chosen this lifestyle. This concept is challenging to grasp for those who have not experienced this fixation; however, anorexia nervosa is a profoundly serious emotional and physiological disorder in which the affected person adopts restrictive eating behaviors or starvation, causing him or her to become unhealthily underweight. This is often a result of emotional trauma from family dysfunction, bullying, depression, or molestation. The patient perceives himself or herself as overweight no matter what the scale says, which makes overcoming the illness particularly difficult. Fear of gaining weight consumes his or her thoughts, and many lives have been lost as a result of this crippling anxiety. In fact, Denoon (2011) revealed that anorexia nervosa causes more death than any other psychological disorder (para. 1). With that being said, anorexia is an issue that requires prompt attention, as it is increasing at an alarming rate.

In today's western societies, anorexia has become incredibly prominent. While this disorder has been around for centuries, the frequency has increased dramatically over the last hundred years and has become a major concern. Umarani and Amirthraj (2016) explained that two to three percent of young girls are diagnosed with the condition. Unfortunately, this rate is only increasing as social pressures on teens intensify (p. 467). Two to three out of every one hundred girls is a formidable ratio, especially since this disease manifests so intensely. As this number climbs, it is clear that further intervention is necessary.

Many medical centers dedicate themselves to treating patients with anorexia; however, prevention methods have clearly been less than effective. There have been studies conducted to see if repeated exposure to anxiety-provoking situations involving food could decrease the risk of developing the disorder, but these studies have had limited success. Schools often provide information on the dangers of the disorder, which have proven to be less than successful. Carter, Stewart, Dunn, and Fairburn (1997) suggested that in fact, these education programs may be counterproductive, but more research is necessary to confirm these implications (p. 171).

Overall, it is clear that the prevention methods are not working since the rate of occurrence is only increasing. On the other hand, several different programs exist to combat the disorder once it has been developed, including outpatient, day, residential, and inpatient treatment programs. (Mirasol, 2016, para. 1). While it is essential to have these programs established, the focus needs to shift toward prevention measures. Interceding before the disorder manifests is preferable for all parties involved.

Common characteristics of patients with anorexia

Anorexia nervosa typically affects people of a specific demographic. Umarani and Amirthraj (2016) revealed that somewhere between 90 and 95 percent of those who suffer from anorexia are female (p. 467). Most of the young girls are between the ages of thirteen and eighteen and are in the upper-middle class. Certain personality characteristics seem to correlate with the development of anorexia nervosa as well. Girls with anorexia typically have a poor sense of body image and a low self-esteem. Additionally, a strong sense of self-control is exceedingly prominent in these girls along with an unfulfilled need to manage some aspect of their lives. This causes them to feel out of control, and in order to regain dominion, they control

their food consumption, which gives them a sense of authority over their life. There are also neurological implications of the disorder.

Images of the brain suggest that girls with anorexia have structural differences in their thought processes. Sato et al. (2013) performed a study looking at the MRI images of healthy girls compared to girls with anorexia, and they found that the right dorsolateral prefrontal cortex and ventrolateral prefrontal cortex of healthy individuals is far more active than those belonging to girls suffering from anorexia. This implies that cognitive flexibility of patients with anorexia is damaged (p. 5). This helps to explain why these girls fall into this behavior. Without the ability to think of themselves clearly or respond properly to difficult situations, they become obsessed with their eating habits.

Perfectionism is a typical trait of those with anorexia. Nilsson, Abrahamsson, Torbjornsson, and Hägglöf (2007) performed a survey of several girls who had recovered from anorexia. The subjects were asked to identify what caused them to develop unhealthy eating habits at an eight-year follow-up and again at sixteen years. When the girls returned to a clinic after eight years of discharge, their answers to the survey focused on the personality factors that contributed to the disorder, particularly perfectionism. Family conflict was the general consensus at the sixteen-year follow-up (p. 131). It is interesting that the answers differed so greatly between the two follow-ups. Perfectionism definitely plays a role in the development of the disorder. These girls consistently strive to be immaculate, and at some point, they perceive their body as a flaw. Anorexia generally starts with an innocent desire to lose a few pounds but quickly deteriorates into a detrimental, obsessive way to cope. The fact that family dynamics was identified as the main contributor in the second follow up is expected as this aligns with several other studies. Families have a large influence on the development of anorexia.

Contribution of family dynamics in anorexia

A lack of parental care, little conflict resolution, excessive pressure put on the child, and the presence of a mother with negative body image contributes to the development of anorexia.

A child's upbringing shapes the behaviors that he or she exhibits in the future. It is shown to account for about half of a person's characteristics, though the exact percentage is heavily debated. When children do not learn basic, appropriate interactions from parental figures, there can be heavy consequences. As many studies have shown, family dynamics largely contribute to the development of anorexia.

The likelihood of anorexia swells with scarcity of conflict resolution and parental care. Dring (2015) concluded that families with girls who have anorexia attempt to avoid the presence of conflict all together (86). This is certainly not a healthy way to approach an issue as this only breeds resentment. Not only will this lead to poor parent-child relationships, but the child will not learn how to properly deal with uncomfortable situations. Canetti et al. (2008) showed that parents of these patients are statistically less caring than the control group and fathers are more controlling. Additionally, insecure attachment, or the indifference to parental figures as an infant, is prevalent in those who later develop anorexia (p. 704-705). Children desperately crave the attention and love of a parent, and it is crucial to proper development. Without loving expression, children must learn how to properly cope with daily struggles despite the lack of an adequate parental example. As these girls were never taught how to grapple with problems, they try to find their own ways. In the end, these girls resort to extremely unhealthy methods in order to cope with adversities they encounter.

Paternal parenting methods notably influence the development of anorexia. Gale, Cluett, and Laver-Bradbury (2013) analyzed the data of several articles to form a conclusive verdict. They deduced that fathers who exhibit parenting styles that are particularly “... controlling and intrusive” increase the risk of developing anorexia. In the presence of self-perfectionistic personality traits, excessive rigidity displayed by the father encourages the progression of the disorder, and psychological parental control is nearly enough to predict the presence of anorexia (p. 60-63). Understanding the implications of certain parenting styles is essential, especially when the child has a personality that is considered at-risk. Controlling paternal behaviors are simply maladaptive. Not only do they form resentment in the child, but they are typically ineffective and harmful to the child’s mentality. Girls who have perfectionistic qualities are particularly susceptible to the disorder already, but adding an uncompromising fatherly figure can significantly worsen the condition. Dring (2015) found that critical, accusatory fathers are indicative of anorexia as well (p. 87). This type of parenting does not promote healthy growth in children despite the presence of anorexia. However, this attitude is particularly detrimental for girls with anorexia and can worsen the disorder as the child attempts to cope with the problems the father has implied was her fault. Awareness of these factors is key for parents as it can help to prevent unnecessary harm.

While fathers have more impact on anorexia, mothers play a part as well. Canetti et al. (2008) explained that anorexia is linked to “... the mother’s failure to provide adequate external responses to the child’s inner state, which leads to confusion between emotional experiences and biological need” (p. 704). Children mainly rely on mothers for emotional support; therefore, the lack of reciprocation can lead to an incomplete sense of self and lack of self-worth, and these traits are strongly linked to anorexia. Additionally, girls are influenced by their mother’s perception of herself. Hooper and Williams (2011) admitted that girls reflect how their mothers feel about their body (p. 217). When a mother expresses dissatisfaction about her appearance or communicates a desire for thinness, the daughter retains this. Later, this can lead to dieting or, in at-risk girls, anorexia. Mothers influence anorexic behavior when they do not emotionally support the child or express dissatisfaction with her own weight.

How can parents help prevent anorexia?

The first step to prevent the emergence of anorexia is education aimed at parents. Jones, Völker, Lock, Taylor, and Jacobi (2012) designed a study with the goal of decreasing the development of anorexia. They identified girls who were at risk of developing anorexia based on surveys and enrolled their parents in an online course designed to educate them on the dangers of anorexia and how to decrease dieting behaviors in their girls. 16 out of the 19 girls whose parents participated in this program decreased their at-risk status (p. 142). This is a fairly simple solution to a complex issue because when parents understand the implications of anorexia, they are much more inclined to become involved. With a better understanding of this illness, parents are automatically more equipped to recognize and prevent further advancement of these behaviors. However, altering the demeanor that parents express toward their child may be a more difficult process.

Providing emotional support and expressing love aids in preventing anorexia. As Canetti (2008) implied, girls whose parents express parental care are less likely to develop anorexia (p. 704). When children feel loved and respected in their homes, it is less likely that they will search for satisfaction in other areas of their life. Fulfilling these needs will also increase the likelihood that adolescents will inquire about how to solve issues in their lives, making it unnecessary for

them to resort to inappropriate methods of coping. Obvious expression of affection is key in this matter because it is about whether the child perceives that a parent cares. A parent may genuinely want the best for their child, but if the child does not recognize it, they will likely feel alienated, which can contribute to the development of anorexia.

Establishing healthy conflict resolving skills can help prevent anorexia. As Dring (2015) pointed out, families with a child with anorexia have decreased communication about problems that arise and frequently point fingers while families of healthy girls are more likely to discuss and resolve the issues at hand (p. 860). When communication is poor, tensions rise and feelings are internalized which must be released somehow. For girls with anorexia, frustrations are released by controlling eating patterns. When all parties of a conflict are considered reasonably, hostility is vanquished along with the need to cope in unhealthy ways.

Increasing education, expression of affection, and healthy communication will help decline the number of cases of anorexia. Parents have a great deal of influence on how a child develops. By educating parents about the dangers of anorexia, they can understand why it is important to prevent it and recognize symptoms more effectively. When parents encourage respectable conflict resolution and show love, families are healthier and happier. In at-risk girls, this is the difference between developing anorexia and living a healthy life.

Conclusion

While parents heavily influence anorexia, they are not the cause. There are many contributing factors to anorexia, and some children would develop the disorder and others would not under the same conditions. This is exemplified by the presence of siblings. Though the two children are raised under the same conditions, one may develop anorexia and another may not. Anorexia is commonly referred to as the “perfect storm.” Many factors align in order to create the ideal conditions to develop the disorder, including particular personality traits, lack of control, neurological deficits, reduced cognitive flexibility, and some sort of emotional turmoil. Condemning parents as the sole source of anorexia is not only unfair but also incorrect. This information is not intended to convict parents with children suffering from the illness but rather to educate all parents about what they can do to reduce the risks. Hooper and Williams (2011) explains how tolling it is to have a child who suffers from anorexia (p. 217). It is difficult to watch children struggle let alone watch them waste away by their own accord. Preventing the disorder can not only save the child from unneeded pain but also prevent parental distress. Sim et al. (2009) performed a study that compared the level of depression in mothers who have girls with anorexia, diabetes, and no health issues. They found that when their girls had anorexia, they scored statistically higher (which indicates higher rates of depression) on tests measuring depression (p. 536). As this study confirms, anorexia is burdensome for all involved, and talking about it is not simple or comfortable.

Somewhere between ten and twenty percent of those who suffer from anorexia die of medical complications (Hooper and Williams, 2011, p. 217). With incident rates rising, it is necessary to act in order to prevent unnecessary deaths in young girls. Ignoring the issue at hand is completely unacceptable, especially with the number of lives at stake. Educating parents is crucial in this process since they impact their children the most during crucial developmental years. With parents who encourage healthy coping skills, eating habits, and conflict resolution, we can see the number starving girls begin to decline.

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Femininity in the Spotlight:

A Review of Social Gender Norms in Drama Education

Lauren Schaffter

Abstract

The idea of negative gender stereotypes and anti-feminist cultural truths has grown more and more prevalent through time. Although most of society recognizes the effects of this phenomenon, many people are unsure how and where to tackle this issue. This essay discusses the power of drama education in secondary schools and how it can be used to question these stereotypes for future generations. It presents theatrical research and examples of how to discuss these issues with both theatre students and the general society.

Keywords: drama, sexuality, gender, femininity, drama education, theatre, post-normality, gender stereotypes, secondary drama education

Femininity in the Spotlight: A Review of Social Gender Norms in Drama Education

All throughout history, the idea of “femininity” has been ever-present in our culture. The issue, however, is how to combat these beliefs in our upcoming generation in hopes to eradicate them for good. One specific place where gender social norms are heavily present is in the theatre. Drama educators have been teaching their female students to conform to the soft, feminine roles laid out for them by historical playwrights. It is these unrealistic expectations that pressure students to embrace destructive stereotypes and encourage audiences to endorse them. Theatre performances and activities that promote feminine gender social norms are harmful to adolescent performers and to American society in general.

Female gender stereotypes put pressure on adolescent girls to look and behave in ways that are unrealistic and unreasonable. According to Christine Hatton (2013), “girls’ notions of feminine bodies and sexualities are constructed under the pervasive and contradictory influence of neoliberal heteronormativity, where they are compelled to perceive sex as a commodity.” (p. 159) Not only are these ideals teaching young girls that they are valuable only when they are perceived as beautiful or desirable by men, but these expectations hurt the outside world just as much. The gender stereotypes that are promoted in many popular theater programs are harmful to the greater society because they propagate negative gender expectations that can contribute to our culture’s view of women as a whole. These traditional plays and musicals show females at a time in history when they were expected to be soft and feminine. Unfortunately, these glimpses through history have inhibited society from moving forward today. In this day and age, the idea of Post-Normal Science, or the conception of science related issues focusing on aspects of problem solving that tend to be neglected, is becoming an increasingly popular topic. Frequently, people refuse to view them as true issues because of their emotional weight, but when it plagues our culture daily, things start to need to be discussed. This is true of gender social norms and the “feminine ideal.” According to M. Anderson and common Post-Normal Scientific views, “imagination is the main tool, indeed I would suggest the only tool, which takes us from simple reasoned analysis to higher synthesis. While imagination is intangible, it creates and shapes our reality; while a mental tool, it affects our behaviour and expectations.”

Although a majority of people agree that gender social norms are powerful enough to skew young girls’ futures, there are individuals who believe the theatre is too small of an arena to address it. These critics often express that the feminine ideal causes global issues such as modern-day rape culture, arranged marriage, unequal schooling and opportunity, and even prostitution and sex trafficking. This observation is fair and very real to those of us who recognize the faults in our culture’s perception of femininity. The idea that the theatre isn’t big enough to carry this issue’s weight, however, is false. Throughout history, theatrical techniques have not only been discussed by actors and educators but by audiences and society itself. Theatre practices have found their way into our media, entertainment, and educational literature. Their power isn’t something to be taken lightly or put into a box. M. Anderson (2014) also agrees that the theatre is a powerful place to “encounter the unexpected and extend our horizons” (p.116). Theatre gives us the opportunity to question reality and imagine what it could look like in a different light. There is no better place to discuss and create alternate realities than on the stage. People live their everyday lives as a performance created for the approval of others. Why should written alternate realities not be questioned the same way?

Many popular plays and musicals chosen by educators in the theater community promote gender stereotypes and unfair expectations for female identity and behavior. One of the most famous playwrights of all time, William Shakespeare, is a great example of this. Two of his most famous leading ladies, Juliet of *Romeo and Juliet* and Desdemona of *Othello*, are perfect examples of a modern view of femininity called ecofeminism. Ecofeminism is the belief that connects gender domination and environmental deterioration by male prepotency. In other words, women are to men as nature is to culture. Culture has always trumped nature, and supporters of this concept revere men's relationship to women the same way. The connection of women to nature is very prevalent in Shakespeare's writing, as he often compares females to parts of nature like flowers or stars. Both Juliet and Desdemona's fathers expect them to be married to the person they choose for them. On top of that, they are constantly plagued by men's sexual desires and looked at as prizes to be won. According to Playbill.com, *A Midsummer Night's Dream*, *The Crucible*, *Beauty and the Beast*, *Grease*, *Into the Woods*, *The Music Man*, *Once Upon a Mattress*, and *Thoroughly Modern Millie* are some of the most performed plays and musicals by secondary schools. All of these shows have specific anti-feminist views. For example, in *Grease*, the ending "lesson" Sandy and the audience is left with is that sometimes you have to change who you are to get a guy's attention. In *The Music Man*, the leading lady Marian the Librarian spends a whole song wishing her "White Knight" would come to her rather than solving her problems herself. In *Beauty and the Beast*, although Belle tries to escape the expectations her town has set for her, the villain, Gaston, sees all women as prizes to be won, and is unafraid to voice that opinion. Although there are good lessons to be learned by these specific musicals and many more, if the topic of femininity is left undiscussed, it could lead young females to believe that their only choice is to live up to these standards. These expectations for females to be soft and alluring just go on and on in the theatre and beyond.

In order for young actors to be prepared to play the parts laid out for them, drama education must take place. Most drama educators are promoting these same gender ideals in their lessons without even realizing it. Many popular drama education lessons and activities promote unrealistic gender ideals. One important skill young actors obtain is the ability to perform comedy. This task can be especially daunting for young girls. In order for an actor to portray a comedy scene well, they must be able to make exaggerated facial expressions or body movements that may be perceived as over-the-top or unattractive. This is a risk most girls are unwilling to take. In "Girl's Bodies, Drama and Unruliness," Alison Ramsay discusses an experiment she did with her all girl's middle school drama club. She found that when the girls were alone and unafraid that anyone outside the club could see them, they were willing to be goofy and silly and explore all the aspects of comedy. However, when she brought up how they would feel performing these scenes in front of male peers or an audience, the girls expressed that they would be unwilling to go to that same extent. When watching back footage of their comedy routine, one student responded, "When you can see yourself you can see all the imperfections that you have...it's not nice" (Ramsay, 2014, p. 381). Sam Olliff also talks about the techniques he uses in his co-ed drama club to shed light on gender specific subjects. In his classroom, he did a lesson where his students wrote short scenes and then performed them for the class. Two of his male students wrote a scene where one student was complaining about his wife to the other. In this scene, the boys used many derogatory terms and ideas that would be viewed as stereotypical to women today. Olliff didn't let this slide by without offering the club an opportunity to "hot-seat" the actors and ask them about their creative choices in the scene. He was careful to express that they had every right to perform a scene in the reality they had chosen. He even had two

female students perform this scene with the genders swapped, and then discussed the difference this switch made to the integrity of the scene (Differentiating for Gender in the Drama Classroom, 2001, p. 225).

Directors of junior high and high school theatre programs should choose plays, musicals, and activities that reject gender stereotypes and promote healthier expectations for female behavior and identity formation. This can be done many different ways. Firstly, when deciding shows to perform and writing lesson plans, educators should proceed with caution, being careful to choose shows and activities that tread on gender stereotypes fluidly and carefully. Educators should give students the opportunity to create characters that aren't weighed down by feminine ideals and give them the freedom to discuss why they make the decisions they do. Secondly, educators should allow their students and audiences to question everything and discuss the presence of post-normality and gender norms in theatre performances and activities. They cannot expect to go from one activity to the next without taking time to discuss the presence or absence of social norms in a specific activity or scene. These conversations should also be encouraged for audiences as they enjoy all kinds of shows: those with gender specific ideals and those without. Thirdly, for change to occur, drama educators have to believe that their artistic venue has the ability to make a change and believe in its power. Helen Nicholson warns to "be skeptical of claims that drama always transforms beliefs for the better, and when designing school-based learning in drama, you must begin from the position of possibility; that change is possible."

Secondary Theatre Education is a great place to start when discussing these topics as so many young people and members of the next generation are involved. According to a report by Ticketmaster, 87% of 16-19 year olds said they were likely to attend a theatre performance. According to childtrends.org, in 2012 the average percentage of eighth grade students participating in school performing arts was 51%, 42% for tenth graders, and 37% for twelfth graders. Lastly, according to Education Week, 79% of American high schools offer one or more drama courses, and 95% provide extracurricular opportunities in theater. This proves that if we can reach these young creative thinkers, anything is possible for the future of our society. Shakespeare said it best when he wrote,

"There is a tide in the affairs of men.
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures."

The issue of femininity and modern gender stereotypes is too big to ignore. Of course it is vital to society that we discuss these parts of our history, but the tides of our society are changing. It is important that theatre's tides change along with it.

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Forever Being Successful

Ali Adams

Executive Summary

The purpose of this essay is to evaluate Forever 21's ability to reach a diverse audience through specific marketing campaigns, store designs, and product lines. Forever 21 is successful in doing this because the clothing store chain has psychologically-pleasing store designs, appeals to people with Christian faith, has clothing lines for plus-sized women, has clothing lines for men, includes diversity in styles of their clothing items, and sells clothing for small amounts of money. I researched this topic using databases like LexisNexis and Academic Search Premier in order to find academic sources. For information from primary sources, I used the store website and also found websites that contained interviews from the family who owns the clothing company. This essay provides knowledgeable background on Forever 21 and its owners in order to inform readers of different factors that helped develop the company into what it is today. The evaluation supplies good insight as to what Forever 21 can offer people of different genders and sizes and also contributes helpful information that assures people with different styles of the various types of clothing offered.

Forever Being Successful

After arriving in the United States from South Korea, Don Chang and his wife, Jin Sook, started their “American Dream.” Forever 21. Forever 21 began as one store in Los Angeles and has grown into a global-wide clothing store chain. This company strives to provide shoppers with an unprecedented selection of today's fashions along with affordable prices. The original target audience of the store was middle-aged women. Today, Forever 21 has many options for not only middle-aged women but also for young children, men, and different sized/different aged women. The worldwide fashion clothing store chain Forever 21 is successful in reaching a diverse audience through specific marketing campaigns, store designs, and product lines.

When it comes to shopping experiences, there are many factors that can be very psychologically effective. According to the information that university professors and doctors Thomas J.L. van Rompay, Karin Tanja-Dijkstra, Joose W.M. Verhoeven, and Annemiek F. van Es found in their research study, “In the context of store and service design, color is one of the most influential ambient variables” (803). Forever 21 stores across the world all are very similar in design and style. All stores connected to this clothing chain have white walls, floors, ceilings, tables, and mannequins. Clothing items with many different colors are available although the overall store design remains the same blank white that has been a Forever 21 signature for the past 32 years. According to psychological studies, people who are shopping recreationally and seeking fun stimulation are likely to value high-arousing colors such as yellow and red, whereas people who are shopping with specific tasks in mind are likely to value low-arousing colors such as blue and green. This is because low-arousing colors like blue and green are considered less distracting (van Rompay et al. 804). Another element of importance in store design is creating a smart layout plan for the stores. More room and more organized space are things that most stores normally wish to possess. Spacious layouts “should be of particular importance when consumers are task oriented” (805). When people are shopping, it is likely that many of them will want to easily find the things they are wanting to buy and be able to easily walk around that store without worrying about cluttered areas. Store design is one of the most important aspects when stores are trying to market themselves, and with a clean, spacious look in Forever 21 stores across the world, many customers are psychologically likely to want to purchase more clothing items and/or spend more time in the store.

Another reason many people shop at Forever 21 may be credited to the fact that the store is owned by people of very strong faith. According to Eva Wiseman, writer for *The Observer*, the Chang family is full of very strong Christians. They attend church every single day at five in the morning because they are a very religious family. A large number of fellow Christians appreciate the family's bold statement of faith and will give Forever 21 some recognition and support because of this statement. In order to announce their faith, the owners decided to place John 3:16 in bold, black print on the bottom of every one of their bright yellow carrier bags (Wiseman). Because the United States houses a large Christian population, there is a greater number of people that could potentially be drawn to shopping at this clothing store because of the owners' bold statement of faith.

One issue that seems to be a problem in outfitters around the world is the lack of plus-size clothing options for women. In a study titled “Fashionably Voluptuous, Repackaging the Fuller-Sized Figure” conducted by Kevin Almond, Head of Fashion and Textiles at the University of Huddersfield, UK, the students he collected information from “considered that plus-size and obese women had limited fashion choices” (201). I can attest to this being a true

statement. My mother has been plus-sized for many years and has struggled in most stores to find clothes that she considers fashionable and that also fit her. It was found in Almond's study that when the students he interviewed did design plus-sized types of clothing, "it may be less fashionable, less attractive, of low quality fabrication, and not suitable for all occasions" (201). When a woman wears clothing that is not as high-quality or up-to-date fashion-wise, it is likely that she will not be as confident with herself or her body. It was suggested in Almond's study that people who are plus-sized or obese have low self-esteem and sometimes will consider themselves less attractive, less valuable to society, and less successful (201). In order to increase the confidence in plus-sized women, Forever 21 has opened up the company's own line of plus-sized clothing. Their plus-sized clothing lines have the same styled clothing as their clothing lines for thinner people do. The clothes are considered fashionable and are as affordable as the rest of their clothes, providing good options for women of larger sizes.

Another reason Forever 21 appeals to many different types of people is that they have clothing for not only females but also for males. Many clothing stores of today are only for one gender, not for both. By combining both genders' clothing options into one place, both genders will go to shop at Forever 21. Katrina Honeyman, Professor of Social and Economic History at the University of Leeds, explains in her academic journal "Style Monotony and the Business of Fashion: The Marketing of Menswear in Inter-war England," that "Not all men were indifferent to their appearance, however, and an interest in fashionable attire became more socially acceptable." (172). There has recently been a rise in men who care about their fashion and, with this rise, the fashion industry has needed to compromise. Forever 21 made an intelligent move when they decided to include men's fashion because they are bringing in more customers, more money, and providing something that many other stores do not.

Diversity in products is also a factor that largely contributes to having a large market. Forever 21 possesses this diversity and has different options for people who have style tastes on the opposite ends of the spectrum. Media consultant Rachel Kane, in "Forever 21 Has an Identity Crisis—and It Works," states that Forever 21 doesn't "brand themselves with any specific type of style, saying it's edgy or preppy." There are many options for men, women, and children to dress themselves in almost any way they want to. Each gender/size is able to choose from obtaining either a grunge look, a preppy look, a business look, or even an athletic look. Different varieties means appealing to multiple audiences and further broadening the private company's target market.

With Forever 21's cheap prices and large target markets, this clothing retailer has been very successful and has been able to expand across not only the nation but also the globe. The chain has opened international shipping to their customers including about 5 different continents and requiring a small shipping fee ("Forever 21"). The clothing chain has also decided to open many different stores across the world. Canadian store locations started opening up in 2007 and now there are European locations that have largely expanded as well (Shaw). From all of this success, in 2015, Forever 21 became even more popular and announced "the retail expansion of Forever 21+, Forever 21 Men and Forever 21 Girls into 50 additional existing US stores in markets including Chicago, Los Angeles, Miami, Nashville, New Orleans, Orlando, Philadelphia, Pittsburgh, Seattle Stamford and more." ("Forever 21 Expands Girls, Men's, Plus Collections"). One of the main strategies that Forever 21 is using is advertising. According to "A Call for Truth in the Fashion Pages: What the Global Trend in Advertising Regulation Means for U.S. Beauty and Fashion Advertisers," "US companies spent \$140 billion dollars on domestic and global advertising across television, print, and online platforms" only in the year 2012. Out

of these \$140 billion dollars, “billions of that money is spent by the beauty and fashion industries” (O’Neil 620). With Forever 21 being a very large company across the world, it is very likely that the business owners spend a lot of time and money on advertising to further promote their brand. O’Neil claims that “Advertising is an important part of commercial business,” which is proven true due to the amount of money that is spent (641). Forever 21’s advertising has likely contributed to their global expansion and success, making the private company more powerful than it already was before.

Overall, Forever 21 does a superb job at reaching a very diverse market of people. At most clothing stores, it is not possible to please a large mix of people; however, it seems that “Forever 21 has clearly figured out a recipe that works” (Lieber). With the help of large target markets of different genders and sizes, the diversity in style of clothes, and psychologically-pleasing store design, Forever 21 has become a very unique fashion clothing chain.

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