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Traditional and Non-traditional Gender Role Stereotypes in Children's Animated Films

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ABSTRACT

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by

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As gender stereotypes could lead to adherence to rape myths later in life, it is important to study the potential development of gender role stereotypes. Based on the theoretical approach of Bandura's social learning, this mixed methods study sought to expand the literature on children observing gender stereotypes through film viewing. A content analysis of verbal and body language of the highest grossing animated films between 2017-2019 was conducted. The results indicated that most main characters displayed both traditional and non-traditional gender role stereotypes, which is indicative of gender role flexibility. This shows promise that there could be a moderating affect with gender role flexibility, but further research is needed. However, the results found that there was no significant difference between the amount of gender role stereotypes across all the films. It was concluded that there is still a concern for children to be indoctrinated with traditional gender role stereotypes.

DEDICATION

Although dedications are usually reserved for others, I would like to break the mold, so to speak. I want to dedicate this thesis to myself for a couple reasons. First, throughout this journey I found my inner-strength. I never gave up fighting to make this thesis happen, regardless of the obstacles. Second, the completion of this thesis was confirmation that I am on the right path for my future endeavors. As such, I want to dedicate this thesis to those that might not believe in themselves. I am living proof that you can achieve any goal or dream with hard-work and dedication. Always keep fighting for what you want!

TABLE OF CONTENTS

LIST OF TABLES

Chapter 1. Introduction

Gender role stereotypes are defined as views or preconception about the roles for men and women or characteristics that they should possess ("Gender stereotypes," 2021). In order to understand gender role stereotypes, it is important to know about gender roles. Most importantly, a gender role is a social construct because the concept of gender was established through the interactions with others as well as their environment. Society and/or individuals attribute certain characteristics or traits to individuals based on their sex. As such, gender roles are expectations that society places on individuals based on their sex. These expectations are societal beliefs about how the different sexes should behave. Individuals should behave appropriately based on their sex (Blackstone, 2003). For example, males should be dominant, while females should be communal. Often, gender roles are based on stereotypes about the different genders. In other words, individuals and/or society will define their perceptions of appropriateness for gender roles based on gender stereotypes (Blackstone, 2003). These stereotypes are typically created from incorrect assumptions about male and female behavior. Additionally, these assumptions are often rooted in traditional gender role views. A traditional gender role is based on the assumption that males and females are different, and they have separate roles. Individuals would behave based the expectations of their sex ("Gender stereotyping," 2021). For example, a woman would be expected to be nurturing and quiet. On the other hand, it is considered a non-traditional gender role when the individual does not conform to society's expectations of how males and females should behave (Rochlen, 2021). For example, a male in a caregiving role is considered non-traditional. The danger is the adherence to traditional gender role views, which can lead to gender role stereotypes. As a result, the development of gender role stereotypes could potentially lead to negative impacts.

There are two ways individuals could be negatively impacted by gender role stereotypes: criminally and non-criminally. In terms of non-criminal negative impacts, individuals can be impacted by gender role stereotypes across all stages of their life. This was shown in Koenig's (2018) study where participants were asked to rate to the desirability of a particular characteristic as masculine or feminine for several age groups that ranged from toddlers to elderly. Participants had collectively agreed on a set of masculine characteristics for males and feminine characteristics for females for every single age group. Additionally, these gender role stereotypes were predominately traditional stereotypes (Koenig, 2018). As such, it might not be unfathomable for individuals to be impacted by gender role stereotypes throughout their lives. Research has supported this by finding that school ("Gender stereotypes and their effect on young people," 2018; Hamilton, 2016; Igbo et al., 2015; Shader, 2003), work (Mayor, 2015), and health (Mariotti, 2015; Yaribeygi et al., 2017) can all be impacted by the presence of traditional gender role stereotypes.

In terms of criminal negative impacts, gender role stereotypes can impact victims of sexual assault, sexual harassment, and domestic violence (Bates et al., 2019; Howard, 1984; Seelau et al., 2003). The current study was particularly focused on the research regarding the impact gender role stereotypes has on sexual assault victims, which is underreporting and individuals' adherence to rape myths. The concepts of underreporting and adherence to rape myths can work in tangent through victim blaming (Graveling et al., 2019; Grubb & Turner, 2012; Suarez & Gadalla, 2010).

Societal stereotypes, which are often gender role stereotypes, about a rape victim and the circumstances surrounding their assault could lead to fear of not being believed and shame, which could lead to underreporting. For example, females' perception of their believability was

more likely connected to the circumstances surrounding the event, such as alcohol and/or drug consumption by offender and/or victim (Allison & Wrightsman, 1993; Cohn et al., 2013; Fisher, et al., 2003; Gravelin et al., 2019; Wolitzky-Taylor et al., 2011). One of the three most influential reasons that male and female rape victims did not report their crimes was not being believed by those in the criminal justice system, such as police or social services (Sable et al., 2006). These negative reactions stemmed from victim blaming, or perceptions generated by the society's belief that the victim is partially or fully to blame. Shame and fear of not being believed were connected to victims blaming themselves for their assault (Ahrens, 2006; Hlavka, 2017; Javaid, 2015; Sable et al., 2006). Victims internalize society's views, thus exacerbating their own feelings of shame and self-blame (Ahrens, 2006; Javaid, 2015). These gender role stereotypes about behavior and appearance that impact victim blaming can be the bases for rape myths.

As previously addressed, rape myths are defined as "prejudicial, stereotyped, or false beliefs about rape, rape victims, and rapists" (Burt, 1980, p. 217). Rape myths are what influences individuals' perception of how believable they find the victim. For example, a female victim that was victimized at a club could be subjected to the common rape myths regarding her appearance and behavior: "only bad girls are raped" or "women wearing revealing clothing provoke rape"(Burt, 1980; Payne et al., 1999; "Rape Myths," 2020). If individuals adhere to rape myths, then they are going to focus on the amount of blame they should assign the victim, meaning what behavior or appearance did the victim have that could have provoked their attacker.

According to Allison and Wrightsman (1993), rape myths are entwined in all levels of society, which can be perpetuated by the media, specifically with the usage of gender role stereotypes. These three levels of society are individual, situational, and institutional. Individual

factors are aspects that relate the observer of the crime and how they perceive the victim. Situational factors are aspects related to the victim, offender, and the general circumstances that surround the rape. Institutional factors, sometimes referred to as societal factors, is the culture at large and its influence on victim blaming. It is important to note that each of these levels are intertwined with rape myths (Gravelin et al., 2019). In other words, how an individual or society views a victim is based on the adherence of rape myths, which are predicated on gender role stereotypes (Allison & Wrightsman, 1993; Burt, 1980). Allison and Wrightsman (1993) argued that the institutional level is more important as it influences the individual and situational levels. As a result, institutional factors should be addressed to reduce all three levels of blame (Allison & Wrightsman, 1993). One institutional factor can be found in the realm of media, where information is disseminated (Biagi, 2012; Little et al., 2016).

Media

Media is responsible for the spreading of mass communication, while technology determines how information is disseminated and has the potential to shape social views and perceptions (Little et al., 2016). When examining media, it is important to understand the concept of media. Media, plural form of medium, is the type of format that viewers use. According to Biagi (2012), there are eight different types of media, such as films, magazines, books, internet, TV, radio, recording, and newspapers. These eight types of media fall under the broad category of mass media, where it is distributed to the public. Although it is the media industries that produce entertainment, and the media is a main source for individuals to receive information (Biagi, 2012).

Mass media can affect society in a broad sense, such as the cultural institutions or political institutions. However, Biagi (2012) stated that media can affect society on an individual

14

level by influencing individual's beliefs, attitudes, and values. On the other hand, media can be impacted by society's beliefs, attitudes, and/or values (Biagi, 2012). As a result, media is circular in nature, meaning that media influences society and vice versa. Happer and Philo (2013) concluded that media can lead to attitude and behavioral changes as well as hinder change. If society remains static about its cultural beliefs, then media will most likely continue to reflect these static beliefs. However, if media deviates away from cultural beliefs, such as gender role stereotypes, then there is potential for individual's attitudes and behaviors to shift (Biagi, 2012; Happer & Philo, 2013). According to Baughman (2006), mass media cannot completely change an individual's personality, behavior, or personal beliefs, but it can impact cultural institutions, such as education, family, and governmental policies.

It was suggested that films can reflect society's views, including beliefs associated with gender roles. For example, the early twentieth century television based their shows and the showing times based on the gender. Females were traditionally homemakers; therefore, soap operas and romances were emphasized during the day. This reflects the idea that females are to be quiet and emotional, as evident by the emotional drama of soap operas and softness of romances. Males would be home in the evening; therefore, action dramas and Old West shows played. For males, this reflects the idea that they are tough and aggressive, as evident by the action (Baughman, 2006). In addition to television networks basing their showtimes on gender, there are clear implications in the type of shows that were played, meaning networks based their genres on their target audiences' gender roles. This can be influential in the perpetuation of gender role stereotypes if the targeted audience continues to engage in these films or shows.

Films

Film viewing has shifted throughout the years as new advances in technology occur. As a result of the multiple avenues for viewing films, such as VHS/DVDs, cable television, theaters, and streaming platforms, films can reach nearly everyone (Sutherland & Feltey, 2009). Research indicated that American children watch movies and television shows, such as cable network television series or mainstream media series, for an average of 38 hours per week (Rentfrow et al., 2012), which equates to 2 to 5 hours per day. Aside from sleep, this activity consumes the most time within a day (Nielsen & Hall, 2020; Vandewater et al., 2006).

Films permeate a large percentage of individual's lives (Rentfrow et al., 2012). As a result, films constitute a medium that can affect social institutions. Reinforcement of social norms, values, and beliefs, both traditional and negative, can be achieved through films viewing. Furthermore, films can become an object for teaching social norms, values, and beliefs for children (Little et al., 2016; Rentfrow et al., 2012; Sutherland & Feltey, 2009). Children can be particularly impressionable to adapting stereotypes from films and television series (Boyse & Bushman, 2010). Research has shown that in television series designed for children 7 years of age or older contained sexual themes or situations in 65.3% of the episodes analyzed. While 54.6% of the episodes designed for children 14-years or older contained sexual themes or situations (Gabrielli et al., 2016). The Kaiser Family Foundation (2001), an organization that provides information for health policies, cited that 80% of all movies shown on cable or network television stations had sexual content. Another study by Gottfried et al. (2013) found that 72.5% of popular cable or network television programs contained some or a lot of sexual content. However, neither study further examined whether sexual themes or situations were violent or not. As films can become models for teaching children, it is important to ascertain the impact of

film viewing on developing gender role stereotypes as children engaging in many hours of films and/or television shows (Vandewater et al., 2006). As previously mentioned, the development of gender role stereotypes has the potential to lead to rape myths later in life as well as rape supportive behavior.

Chapter Summary

In summary, gender role stereotypes are perpetuated by media as it is woven into the fabric of many people's lives, particularly film viewing. Children are particularly susceptible to being influenced by films. It has been found that there is a traditional correlation between increased film viewing and the adherence to gender stereotypes, which could lead to adherence to rape myths or rape supportive behaviors later in life (Signorielle, 1990). As a result, it is important to determine if gender role stereotypes are present in children's films because of the potential for later in life adherence to rape myths and/or rape supportive behavior.

The Current Study

A major gap in the literature discussed previously is identifying potential causes for gender role stereotypes that could lead to adherence to rape myths later in life. The current study explored the presence of gender role stereotypes within children's animated films. The primary research question for the current study was *Do 2017-2019 animated films' characters display traditional gender role stereotypes?* Following this primary research question, two secondary research questions were formed. First, are 2017 films more likely to contain gender role stereotypes than 2019 films? *It has been hypothesized that 2017 films will contain more gender stereotypes than the 2019 films.* Second, will females and/or males be represented with gender role flexibility? *It was hypothesized that females will have more gender role flexibility across all films than males.* This study has the potential to fill in the gaps of literature in three ways. First,

there is a lack of research in the area of males, content analysis, and gender role stereotypes, typically content analyses focus on females. This is important because males can be impacted by the influence of gender role stereotypes that can predicate rape myths. Second, research has not focused on the potential moderating factor of females and males not conforming to gender role stereotypes within filmography. This study is important because it focused on both traditional gender role stereotypes and non-traditional gender role stereotypes. Lastly, research on the development of rape myths is lacking. Although rape myths were not being directly studied, gender role stereotypes are a basis for rape myths adherence. It is important to identify potential areas within society that might encourage the development of gender role stereotypes in children to lessen the impact of rape myth adherence later in life.

In brief summary of this study, Chapter 1 examined how rape is defined. In addition, the many factors that impact reporting rape crimes, particularly gender role stereotypes that underlie rape myths. Chapter 2 discusses how gender stereotypes are the underpinning concept for many of the common rape myths. As such, the development of gender stereotypes in children is examined to lay a foundation for the importance of films as a teaching tool for children. In Chapter 3, a cumulation of the literature review is used to define the variables of the current study's gender stereotypes within children's animated films. Chapter 4 presents the findings found from the content analysis in relation to the hypotheses. Chapter 5 examines all findings in connection with past literature.

Chapter 2. Literature Review

The purpose of the current study was to determine if there were gender stereotypes within children's animated films because these could potentially lead to the acceptance of rape myths and/or rape supportive behavior later in life. In order to understand the impact of gender role stereotypes, this chapter defines gender role stereotypes and examines past literature review of it. More specifically, this chapter first discusses gender role stereotypes, specifically how male and female gender roles underlie common rape myths. Next, the development of gender role stereotypes is discussed. Finally, it is important to understand how gender role stereotypes can be developed to understand how films play a role in this development.

Gender Role Stereotypes

As previously addressed, gender role stereotypes are views or preconception about the roles for men and women or characteristics that they should possess. The issue with gender role stereotypes is the harmful impact it can have on the development of beliefs and decisions that are made in individual's life ("Gender stereotypes," 2021). Burt's (1980) research found that belief in rape myths was strongly related to other prevalent attitudes, such as gender/sex role stereotypes. Others have found gender role stereotypes and rape supportive attitudes (Field, 1978; Klenmack & Klenmack, 1976) or other sex crimes (Burgess & Borgida, 1999) to have a strong correlation providing support to Burt's results. This could manifest into failure to investigate, prosecute, and sentence acts of sexual violence because a lack of belief in the victim ("Gender stereotyping," 2021). Glick and colleagues expanded on Burt's (1980) research of gender role stereotypes. They found that two types of sexism, hostile and benevolent, that explained attitudes towards traditional female and male gender roles. Traditional female gender roles state that females are to be quiet and submissive, while traditional male gender roles state

that males are to be strong, unemotional, and dominate. Benevolent sexism is defined as males and females being approved by society for following traditional gender roles, whereas hostile sexism condemns males and females who do not follow traditional gender roles (Glick & Flick, 1996; Glick & Flick, 2001; Glick et al., 2004).

In terms of female rape myths, "bad girls" are females that do not conform to the standards of their gender roles, such as their appearance and behavior. For example, "women should not behave provocatively" suggests that a certain type of female is vulnerable to rape (Payne et al., 1999). "Good girls" do not wear revealing clothing nor is their behavior provocative, rebellious, or wild. The "bad girl," or the woman that does not behave within the expected traditional feminine gender role stereotype, is the one more likely to be raped (Burt, 1980; Payne et al., 1999). According to Glick and colleagues, the "bad girl" is viewed with hostility, which results in the victim being blamed for their victimization (Glick & Flick, 1996; Glick & Flick, 2001; Glick et al., 2004).

Comparative to female rape myths, male rape myths inherently contain gender role stereotypes within the myths. For example, males are perceived as not emotional and unaffected by emotional situations. "Males are not or less affected by rape" speaks to the idea that the masculine stereotypes hold males to not be emotional, as such they would not be affected by rape emotionally (Stuckman-Johnson & Stuckman Johnson, 1992; Turchik & Edwards, 2012). Furthermore, males are viewed as strong, athletic, and virile. As such, "real men can defend themselves against rape" is a myth that is due to this belief that a man should be strong enough to defend against their own victimization (Griffin & Babbitt, 1988; Koenig, 2018).

Gender role stereotypes are a factor for the development of endorsing rape myths later in life (Burt, 1980). These stereotypes are based on traditional gender role stereotypes that males

20

and females should follow (Glick & Flick, 1996). According to traditional gender role stereotypes, males are expected to behave aggressively, unemotionally, and dominantly, while females are expected to behave submissively, emotionally, and nurturing. It is considered non-traditional, or non-conforming, for a male to behave submissively, emotionally, and/or nurturing. By the same token, females are considered non-conforming should they behave aggressively, unemotionally, and/or dominantly (Bem, 1974; Glick & Flick, 1996). Bem (1974) was one of the first studies to investigate gender stereotypes. This study found that feminine characteristics were deemed more desirable for women and masculine characteristics were more desirable for men by both male and female participants. These characteristics (male and female) were the basis of the Bem Sex Role Inventory that looked at societal gender trait prescriptions. Prentice and Carranza (2002) further examined Bem's research by investigating replicated studies. They found many of the stereotypes persisted thirty years after Bem's initial study. Furthermore, they found that it was undesirable for one to hold qualities of the other gender. Those that violated the norm were punished by being socially isolated or judged. For example, women that behaved rambunctiously and unreserved were considered "bad girls" (Prentice & Carranza, 2002). This reflects back to the idea that "bad girls" are the ones who are sexually assaulted because they behaved outside of the traditional gender role. As such, "bad girls" are asking for it (Burt, 1980). The same holds true for males. For example, a man that is emotional and not strong is seen as emasculated. Again, this reflects the idea that a strong, unemotional male would not be raped (Stuckman-Johnson & Stuckman Johnson, 1992; Turchik & Edwards, 2012). More recent research has also found that the gender role stereotypes Bem found and the impact they have on individuals were still persistent (Haines et al., 2016).

West and Zimmerman's (1987) "Doing Gender" study viewed gender as something women and men do to maintain their place in society. The researchers claimed individuals were a slave to society's cultural standards of gender by having to "do" gender in various social situations as a member of a society where others have conformed to these standards. Gender roles, and subsequent stereotypes, are carried out in everyday behavior. The authors argued gender is something people do, and not something people are. Otherwise, individuals would run the risk of being judged (West & Zimmerman, 1987). For example, traditional masculine gender stereotypes might influence men's decision to seek help. Men that strictly adhere to masculine norms are not encouraged to express their emotions. They should be self-reliant, which can lead to depressive symptoms and lack of positive emotional regulation due to self-imposed isolation from supportive social networks (Hamilton, 2016). As a result, individuals conform to the culturally accepted gender norms. Gender role stereotypes are a commonplace aspect of society and assumptions are made that everyone else follows it (West & Zimmerman, 1987). This could lead to negatively impacting individuals.

Beyond the potentiality for developing rape myths later in life, the pressure for individuals to conform to gender role stereotypes can have a negative impact on individuals. In general, gender stereotypes can impact an individual's self-perception, perception of others, and influence education and career choice ("Gender stereotypes and their effect on young people," 2018). Beginning in childhood, children have to contend with the pressures of school, building social relationships, and developing a self-concept. In addition to these pressures, society's expectations for conforming to gender roles can add further pressure to children ("How gender roles and stereotypes affect young people," 2020). The combination of gender stereotypes and childhood pressures can impact academic performance, subject choice, and well-being, which

related to a child's overall mental state ("Gender stereotypes and their effect on young people," 2018). In terms of academic achievement/performance, Igbo, Onu, and Obiyo (2015) found that it was influenced by males being encouraged towards masculine courses, such as math, while females are discouraged from those some courses. This creates underachievement in females, while impacting their self-concept (Igbo et al., 2015). Additionally, the presences of gender role stereotypes within the classroom can impact males as well. Traditionally, males are more likely to be praised for their intellect. Therefore, males might become discouraged with education if concepts do not come easily to them ("Gender stereotypes and their effect on young people," 2018). Poor academic performance and/or academic failure is considered a risk factor for criminal behavior (Shader, 2003). Although schooling is not one of the major attributers to criminal behavior, education can have a moderating effect on criminal behavior (Wooditch et al., 2014). The impact of gender role stereotypes could carry into non-criminal adulthood.

In adulthood, gender stereotypes play a role in the work environment. As women are traditionally viewed as caregivers, they are often placed in clerical positions. By contrast, men often occupy leadership roles due to traditional beliefs that males are meant to hold these positions. As a result, women might be more likely to experience more stress due to the strain of their jobs, whereas men are less likely to experience stress because positions of power allow for more control over their environment (Mayor, 2015). Stress can have devastating short- and long-term consequences on health, which can be both physical and psychological (Mariotti, 2015; Yaribeygi et al., 2017). As a result of the broad reach that gender stereotypes can have on an individual, it is important to ascertain where gender role stereotypes are being learned. Goffman (1976 as cited by West & Zimmerman, 1987) stated that people learn to recognize and behave

based on masculine and feminine stereotyped roles. According to social learning theory, people learn and recognize these stereotyped roles early in life.

Development of Gender Stereotypes

Bandura's social learning theory focused on children's behaviors as learned from their environment, specifically through observation. The Bobo doll experiment found that children imitated the behavior of their same-sex adult models (Bandura, 1961). Children observe various models, such as television characters, peers, and adults, to mold their behavior (Bandura, 1961; Meltzoff, 2013). They will also observe how the behaviors of others are punished or rewarded. If a child saw a male character on television being punished for non-masculine behaviors, then they would not conduct the same behavior as they do not want to be punished as well. As a result, children model behaviors, beliefs, and attitudes of those they think are similar to themselves (Bandura, 1961). It should be noted that these observations can be both verbal and non-verbal, or body language. According to Tipper, Signorini, and Grafton (2015), body language cues are an important aspect of communication that individual's use in conjugation with verbal language. Bandura's theory has been utilized in various developing gender role stereotype studies (Martin & Ruble, 2004; Martin et al., 2002; Trautner et al., 2003)

One study was conducted by Martin and Ruble in 2004. Martin and Ruble (2004) found that children by age 5 develop gender role stereotypes that they apply to themselves and others. Trautner et al. (2003 as cited by Martin & Ruble, 2004) found that children developed gender role stereotypes beginning as early as 2-years-old. Toddlers (3-5-years-old) further developed gender identity and learned stereotypes by forming concepts of male and female as distinct categories. Between 5- and 7-years-old, stereotypes were more firmly established. This allowed them to apply stereotypes to both themselves and others as a way of giving meaning to their

identity and their social world (Martin & Ruble, 2004; Martin et al., 2002). Gender cues are important for children to make sense of their world (Martin & Ruble, 2004). For example, children observing body language learn to recognize, code, and give meaning to social information (Bandura, 1961; Tipper et al., 2015). Children gain gender cues, or masculine and feminine stereotypes, from their culture or society to form cognitive perspectives (Adler et al., 1992; Martin & Ruble, 2004). One particular aspect of culture that children can learn gender stereotypes from is the media (Wood, 1994). This aligns with Bandura's theory that children learn through observational methods (Bandura, 1961).

Gender Stereotypes in the Media

As Bandura has indicated, socialization is a key aspect of an individual's acquisition of cultural and social norms, which includes gender role stereotypes (Signorielli, 1990). One form of socialization occurs through observational learning, where media can play a prominent role (Preiss et al., 2007). Children engage in observational learning as they watch films, a type of media, because they are observing and absorbing information from films (Bandura, 1961; Biagi, 2012). By viewing films, children can adopt the attitudes or behaviors of their same-sex media models, which can be non-humanoid characters, adults, or other children (Bandura, 1961). As previously addressed, Vandewater, Bickman, and Lee (2006) found that watching films or television shows consumed the largest portion of a child's day. More specifically, child watch approximately 38 hours of films or television shows per week, which averages to 2 to 5 hours per day (Rentfrow et al., 2012).

Signorielle (1990) found in their review of the literature that there was a positive relationship between hours watching television and holding stereotypical views. More specifically, Freuh and McGhee (1975), McGhee and Freuh (1980), Rothschild (1984), Williams

25

(1986), and Signorelli (1990) found there was a positive correlation between increased viewing of movies and television shows and the maintenance or development of beliefs, such as gender role stereotypes. It was found that children who watched greater amounts of television were more likely to develop gender role stereotyped behavior (Freuh & McGhee, 1975; McGhee & Freuh, 1980; Signorelli, 1990; Williams, 1986). This is supported by Remafedi's (1990) study that concluded that child who engaged in television, movies, or other media formats, were negatively impacted by the portrayal of masculine and feminine stereotypes.

Past research on the development of gender role stereotypes from media, specifically films, has focused predominantly on Disney movies as they are marketed to children (Arnold et al., 2015; Coyne et al., 2016; Padilla-Walker et al., 2013; Wiersma, 2000). Most of these studies specifically examined Disney princess movies as most studies tend to focus on female gender role stereotypes. For example, Arnold, Seidl, and Deloney (2015) examined how princess films from *Snow White* (Disney's oldest princess film) to the most recent at the time of the study princess Disney film, *Frozen*, have either changed or remained the same in their messaging of gender roles. Their content analysis focused on both male and female characters within both movies. By analyzing for social norms, gender roles, and gender expectations, the researchers found that no significant change had occurred for male characters from *Snow White* to *Frozen*. Males were shown to be "physically and/or verbally aggressive, dominant, stoic, competitive, and charming" as well as shown to take the initiative and provide for and protect the family. For females, they found that there was a significant change between both movies for feminine characteristics as female characters did adopt some male characteristics and dependency. After comparing the male characters in *Snow White* with the female leads of *Frozen*, they discovered striking similarities. However, the loosening of the gender roles for females were still

26

overshadowed by underlying feminine characteristics. Their conclusion was that Disney was still pushing a hegemony of gender role stereotypes (Arnold et al., 2015).

Wiersma (2000) studied one of the highest grossing Disney animated films from each decade beginning with the first film in 1937 to the 1990s. Wiersma (2000) found that women were presented with traditional feminine stereotypes, such as soft spoken, attractive and young. Most importantly, females were rewarded for having socially acceptable attributes, such as being emotional, passive, and good. Interestingly, villains were portrayed as unattractive characters (Wiersma, 2000). This is parallel with the idea of "good" verses "bad" girls in rape myths. The "good" girl conforms to traditional gender role stereotypes, while the "bad" girl does not conform to these stereotypes. "Bad" females are more likely to be raped because they are not conforming to societies gender role stereotypes because it is believed that they are provoking their attacker (Burt, 1980). In terms of Wiersma's (2000) findings, the main female characters ("good") conformed to stereotypes, and they were usually rewarded greatly, such as receiving princess status. The female villains ("bad') did not conform to stereotypes, and they were usually isolated from society and punished. Additionally, the female main characters were typically depicted as quiet, reserved, and submissive, while the female villain characters were typically depicted as loud, aggressive, and causes trouble. As previously addressed, this reflects the concept of "good" girl and "bad" girl perceptions. Similar to female characters, male characters were also presented with traditional masculine stereotypes. Their physical characteristics were portrayed as strong and tall as well as independent, unemotional, and aggressive. Males were more likely seen to hold positions of power, status, and wealth (Wiersma, 2000).

In addition to Disney films, Smith et al. (2010) sampled the 101 top-grossing G-rated films from 1990 to 2005 within the United States and Canada. Their study did not focus on

Disney films, however, they found similar results. Male and female characters displayed

traditional masculine and feminine roles, respectively. Males were stronger, independent, and

permitted to have multiple partners, while females were in an established relationship dependent

upon others, and they appeared more often as a secondary or background character as opposed to

male characters. The researchers stated that a significant portion of American children watch

movies, often the same movie multiple times (Smith et al., 2010). They claimed this was a

problem as children viewing gender role stereotypes could be absorbing this information and

forming attitudes and beliefs based on these stereotypes, which could contribute to rape myths

later in life (Freuh & McGhee, 1975; McGhee & Freuh, 1980; Rothschild, 1984; Signorelli,

1990; Williams, 1986).

The Current Study

Previous literature has revealed gender role stereotypes are still persistent (Prentice &

Carranza, 2002). Past qualitative studies have revealed that male and female characters still

predominately display traditional gender role stereotypes. However, these studies focused mainly

on female gender stereotypes found within films that could later in life translate to adherence of

rape myths (Arnold et al., 2015; Coyne et al., 2016; Padilla-Walker et al., 2013; Smith et al.,

2010; Wiersma, 2000). In particular, researchers have focused their studies on Disney princess

films (Azmi et al., 2016; Coyne et al., 2016; England et al., 2011; Maity, 2014). The overarching

goal of this mixed methods study was to fill in the gaps for the development of gender role

stereotypes by examining gender role stereotypes within children's animated films for both

males and females. This study sought to rectify the limitations of past research by examining the

top 6 highest grossing non-Disney princess films of 2017-2019, which derive from various

production companies, through a mixed methods content analysis. Most importantly, this study

examined both male and female gender role stereotypes. The development of gender role stereotypes could lead to rape myth adherence and/or rape supportive behavior later in life. As gender role stereotypes are the underlying aspect of common rape myths, it is imperative to determine how frequent gender role stereotypes are found within children's animated films.

Chapter Summary

As previously addressed, males and females are expected to follow their proscribed masculine and feminine gender role stereotypes, respectively. If they deviate from these stereotypes, then they can become subjected to negative reactions from the public, such as victim blaming. For example, the "bad girl" or the "weak" man is blamed for their victimization because a man would be able to defend himself and a "good girl" is not wild and rebellious (Burt, 1980). Additionally, poor school performance, discrimination in the workplace, and short- and long-term physical and psychological issues due to stress are issues that can be impacted by gender role stereotypes (Igbo et al., 2015; Mariotti, 2015; Mayor, 2015; Yaribeygi et al., 2017). In terms of development, gender role stereotypes are developed early in childhood, specifically around ages 2 to 3 years old (Martin & Ruble, 2004). These stereotypes are observed from the social world as theorized by Bandura (1961) and one avenue of observation is the media, particularly film viewing. Films are a rather prominent part of children's exposure to cultural and social norms, subsequently stereotypes (Preiss, 2007). Although television (Signorelli, 1990), commercials (Eisend, 2010), and films have been studied and shown that children are influenced by adopting similar views, children's films, except for Disney princess films, that examine male and female gender stereotypes that lead to rape myth supportive attitudes lack research. This study focused on filling the gaps of the development of gender role stereotype research by examining the amount of male and female gender role stereotypes that are displayed within non-

Disney princess films for both males and females. The development of gender role stereotypes is important to identify because it has the potential to lead to adherence to rape myths later in life as well as rape supportive behavior.

Chapter 3. Data and Methodology

The current study examined children's animated feature films. As addressed previously, this study was important because there is a gap in the research for examining a potential avenue where individuals might develop gender role stereotypes. Gender role stereotypes could have the potential to negatively impact an individual. These impacts can include poor school performance, discrimination in the workplace, and short- and long-term physical and psychological issues due to stress (Igbo et al., 2015; Mariotti, 2015; Mayor, 2015; Yaribeygi et al., 2017). Additionally, gender stereotypes, such as gender role stereotypes, are the bases for rape myths (Burt, 1980). As such, societal adherence to rape myths can lead to victim blaming. Victims could potentially feel ostracized by those that adhere to rape myths, internalize others' belief that they are to blame for their attack, and feel concerned about reporting their crime due to negative perceptions (Grubb & Turner, 2012; Peterson, 2019). This mixed methods study examined film viewing as a potential source for developing gender role stereotypes. By their nature, films can be an observational form of learning. Children can identify with a particular character and pick-up on their attitudes and values, which could contain gender role stereotypes (Bandura, 1961). Previous research has shown that children are vulnerable to acceptance of gender role stereotypes (Bandura, 1961, Martin & Ruble, 2004). Acceptance of theses stereotypes is concerning due to the potential of rape myth acceptance later in life as well as rape supportive behavior.

The films chosen for this study were based on the criteria provided by the Oscars (2020), Greenberg (2011), and Dirks (2011) definitions. According to the Oscars, an animated film is defined as "a motion picture in which movement and characters' performances are created using a frame-by-frame technique" (93RD Academy Awards® of Merit, 2020). Furthermore, the frame-by-frame technique can be produced using a variety of animating techniques if a

substantial portion of the film is animated. Additionally, an animated feature film must be more than 40 minutes long (93RD Academy Awards® of Merit, 2020). It is important to note that animation is not a genre within filmography, but a type of film technique. This type of technique can cross into several different genres (Greenberg, 2011; Dirks, 2011). For the purposes of this current study, the genre of children's animated film was not limited to a certain genre, but rather the targeted audience was the defining scope. In other words, animated movies made for children as the audience were the targeted films for this study.

The current study examined non-Disney princess animated films to fill in the gaps of literature since previous research focused mainly on Disney princess films and their female main characters. The top two highest-grossing films from each year beginning with 2017 to 2019 were examined. [See *Table 1*]. Highest-grossing, or top-grossing, was defined as a movie or film that makes more money than any other movie or film (Cambridge Dictionary, 2020). This allowed for the potentiality to reach the largest audience of both males and females. In addition to the limited targeting of only female audience members, Disney princess films limited the ability to study gender role stereotypes of male characters. As such, if one of the films was a Disney princess film, then it was replaced with the next highest-grossing film.

Table 1

Highest Grossing 2017-2019 Films

Year	Films
2017	*Despicable Me 3* *Coco*
2018	*Incredibles 2* *Dr. Seuss' the Grinch*

| 2019 | *The Lion King (Remake)* |
| | *Toy Story 4* |

Gender Stereotypes

The gender role stereotypes that were used to code in this mixed methods study were derived from a list of gender role stereotypes that was developed by previous research. Koenig (2018) was used because it was the most recent data that surveyed participants' perception of prescriptive and descriptive stereotypes. The researcher asked participants to rate the desirability and commonality of a characteristic for males and females across different age groups from toddlers to the elderly. Based upon the results derived from this study, a list of themes was formed as the bases for this mixed methods study. More specifically, Koenig's (2018) Table 2 was a list of characteristics that were broken down into trait grouping. The characteristics that were chosen were those that were viewed as desirable across more than one age group. For example, agentic was seen as a desirable masculine characteristic for elementary-school age, adolescents, young adults, adults, and the elderly, while communal was seen as a desirable feminine characteristic for the same age groups plus toddlers. However, the variables for this study were labelled differently. For the current study, Koenig's "characteristics" were labelled *themes*, while the "trait grouping" was labelled *descriptors*. [See *Tables 2 & 3*.]

Table 2

Traditional and Non-Traditional Male Gender Stereotypes Descriptors

Traditional Male Gender Role Stereotypes	
Theme	Descriptors
Agentic	Assertive, competitive, achievement-oriented, leadership ability, ambitious

Dominant	Dominant, aggressive, arrogant, intimidating, forceful
Independent	Independent, self-reliant, self-sufficient
Active	Active, energetic, athletic
Non-Traditional	
Weak	Weak, insecure, yielding, easily frightened
Emotional	Emotional, moody, melodramatic
Shy	Shy, reserved, nervous, soft-spoken
Communal	Nurturing, warm, sensitive, gentle, tender, eager to soothe hurt feelings, affectionate

Table 3

Traditional and Non-Traditional Feminine Gender Role Stereotypes

Traditional Gender Role Stereotypes	
Theme	Descriptors
Communal	Nurturing, warm, sensitive, gentle, tender, eager to soothe hurt feelings, affectionate
Wholesome	Wholesome, polite, naïve, childlike
Weak	Weak, insecure, yielding, easily frightened
Non-Traditional Gender Role Stereotypes	
Dominate	Dominant, aggressive, arrogant, intimidating, forceful
Noisy	Noisy, boisterous, rambunctious

In the above tables, each bolded word is the main theme, whereas the non-bolded words are descriptors of the theme. As descriptors, these terms were what encompasses the theme. Beginning with the traditional male gender role stereotypes, *agentic*, *dominant*, *independent*, and

active were the broad terms that described traditional male gender role stereotypes that society views as a standard for male behavior (Bem, 1974; Glick & Flick, 1996; Griffin & Babbitt, 1988; Koenig, 2018; Prentice & Carranza, 2002). *Agentic* was derived from the term "agency," which means "one that acts or exerts power" (Merriam-Webster, n.d.-b). From this definition, it was defined as an individual who exerts power to achieve goals. *Dominant* personality was defined as "commanding, controlling, or prevailing over all others" (Merriam-Webster, n.d.-c). *Independent* was defined as "not looking to others for one's opinions or for guidance in conduct" (Merriam-Webster, n.d.-e). *Active* was defined as "producing or involving action or movement" (Merriam-Webster, n.d.-a). *Weak*, *emotional*, *shy*, and *communal* were the broad terms used that oppose the traditional masculine gender role standards. As such, these were coded as non-traditional gender role stereotypes because males with these traits are viewed with a negative reaction from society (Bem, 1974; Glick & Flick, 1996; Griffin & Babbitt, 1988; Koenig, 2018; Prentice & Carranza, 2002). *Weak* was defined as "lacking strength: such as not able to resist external force or withstand attack" (Merriam-Webster, n.d.-g). *Emotional* was defined as "dominated by or prone to emotion" (Merriam-Webster, n.d.-d). Shy was defined as "easily frightened; sensitively diffident" (Merriam-Webster, n.d.-f). Communal was defined as "an individual that is concerned about the members of their community" (Abele, 2014).

Traditional and non-traditional feminine gender role stereotypes were defined using the same concept that traditional and non-traditional masculine gender role stereotypes used. Traditional stereotypes were themes that followed the traditional feminine gender roles resulting in traditional reactions from society, whereas non-traditional stereotypes are behaviors or personality traits that do not conform to traditional standards, which results in negative reactions from society (Bem, 1974; Glick & Flick, 1996; Griffin & Babbitt, 1988; Koenig, 2018; Prentice

& Carranza, 2002). Prior to defining each of the feminine themes, it should be noted that for traditional feminine gender role stereotypes (*communal* and *weak*) and the non-traditional feminine gender role stereotypes (*dominate*) were defined the same way as the masculine stereotypes. *Communal*, *wholesome*, and *weak* were the themes for the traditional feminine gender role stereotypes. *Wholesome* was defined as "a decent, honest, and innocent person" (Cambridge Dictionary, 2021-b). In terms of non-traditional feminine gender role stereotypes, *dominant* and *noisy* were the themes used. *Noisy* was defined as "making or given to making a lot of noise" (Cambridge Dictionary, 2021-a).

Content Analysis

The examination for gender stereotypes was conducted by a line-by-line evaluation of the transcripts of each movie. Each movie was viewed with the subtitles to serve as the film transcript. Additionally, coding was broken down into timestamps in a Word document. As a new gender role stereotype was displayed for both dialogue and body language, the timestamp for the duration of the gender role stereotype was marked in a Word document. Furthermore, each movie was viewed three times to ensure reliability and validity of results.

In order to evaluate potential development of gender role stereotypes, main characters were examined because they had the largest parts within the films. A main character was defined as a character with 10 or more lines throughout the entire movie. [See Appendix.] Themes were coded by using a table to check off when themes were present for each character. It is important to note that a lack of research in this area results in limited research to pull all potential themes. As a result, the first viewing of all films was more exploratory to ensure that all potential themes were coded.

Characters that contained more traditional gender role stereotypes were considered as conforming to gender role stereotypes, whereas characters that contained more non-traditional gender role stereotypes were considered as nonconforming. Additionally, characters that had an equal amount of traditional and non-traditional gender role stereotypes or a greater amount of non-traditional gender role stereotypes were considered to have gender role flexibility. Coding was based on a combination of verbal and nonverbal communication. Timestamps were included to provide ability to access to evidence of both forms of language.

As previously addressed, nonverbal communication, or body language, as well as dialogue can translate into observing and absorbing gender role stereotypes. For body language, it was examined more broadly than the dialogue, meaning that all female and all male main characters of each film were not coded separately. This was due to dialogue being the main focus of the study as it is a line-by-line based content analysis. However, it was important to include body language for a complete picture of potential gender role stereotyped observations a child might absorb. As previously addressed, body language is another key aspect of human communication (Tipper et al., 2015). As such, this study examined body language based on the traditional gender role stereotypes of males and females found in *Tables 2* and *3*. In order to determine if characters were rigid or flexible in their portrayal of traditional gender role stereotypes, non-traditional gender role stereotypes for male and females were also examined. The body language that corresponded to traditional male gender role stereotypes was anger (*dominant*-aggressive), smug and *dominant* (*dominant*), and unemotional or repression, while body language that corresponded to traditional female gender role stereotypes was emotional (emotional), fear and nervous (*weak*), submissiveness, and caring and/or concern (communal) [see *Table 4*]. As traditional female gender role stereotypes are the same as non-traditional male

gender role stereotypes and traditional male gender role stereotypes are the same as non-traditional male gender role stereotypes (Bem, 1974; Glick & Flick, 1996). The same variables were used to code for both males and females. Additionally, body language was coded by scene. If the same body language was being displayed throughout a scene, then it was only coded once. However, if multiple body language variables were displayed throughout a scene, then each time a different body language variable was displayed it would be coded.

Table 4

Body Language Variables

Body Language Variables	Description of Body Language
Anger	Frown or lips pressed together; eyebrows furrowed down nose scrunched up; narrowed eyes; fists clenched at the side, furious/wide hand/arm gestures; intense eye contact; clenched jaw; possibly heavy breathing after speaking/yelling
Smug	Smirking; mocking laugh or arrogant laugh; posturing
Dominant	Open posture/postural expansion, e.g. erect stature, open, lean forward, orient body towards others in a challenging manner; hands on hips
Unemotional/Repression	Main characters attempt to cover up emotion, e.g. exaggerated coughing or stretching or forcing a laugh; no expression of emotion
Excitement	Bouncing around with or without shaking fists raised close to the body around chest level; smiling mouth clenched to contain squealing or characters is exclaiming; big smile; open mouth or lips parted; wide eyes; both eyebrows raised
Nervousness	Averted eyes; fidgeting of hands, arms, and/or feet; hesitant/aborted movements; playing with hair, holding arms close to the body

Sadness	Body slumped forward; shoulders slumped down; frown; inner corners of eyebrows drawn upwards; eyes downcast; teary-eyed
Fear	Running or backing away; eyes wide; eyebrows pulled together; mouth tense with lips stretched back or the mouth could be open due to screaming/yelling
Submissiveness	Closed posture/postural constriction; shoulders raised up towards the head; head lowered; averted eyes; hands raised in a surrendering position
Caring/Concerned	Orient body towards the person; maintaining eye contact; open expression; placing a hand on the person

Statistical Analysis

In order to support the qualitative data, t-tests were conducted to further test the

hypotheses. The primary research question for the current study was "*Do 2017-2019 animated

films display traditional gender role stereotypes*?" It was hypothesized that there will be no

difference between the total number of traditional gender role stereotypes displayed across each

year's animated films. As this was a null hypothesis, the Student's *t*-test was conducted to

compare the traditional gender role stereotypes of males and females across all three years'

films. Following this primary research question, two secondary research questions were formed.

First, are 2017 films more likely to contain gender role stereotypes than 2019 films? *It has been

hypothesized that 2017 films will contain more gender stereotypes than the 2019 films.* Similar to

the primary research question, the body language and verbal language's data was individually

compared by running t-tests of the total number of verbal language variables followed by body

language stereotypes to ascertain the statistical difference between 2017 and 2019 films. The

statistical test used was Welch's *t*-test as the sample sizes for both groups was uneven.

Additionally, the *p*-value (0.025) was based on the two-tailed approach to eliminate assumptions

of directionality. Second, will females and/or males be represented with gender role flexibility? *It was hypothesized that females will have more gender role flexibility across all films than males.* Gender role flexibility was defined as a character that posed both traditional and non-traditional gender role stereotypes or only non-traditional gender role stereotypes. An examination of how much individual male and female characters contain a mixture of traditional and non-traditional gender role stereotypes was used to determine gender role flexibility. Similar to the secondary research question one, two-tailed Welch's *t*-test were conducted to compare the individual total number of traditional and non-traditional gender role stereotypes for both males and females for all films. In terms of non-verbal communication, or body language, two-tailed independent *t*-test were conducted for all three research questions with the assumption that variance was equal.

Chapter Summary

This study utilized a content analysis of children's animated films. The two highest-grossing animated feature films were used to conduct the analysis. The analysis was a line-by-line examination of each film, which was viewed three times. The goal was to look for the gender role stereotypes as well as body language labeled in *Tables 2* and *3*. The usage of stereotypes within films was collected to determine whether the hypothesizes were correctly predicted.

Chapter 4. Results

The current study explored the use of stereotypes within popular animated children's films from 2017-2019. [See *Table 5*] Results have indicated that there are gender role stereotypes prevalent within the sample films. In order to further examine the results, this chapter breaks down the primary research question and each hypothesis. Furthermore, each hypothesis was broken down by film, then a cumulative comparison and statistical comparison was made. Body language and additional findings were also reported.

Table 5

Descriptions of Films

Film	Description
Despicable Me 3	After losing his job with the Anti-Villain League, Gru learns that he has a twin brother, Dru. By working together, Dru and Gru steal back the diamond that Balthazar Bratt stole. However, Bratt had bigger plans to take down Hollywood, but Dru and Gru thwart his plans.
Coco	Miguel wants to become a musician, but his family has an ancestral ban on music due to an incident that occurred. During the Día de los Muertos festivities, Miguel ends up in the Land of the Dead. Following his journey, he meets a man named Hector and together they discovered the truth about Miguel's family's ancestral ban on music.
Incredibles 2	After superheroes are banned, CEO Winston Deavor recruits Elastigirl/Helen Parr to persuade the public to reinstate superheroes. Mr. Incredible/Bab Parr stays at home to take care of the children, but he struggles. As Mr. Incredible learns to take care of the kids, Elastigirl fights against Screenslaver, a cybercriminal that uses mind-control.
Dr. Seuss' the Grinch	It is Christmastime in Whoville, but the Grinch is not happy about the festivities. He and his dog, Max, devise a plan to

	impersonate Santa Claus and steal Christmas from all of Whoville. Meanwhile, Cindy Lou planned to capture Santa, so that she can wish for happiness for her mother.
The Lion King (Remake)	When Mufasa is murdered, young Simba runs away from the Pride Lands because he believes it was his fault. Timon and Pumbaa save him from dehydration, which leads to them raising him. However, Simba becomes an adult and learns that the Pride Lands is in ruins. Upon his return, Simba learns the truth about the death of his father; and he must battle against betrayal to gain back his place as rightful king.
Toy Story 4	This journey begins with Woody and Forky, who is the newest addition to the toys that was created by Bonnie, get ejected from the RV. As a result, they must undergo a journey to get Forky back to Bonnie. Along the way, they meet new friends and reunite with old friends. Additionally, Woody goes through of self-reflection and rediscovery.

Primary Research Question

The primary research question for the current study was *Do 2017-2019 animated films' characters display traditional gender role stereotypes?* It was hypothesized that there will be no difference between the total number of traditional gender role stereotypes displayed across each year's animated films. Results indicated that 2017-2019 films displayed gender role stereotypes. More specifically, each film had at least one character that displayed traditional gender role stereotypes. [see *Table 6*]. However, almost all characters displayed both traditional and non-traditional gender role stereotypes. The Student's *t*-test found that there was no significant difference between the total number of traditional gender role stereotypes across all films, $t(10) = 1.30$, $p = .223$. As a result, the hypothesis was rejected.

Table 6

Number of Traditional Gender Role Stereotypes Per Film

Number of Traditional Gender Role Stereotypes Per Film			
	Male Total	**Female Total**	**Combined Total**
Descipable Me 3	30	25	55
Coco	10	7	17
Incredibles 2	19	23	42
Dr. Seuss's The Grinch	9	11	20
The Lion King (Remake)	57	3	60
Toy Story 4	22	15	37
Total	147	84	231

Secondary Research Question One

Are 2017 films more likely to contain gender role stereotypes than 2019 films? It was

hypothesized that 2017 films will contain more gender stereotypes than the 2019 films.

Traditional gender role stereotypes were labelled as such because these stereotypes are viewed as

the behaviors an individual should emulate according to societal standards. For males, these

standards are to be *agentic*, *dominant*, *independent*, and *active*. By contrast, females are to be

communal, *wholesome*, and *weak*. For 2017 films, *Despicable Me 3* and *Coco* contained 12 main

characters. The 2019 films, *The Lion King* (Remake) and *Toy Story 4*, contained 22 main

characters. Results have indicated that all of the main characters of the 2017 films contained

traditional gender stereotypes ($M = 6$, $SD = 4.53$). The 2019 films showed 19 (86.36%) main

characters of the 22 main characters contained traditional gender stereotypes ($M = 4.50$, $SD = $

3.62). [see *Tables 6*] Results indicated that the 2017 films did not contain a significantly, $t(19) = $

0.99, $p = .336$, more number of traditional gender role stereotypes for both male and female

characters than 2019 films.

2017 Films

Results indicated that *Despicable Me 3* and *Coco* main characters all displayed traditional gender role stereotypes. Beginning with *Despicable Me 3*, all of the male main characters displayed at least one traditional male gender role stereotype. However, all female main characters showed two traditional female gender role stereotypes. [see *Table 7.*] In terms of *Coco*, all male main characters displayed only one traditional gender role stereotype, while all female main characters displayed two traditional gender role stereotypes. [see *Table 8.*]

Table 7

Despicable Me 3 Gender Role Stereotypes of Main Characters

	2017: *Descipable Me 3* Males							
	Traditional Gender Role Stereotypes				Non-Traditional Gender Role Stereotypes			
	Agentic	Dominant	Independent	Active	Weak	Emotinal	Shy	Communal
Gru	6	6	0	4	7	2	1	7
Dru	0	0	0	4	8	4	0	4
Balthazar Bratt	2	4	0	4	0	0	0	0
	2017: *Descipable Me 3* Females							
	Traditional Gender Role Stereotypes			Non-Traditional Gender Roles Stereotypes				
	Communal	Wholesome	Weak	Dominant	Noisy			
Lucy Wilde	7	0	6	6	0			
Margo	1	0	4	0	0			
Edith	1	0	1	0	0			
Agnes	2	0	3	0	3			

*Despicable Me 3***: Gru.** Gru was the main protagonist of this film. After recently losing his job, he discovered that he had a long-lost twin brother, Dru, whom he goes to visit with his family. During his visit, he planned a heist with Dru to steal a diamond from Bratt to get back his old job. Gru displayed *agentic* (n=6), *dominant* (n=6), and *active* (n=4) traditional gender role stereotypes. At 1:19:04-1:19:20, Gru was daydreaming about returning with the diamond they plan to steal from Bratt, so he and Lucy can be rehired. There was no dialogue in this scene, but it showed *agentic* behavior because he was goal-oriented to being rehired. In terms of *dominance*, Gru became aggressive with Dru when he was introducing himself to everyone at 35:52-36:04, particularly Margo.

> "*And Margo, Ohh! You are so mature. I'm guessing what? um… 15?*" -Dru
>
> "*Haha. 15?*" -Margo
>
> "*She's 12. She looks 12. And she will always be 12.*" -Gru

Gru grabbed Margo and pulled her behind himself. He gets more in Dru's face as he stated each sentence. As aggression is a descriptor of *dominance*, this scene showed Gru displaying *dominant* behavior. Lastly, Gru was *active* (n=4). An example can be found between 1:51:54-1:53:20, when Gru challenges Bratt to a dance fight. His stated: "*You know what? I got two words for you: Dance fight!*" The rest of this timestamp shows Gru dancing and fighting Bratt, which shows *activeness*.

Despicable Me 3: **Bratt.** Bratt was a former 1980s child actor seeking revenge for being forgotten by the world. He planned to take out Hollywood because he grew too old for his role. Bratt was coded as *active* (n=4), *agentic* (n=2), and *dominant* (n=4). As previously addressed, *active* behavior was coded based on physical activity, not dialogue. This can be seen between 1:11:44-1:12:10 with Bratt exercising to a 1980s tune. In this same scene, Bratt also displayed *agentic* behavior, or ambition, by showing his robot minion his plans to destroy Hollywood and stated: "*Now that's entertainment. Now come on, let's make it a reality.*" at 1:13:14-1:13:20. Bratt's display of *dominance* can be seen at 1:42:10-1:42:12. Bratt has kidnapped Gru's children and was gloating and loudly proclaiming: "*Once again, I win! And Gru loses!*" This scene showed his aggressive behavior with the girls, and it showed his arrogance. Both of these behaviors were coded as *dominance*.

Despicable Me 3: **Dru.** Dru was Gru's twin brother. They were recently reunited after the death of their father. Dru wanted to conduct a heist to prove he is not the father their father thought he was. By contrast to Bratt and Gru, Dru only displayed *active* behavior (n=4). An

example can be seen when Dru welcomes Gru and his family into his home. He exclaims *"Oh, ohohoh, my brooooootherrrrr!"* between 34:29-34:40, while excitedly running down the stairs. This display was active and energetic.

Despicable Me 3: **Lucy Wilde.** Lucy Wilde was the wife of Gru. Throughout the film, she was trying to bond on a maternal level with Gru's children, Margo, Edith, and Agnes. In terms of the female main characters of *Despicable Me 3*, Lucy Wilde portrayed the most traditional gender role stereotypes. She displayed *communal* (n=7) and *weak* (n=6) stereotypes. An example of *weakness* occurred at 1:09:11-1:09:16 when she was tied up and locked in a closet by Bratt, who planned to kidnap the girls. When Gru found her, she stated, *"Bratt! He took the girls!"* An example of *communalism* occurred early in the film, Gru was sitting in a moonlit room, and Lucy walked in to see him sitting alone at 14:30. She sat down and asked how he was doing. *"Are you…okay?"* Her concern for Gru showed *communalism* because she showed concern for others.

Despicable Me 3: **Margo.** Margo was the oldest daughter of Gru. She did not display either *dominance* or *nosiness*. As such, results indicated that she did not show any non-traditional gender role stereotypes. However, she did display traditional gender role stereotypes, which were *communalism* (n=1) and *weakness* (n=4). When Gru and Lucy arrive home after being fired, Margo and her sisters surprised them with a luau between 12:08-12:16. She started the surprise by stating, "*[w]ell, you never got to go on a honeymoon, so…*". Her parents did not have a honeymoon, therefore she wanted to be a part of gifting them one. This showed *communalism* because she showed care for an aspect of someone else's life. At 1:08:49-1:09:01, the girls, Margo, Agnes, and Edith showed *weakness*, or fear, because they were kidnapped by Bratt. Margo screamed when Bratt pushed a button that dropped the girls from the giant robot-Bratt's

chest to his hand. She did not say specific words, but screaming was coded as a verbal

expression of fear, or *weakness*.

Despicable Me 3: **Edith.** Edith was the middle daughter of Gru. She displayed similar

characteristics as Margo. Although she did not display any non-traditional gender role

stereotypes, she did display traditional gender role stereotypes, which were *communalism* (n=1)

and *weakness* (n=1). An example of *communalism* was shown between 12:08-12:16. After being

fired, Gru and Lucy had arrived home to their children surprising them with a luau for their

honeymoon. In this scene, Edith displayed *communalism* by stating, "*we made you dinner!*" This

showed her caring for others by doing something nice for them. At 1:11:30-1:11:52, Edith

showed weakness due to fear after Bratt had deposited the girls on a ledge near the top of a

skyscraper. She gasped when the robot controlled by Bratt was firing a laser beam to destroy the

city. She did not say specific words, but gasping given the situation was coded as a verbal

expression of fear, or *weakness*.

Despicable Me 3: **Agnes.** Agnes was the youngest daughter of Gru. Similar to her sisters,

Margo and Edith, she displayed *communalism* (n=2) and *weakness* (n=3). When Gru went to get

the morning newspaper, he noticed Agnes on the front lawn selling her toys between 20:25-

20:44. She wanted to be able to contribute to the family because Lucy and Gru had lost their

jobs. Gru confronted her. "*Agnes, what are you doing. You, you sold your unicorn?*" She

responded back with, "*I just wanted to help since you don't have a job. I got two whole dollars

for it!*" This showed caring for her family, which is an aspect of *communalism*. When Bratt

kidnapped the girls, a new scene was shown where the girls were trapped inside the chest of a

giant robot version of Bratt between 1:11:30-1:11:52. In her fear, Agnes exclaims, *"[w]oah,

woah! I'm scared!"* This was a display of *weakness*. Unlike her sisters, Agnes displayed non-

traditional stereotypes, *nosiness* (n=3). When Lucy took the girls to the marketplace, Agnes and Edith went into a bar because Agnes saw a unicorn on the sign at 35:25. Once inside, the girls encountered the bartender, who told them how to find a unicorn. After he told them he saw one himself, Agnes became excited and rapidly questioned the man between 36:09-36:29.

> *"You saw a for real life unicorn! What did it look like? [took a deep breath] Did you pet*
>
> *it? Did it smell like candy? Was it FLUFFY?" Agnes quickly rushed out her questions.*
>
> *"It was so fluffy!" the bartender responded.*
>
> [Agnes screamed and shattered the windows.]

There was a build-up of excitement from Agnes as Lucy asked if the girls were okay since she heard Agnes scream. "*Unicorns are real, and I'm going to find ooonnnneeeee!*" None of the three sisters displayed *wholesomeness*.

    ***Coco*: Miguel.** The main characters of *Coco* each contained at least two traditional gender role stereotypes. [see *Table 8*.] Beginning with male main characters, Miguel was a young boy, who wanted to be a musician. However, his family had forbidden it due to a musician abandoning their family in their ancestral past. During the movie, he became trapped in the Land of the Dead, where he seeks de la Cruz's blessing, whom he believed was his grandfather. Along the way, he learned the truth about his family. Miguel displayed only one traditional gender role stereotype, *agentic* (n=5). Miguel stated that he wants to be a musician, even though it is not allowed in the family. *"I'm gonna be a musician!"* The family made remarks about his time in the plaza has brainwashed him, but he asserted (*agentic*) his dream to become a musician: *"It's not a fantasy!"* at 17:04-18:35. Similarly, Hector and Ernesto de la Cruz displayed only one type of traditional stereotypes.

48

Table 8

Coco Gender Role Stereotypes of Main Characters

2017: *Coco* Males							
Traditional Gender Role Stereotypes				Non-Traditional Gender Role Stereotypes			
Agentic	Dominant	Independent	Active	Weak	Emotinal	Shy	Communal
Miguel	5	0	0	0	11	8	3	1
Hector	0	2	0	0	4	4	3	5
Ernesto de la Cruz	0	3	0	0	2	0	1	2

2017: *Coco* Females						
Traditional Gender Role Stereotypes			Non-Traditional Gender Role Stereotypes			
Communal	Wholesome	Weak	Dominant	Noisy		
Mamá Imelda	2	0	2	8	0		
Abuelita	2	0	1	7	0		

Coco: **Hector and de la Cruz.** Hector was Miguel's guide in the Land of the Dead. He and Miguel made a deal to get Miguel back to the living world with de la Cruz's blessing. If Miguel took Hector's picture back to the living world and display it, then he would take him to de la Cruz. On the other hand, de la Cruz is the antagonist with a dark secret that caused Miguel's family to despise music. Both characters displayed *dominant* stereotypes. Hector was *dominant* twice (n=2), while de la Cruz was *dominant* three times (n=3). At 1:07:07-1:07:42, Hector yelled at de la Cruz because he just learned that de la Cruz poisoned him to steal his songs. *"How could you?!"* As he was yelling, he tackled de la Cruz to the ground. The violence showed *dominance*, or aggression. de la Cruz also showed *dominance*, or aggression. For example, he grabbed Miguel to prevent him from returning home to the land of the living. This was accompanied by the aggressive question: *"You're not going anywhere?"* between 1:24:00-1:24:10.

Coco: **Mamá Imelda.** By contrast of male main characters, the female main characters each displayed two traditional gender role stereotypes. Mamá Imelda was the head matriarch of the family in the Land of the Dead. She believed that Hector abandoned her, thus the family turned their back on music. During the film, she learned the truth regarding the "abandonment."

Mamá Imelda was *communal* (n=2) and *weak* (n=2) throughout the film. At 1:23:30-1:24:00, Mamá Imelda had a strict condition that she would give Miguel his blessing, if he did not play music. However, she changed her mind at the end of the film once it was revealed that Hector did not leave her, but he was murdered by de la Cruz. *"Miguel, I give you my blessing to go home... to put up our photo… (beat) And to never…"* Miguel sadly stated *"Never play music again…"* However, she smiles and stated, *"to never... forget how much your family loves you."* She was being *communal* because she was allowing Miguel to play his music. Essentially, she wanted him to be happy, which shows caring, an aspect of *communalism*. When Mamá Imelda was on stage after escaping de la Cruz, she stood there in a panic as the crowd looked at her. She does not say anything as she was frozen in fear between 1:21:46-1:22:00. However, she began to hesitantly sing, *"Remember me/each time you hear a sad guitar/know that I'm with you/the only way that I can be/until your're in my arms again/remember me."* This was a display of *weakness*.

    Coco: **Abuelita.** Abuelita was the head matriarch of the family in the living world. She wanted Miguel to give up music and join the family business of shoemaking. As previously addressed, Abuelita also showed *weakness* (n=1) and *communalism* (n=2). At 1:29:50-1:30:00, Mamá Coco asked Abuelita *"Elena? What's wrong, mija?"* because she was crying. Emotional crying was considered a *weakness* as it related to sadness. Abuelita was overcome with emotions as Mamá Coco and Miguel sang together. In terms of *communal*, Abuelita displayed *communalism* between 11:00-11:13. Her and Miguel are on the ofrenda speaking to Miguel about the importance of family being there for Día de los Muertos, but Miguel was upset. She began speaking in a kinder tone, soothing his hurt feelings. *"I'm hard on you because I care, Miguel."*

As previously addressed, *The Lion King* (Remake) and *Toy Story 4* had 21 of their 23 main characters display traditional gender role stereotypes. Beginning with *The Lion King* (Remake), all of the male main characters displayed traditional male gender role stereotypes. However, only one female main character showed traditional female gender role stereotypes. [see *Table 9*.] In terms of *Toy Story 4*, both male and female main characters displayed traditional gender role stereotypes.

Table 9

The Lion King (Remake) Gender Role Stereotypes of Main Characters

	2019: *The Lion King* (Remake) Males							
	Traditional Gender Role Stereotypes				Non-Traditional Gender Role Stereotypes			
	Agentic	Dominant	Independent	Active	Weak	Emotinal	Shy	Communal
Simba (Young)	0	7	1	0	4	4	0	1
Simba (Older)	4	5	0	0	3	2	2	0
Pumbaa	0	2	0	0	2	1	0	2
Timon	2	3	0	0	3	1	0	2
Scar	3	11	0	0	3	0	0	0
Rafiki	1	2	0	0	0	0	0	0
Zazu	1	3	0	0	8	0	0	2
Mufasa	6	2	0	0	2	0	0	1
Kamari	0	3	0	0	2	0	0	0
Azizi	0	1	0	0	3	0	0	0
	2019: *The Lion King* (Remake) Females							
	Traditional Gender Role Stereotypes			Non-Traditional Gender Role Stereotypes				
	Communal	Wholesome	Weak	Dominant	Noisy			
Nala (Young)	0	0	3	0	0			
Nala (Older)	0	0	0	6	0			
Shenzi	0	0	0	4	0			

The Lion King (Remake): Simba (Young & Older). Simba, Mufasa's son and main focal point of the story, was portrayed as both a cub and adult lion. As such, he was coded based on his age. Both Younger and Older Simba displayed *dominant* gender role stereotypes (n=7 and n=5, respectively). An example of *dominance* can be seen between 1:36:25-1:37:10 with the fight between Scar and Simba. Simba discovered that Scar had killed Mufasa, and he demanded that Scar tell everyone the truth. He stated, *"You killed him! Tell them the truth!"* This statement

was accompanied by Simba forcefully yelling and stalking towards Scar. However, this was the only similarity for traditional gender role stereotypes. Simba (Older) displayed *agentic* (n=4), while Simba (Younger) displayed *independent* (n=1). An example of Simba's (Older) *agentic* stereotype was found between 1:22:43-1:22:55. Scar had threatened and attacked Sarabi because she challenged his kingliness. Simba (Older) had exclaimed *"Get away from my mother!"* At 23:52-23:53, Simba (Younger) showed *independence* when he was speaking to Zazu and Nala (Younger) on their way to the watering hole. He claimed, *"Well, I'm not letting anyone tell me where to go, what to do, and even who to marry. There will never be a king like me."*

  ***The Lion King* (Remake): Timon, Pumbaa, & Zazu.** Timon, a meerkat and Simba's friend, and Zazu, an African red-billed hornbill and royal advisor, displayed two traditional gender role stereotypes, *dominant* and *agentic*, while Pumbaa, a warthog and Simba's friend, only displayed *dominant* behavior. As mentioned, Timon (n=3), Pumbaa (n=2), and Zazu (n=3) displayed *dominant* behavior. An example of *dominant* behavior was Pumbaa aggressively charging vultures that were surrounding a dehydrated Simba (Younger) in the middle of a desert. *"Ahhh! Yaaa! I missed 'em! I'm gonna get one of those vultures one day."* between 1:08:21-1:08:40. As previously mentioned, Zazu (n=1) and Timon (n=3) displayed an additional gender role stereotype, *agentic*. An example of *agentic* gender role stereotype can be seen between 22:22-22:23. In this scene, Zazu was in-charge of watching over Simba (Younger) and Nala (Younger). He stated, *"Let's move it or lose it! Okay, buddy-system!"*

  ***The Lion King* (Remake): Scar.** Scar, Mufasa's brother and Simba's uncle, was considered the villain. As with many of the male main characters of *The Lion King* (Remake), he displayed two different traditional gender role stereotypes, *agentic* (n=3) and *dominant* (n=11).

Agentic was displayed between 33:00-35:00. Scar went to the hyena pack to suggest they work together to take over the throne of Pride Lands, which showed ambition.

> *"Why eat one meal when you can be feasting the rest of your lives?"* -Scar

> *"What could you possibly offer us?"* -Shenzi

> *"A place where you can fill your bellies. Where everything the light touches is yours for the kill."* -Scar

> *"The Pride Lands are not yours to give. The king controls those hunting grounds."* - Shenzi

> *"That's why we're going to kill him. Mufasa has always shown too much restraint when it comes to hunting. When I am king, the mighty will be free to take whatever they want because a hyena's belly is never full."* -Scar

> *"Mufasa is far too powerful to challenge."* -Shenzi

> *"Mufasa is yesterday's message, a clapped-out distracted regime whose failings undoubtedly presage the need for a different dream…"* -Scar

Dominant was displayed between 1:22:40 and 1-22:43. Scar was speaking to Sarabi, Mufasa's mate and Simba's mother, when she questioned his kingliness. Scar's response was a aggressive, *"I am ten times the king, Mufasa, was!"* Although the statement itself was not a stereotype, it was accompanied by an angry, raised voiced because she questioned his authority and ability to rule.

The Lion King (Remake): Kamari & Azizi. Kamari and Azizi were Scar's hyena henchmen. They were the only two of three characters that only displayed one traditional male gender role stereotype. Both Kamari (n=3) and Azizi (n=1) displayed *dominant* behavior. An example of both characters displaying *dominant* behavior was found during the Elephant

53

Graveyard scene between 25:00-25:30. Simba (Younger) and Nala (Younger) snuck outside of the Pride Lands, where they became surrounded by the hyena pack. Kamari and Azizi circled the lion cubs, and they were intimidating and threatening the cubs.

"Well, look at this. We weren't expecting guest today. Would you too cubs like to stay for dinner?" –Kamari

"Yeah, stay for dinner. 'Cause you look like a midnight snack!" -Azizi

The Lion King (Remake): Mufasa. Mufasa displayed *agentic* (n=6) and *dominant* (n=2) stereotypes. An example of *dominant* behavior occurred early in the film. Mufasa was questioning why Scar was not at the presentation of Simba to the kingdom. After Scar made disdainful comments about the presentation, he was being dismissive by walking away from Mufasa. This made Mufasa react angrily, which led to his aggressive remark: *"Don't turn your back on me, Scar."* at 8:03-8:04. *"Oh, no, Mufasa. Perhaps you shouldn't turn your back on me."* Mufasa growled and jumped in front of Scar. *"Is that a challenge?"* at 8:11. As previously mentioned, Mufasa also displayed *agentic* stereotypes (n=6). As the king of the Pride Lands, leadership abilities and assertiveness was naturally going to be displayed for Mufasa. For example, between 14:45-14:52, Zazu reported to Mufasa about hyenas in the Pride Lands. Mufasa gave Zazu an order, which Simba (Younger) rebutted. However, Mufasa was assertive in his orders, which showed *agentic* behavior, such as leadership ability and assertiveness.

"Zazu, take Simba home." -Mufasa

"Dad, let me come. I can help." -Simba (young)

"No, son. You stay with the other cubs." -Mufasa

The Lion King (Remake): Rafiki. Rafiki, a mandrill or forest baboon, was the shaman of the Pride Lands as well as an advisor to Mufasa and Simba. Rafiki displayed two traditional

gender role stereotypes. *Agentic* (n=1) and *dominant* (n=2) were displayed. When Simba (Older)

returned to take over the Pride Lands from Scar and the hyenas, Rafiki displayed *dominance* as

he attacked a group of hyenas with his staff at 1:42:00. He made fighting noises in Swahili

throughout the battle, such as *"[t]aka!"* An example of *agentic* behavior was displayed at

1:19:06-1:21:44 by his leadership-orientation. Simba was walking through a field when he

crossed paths with Rafiki. In this scene, Rafiki guided Simba (Older) into remembering who he

was.

"*Who are you?"* -Simba (Older)

"I know exactly who I am. The question is, who are you?" -Rafiki

"I'm nobody. So leave me alone, alright?" -Simba (Older)

"Everybody is somebody. Even a nobody." -Rafiki

"Yeah, I think you're confused." -Simba (Older)

"I am confused? You don't even know who you are." -Rafiki

"Oh? And I suppose you do?" -Simba (Older)

"I held the son of Mufasa." -Rafiki

"You knew my father?" -Simba (Older)

"Correction, I know you're father." -Rafiki

"He died a long time ago." -Simba (Older)

"He's alive. And I can take you to him. Follow me. I will show you! Your father is

waiting. Do you see him?" -Rafiki

"I don't see anything." -Simba (Older)

"Look closer. You see, he lives in you." -Rafiki

In addition to him guiding and leading Simba (Older), Rafiki was the shaman in the Pride Lands, which meant others looked towards him for his leadership and guidance. As such, this scene was coded as *agentic*. Unlike the other male main characters of *The Lion King* (Remake), Rafiki did not display any non-traditional gender role stereotypes.

The Lion King **(Remake): Nala (Younger).** In terms of female main characters of *The Lion King* (Remake), it was different than the male main characters. Only one female character displayed traditional gender role stereotypes. Nala (Younger) displayed *weak* (n=3) traditional gender role stereotypes. Nala (Younger) and Simba (Younger) were discussing their plans to go the Elephant Graveyard. However, Nala (Younger) began to worry, which showed *weakness*, about going to the forbidden lands. *"We've never been that far before. What if we get lost?"* at 22:43-22:44.

The Lion King **(Remake): Nala (Older) and Shenzi.** Nala (Older) and Shenzi, leader of the hyenas did not display any traditional gender role stereotypes. However, they did display non-traditional gender role stereotypes. More specifically, both characters displayed the *dominant* gender role stereotype. One example of *dominance* was seen at 1:39:00. In this scene, Simba (Older) challenged Scar to relinquish the throne because he killed Mufasa. When Scar was refusing Simba's (Older) order, Nala (Older) showed *dominance* over Scar by threatening him. *"Well, we don't. Your reign is over, Scar. Simba is the rightful king! If you wanna get him, you have to get through us. Are you with me, lions?"*

Toy Story 4: **Forky.** The other 2019 film was *Toy Story 4*. Results indicated that there were traditional gender role stereotypes for all, but one main character. [see *Table 10.*] Forky, a toy made from recycled trash by Bonnie, was the only main male character that did not display any traditional male gender role stereotypes. However, Forky did display non-traditional gender

56

role stereotypes: *weak* (n=5), *emotional* (n=1), and *communal* (n=3). One example of non-traditional gender role stereotypes occurred at 15:03. In this scene, Forky woke up for the first time after being made by Bonnie, the toys' child/owner. Forky and Woody made eye contact, which resulted in Forky screaming. There were no specific words. However, his audible scream was a verbal indication of fear, or *weakness*.

Table 10

Toy Story 4 Gender Role Stereotypes of Main Characters

2019: *Toy Story 4* Males								
	Traditional Gender Role Stereotypes				Non-Traditional Gender Role Stereotypes			
	Agentic	Dominant	Independent	Active	Weak	Emotinal	Shy	Communal
Woody	6	1	0	0	13	7	5	9
Buzz Ligthyear	2	0	0	0	2	1	0	7
Forky	0	0	0	0	5	1	0	3
Ducky	0	6	0	0	3	0	0	0
Bunny	0	6	0	0	3	0	0	0
Duke Caboom	0	1	0	0	2	0	0	2
2019: *Toy Story 4* Females								
	Traditional Gender Role Stereotypes			Non-Traditional Gender Role Stereotypes				
	Communal	Wholesome	Weak	Dominant	Noisy			
Bo Peep	5	0	3	12	0			
Gabby Gabby	4	0	2	1	0			
Giggle McDimples	0	0	1	4	0			

Toy Story 4: **Ducky, Bunny, & Duke Caboom.** Three of the main male characters, Ducky (n=6), Bunny (n=6), and Duke Caboom (n=1), only showed one traditional gender role stereotype theme, *dominance*. An example of *dominance* was seen between 43:07-44:23. In this scene, Buzz Lightyear met Bunny and Ducky, who were aggressive towards Buzz because they thought he was trying to take their chance of getting a kid.

"Psst. Lightyear." -Bunny

"Hey up here Astro boy." -Ducky

"If you think you can just show up here and take our top prize spot, you're wrong." -Bunny

"Dead wrong." -Ducky

[…]

"Come on, help me get out of here." -Buzz

"Oh, I'll help you with my foot." -Ducky

However, they all displayed at least one non-traditional gender role stereotypes as well. Duke Caboom was the only one to display two non-traditional gender role stereotypes: *weak* (n=2) and *communal* (n=2). Ducky (n=3) and Bunny (n=3) only displayed *weak*.

Toy Story 4: **Woody and Buzz Lightyear.** By contrast, Woody and Buzz displayed at least two traditional gender role stereotypes. At times, Buzz was *agentic* (n=2), while Woody was *agentic* (n=6) and *dominant* (n=1). An example of *agentic* was displayed by Buzz between 32:48-33:59. When Bonnie, the toys' owner, was sad about Forky missing, all the other toys were looking towards Buzz for guidance. He quickly formulated a plan and proceed to execute the plan, without explaining to anyone. *"No time to explain."* Woody displayed *dominance* between 1:02:56-1:03:00. Bo was trying to get Woody to forget about going back into the antique store for Forky because they already lost. However, he snapped at her.

"Open your eyes, Woody. There's plenty of kids out there. It can't be just about the one you're still clinging to." -Bo Peep

"It's called loyalty, something a lost toy wouldn't understand." -Woody

This scene showed *dominance* because he was angry that she refused to help him as evident by his angry tone. Additionally, he loomed over her as he spoke. By contrast, all female characters displayed traditional female gender role stereotypes.

Toy Story 4: **Bo Peep.** Bo Peep, Woody's friend and crush, displayed two traditional gender role stereotypes. *Communalism* (n=5) was displayed between 1:04:50-1:04:55. Bo Peep was comforting her sheep, who were injured. *"Shhh. It's okay."* She spoke with a soft tone of

voice. *Weakness* (n=3) was displayed at 51:23 when Bo gasps out of fear as Benson and The

Dummies dropped from above her and Woody. This audible gasp was coded as an indication of

fear, or *weakness*.

  Toy Story 4: **Gabby Gabby.** Gabby Gabby, a doll from the antique store, was similar to

Bo Peep. She displayed two gender role stereotypes, *communal* (n=4) and *weak* (n=2). An

example of *communalism* was displayed between 29:03-29:05. Gabby Gabby had found Woody

and Forky in the antique store. After Woody stated that Forky was made by their kid, she was

concerned about them as the toys in the antique store did not have kids, or owners. *"Are you two*

lost?" An example of *weakness* was displayed between 1:15:02-1:15:28. She was upset that

Harmony rejected her. *"You can have your voice box back. I don't need it anymore. [...] No,*

Harmony was my chance. My time's over. Now, please, go away." Her emotional state and sad

tone was an indication of *weakness*.

  Toy Story 4: **Giggle McDimples.** Giggles McDimples, Bo Peep's friend and toy cop, had

one moment, where a traditional gender role stereotype was displayed, *weak* (n=1). This was

displayed between 44:40-44:45. Giggle McDimples and others were in a skunk remote-

controlled car, when she noticed that they were about to crash into a corndog stand. She yelled,

"[c]orndog stand!" This fear, or being frightened, was a sign of *weakness*.

  Cumulatively, *Toy Story 4* and *The Lion King* (Remake) contained n=99 qualitative

displays of traditional gender role stereotypes. On the other hand, *Despicable Me 3* and *Coco*

contained n=68 qualitative displays of traditional gender role stereotypes. Results indicated that

there were more displays of traditional gender role stereotypes in the 2019 films than the 2017

films. However, quantitatively results indicated that the 2017 films did not contained a

significantly, $t(19) = 0.99$, $p = .336$, more number of traditional gender role stereotypes for both

male and female characters than 2019 films. Although the raw data (qualitatively) suggest that 2019 movies contained more gender stereotypes, the statistical data indicated that it was not a significant difference. As such, the hypothesis that 2017 films will contain more traditional gender stereotypes than the 2019 films was rejected.

Secondary Research Question Two

Will females and/or males be represented with gender role flexibility? It was hypothesized that females will have more gender role flexibility within the films than males. Results have indicated that across all films there was gender role flexibility. An example of a male and female character will be provided below for each film. Almost every male main character contained both traditional and non-traditional gender role stereotypes. This was also true for female main characters. [see *Table 11.*]

Table 11

Total Number of Gender Role Stereotypes Per Character

Total Traditional and Non-Traditional Gender Role Stereotypes Per Character						
2017						
	Traditional	**Non-Traditional**			**Traditional**	**Non-Traditional**
Descipable Me 3				*Coco*		
Gru	16	17		Miguel	5	23
Dru	4	16		Hector	2	16
Balthazar Bratt	10	0		Ernesto de la Cruz	3	5
Lucy Wilde	13	6		Mamá Imelda	4	8
Margo	5	0		Abuelita	3	7
Edith	2	0				
Agnes	5	3				
2018						
	Traditional	**Non-Traditional**			**Traditional**	**Non-Traditional**
Incredibles 2				*Dr. Seuss's The Grinch*		
Bob Parr/Mr Incredible	16	19		The Grinch	9	15
Dashiell "Dash" Parr	1	5		The Narrator	0	0
Winston Deavor	2	3		Bricklebaum	0	0
Violet Parr	10	5		Cindy Lou Who	6	3
Helen Parr/Mrs. Incredible	11	10		Donna Who	5	0
Evelyn Deavor	2	0				
2019						
	Traditional	**Non-Traditional**			**Traditional**	**Non-Traditional**
The Lion King (Remake)				*Toy Story 4*		
Simba (Young)	8	9		Woody	7	34
Simba (Older)	9	7		Buzz Ligthyear	2	10
Pumbaa	2	5		Forky	0	9
Timon	5	6		Ducky	6	3
Scar	14	3		Bunny	6	3
Rafiki	3	0		Duke Caboom	1	4
Zazu	4	10		Bo Peep	8	12
Mufasa	8	3		Gabby Gabby	6	1
Kamari	5	2		Giggle McDimples	1	4
Azizi	1	3				
Nala (Young)	3	0				
Nala (Older)	0	6				
Shenzi	0	4				

Results from the raw data indicated that there were some main characters (n=12), both male and female, that did not display both traditional and non-traditional gender role stereotypes. Although these characters were both male and female, the females (n=7) outnumbered the males (n=5). Of all the main characters (n=43), the majority of main characters (n=31) did display both gender role stereotypes. More specifically, all films, except for *Coco*, contained at least one character that did not display both traditional and non-traditional gender role stereotypes.

Statistical results indicated that female main characters ($M = 4.06$, $SD = 3.75$) did not display significantly, $t(41) = 2.33$, $p = .025$, more verbal gender role flexibility than male main characters ($M = 8.21$, $SD = 8.12$).

Despicable Me 3

An example of gender role flexibility was displayed by Gru. Felonious Gru was an *agentic* (n=6) and *dominating* (n=6) man, but he was also gentle, or *communal* (n=7), to his children. For example, Gru was seen overseeing the minions as he addressed them about their future plans between 18:39-20:20. It was not the dialogue that was important, but the clear visual that he was in charge by standing before them and asserting that *"our life of crime is over."* Additionally, he aggressively threatens the minions to stop misbehaving in this same scene by stating *"if you guys don't stop right now there will be consequences."* On the other hand, Gru was seen being gentle, or *communal*, as he talked to Agnes, his daughter, about her finding a real unicorn between 1:03:33-1:04:53.

> *"I'm finally gonna find a real unicorn. If I do can I bring it home!"* -Agnes,
>
> *"Oh…yeah, sure. Tell you what for every one you find you can bring it home. I better build a big pen, but, you know, there is a chance you might not find one."* -Gru
>
> *"Huh."*-Agnes.
>
> *"It might not be good unicorn finding weather. Um, there are tricky to find them. And, I don't know, maybe, ju.. maybe, unicorns… don't… really…ex… explore that part of the woods!"* -Gru
>
> *"But the man said a maiden pure of heart can find one. I'm pure of heart, right?"* -Agnes
>
> *"The purest."* -Gru

In terms of female gender role flexibility, only Lucy and Agnes displayed both traditional and non-traditional stereotypes. For example, Lucy and Gru were being chastised by their new boss. Da Vinic, their new boss, was being particularly harsh with Gru, which resulted in him being fired. Lucy became outraged and stood up for Gru by challenging their boss between 10:50-11:04. *"Gru is a great agent. You know what, if you fire him, you're gonna have to fire me, sister sister. And do you really wanna do that? Do ya?"* She said this with an aggressive and threatening tone. In sum, this scene had Lucy displaying *dominance*. Shortly following this scene, they arrived home where their children, Agnes, Margo, and Edith, surprised them with a luau to make-up for their missed honeymoon. The girls had prepared dinner and decorated the treehouse in the backyard. When Lucy took a bite of dinner, she discovered that it was inedible, which was indicated by her choking and sputtering between 13:02-13:11. In order to not spare their feelings, she pretended the food was wonderful as indicated by the statement: *"I'm gonna hold it in my mouth because it is so good I don't wanna swallow it."* This scene showed *communalism* because she cared about their feelings and wanted them to feel happy about what they did.

Coco

Similar results were seen for the male and female main characters of *Coco*. All the main male characters displayed both traditional and non-traditional gender role stereotypes. Miguel displayed *agentic* (n=5) for traditional stereotype, then he displayed multiple non-traditional gender role stereotypes: *weak* (n=11), *emotional* (n=5), *shy* (n=3), and *communal* (n=1). For example, it was established earlier in the film that Miguel was goal-oriented, an aspect of *agentic*, with his wish to be a musician despite his family's misgivings towards musicians. This was seen between 13:50-14:19. Miguel stated, *"I'm gonna play in Mariachi Plaza if it kills me!"*

At the end of film, Miguel displayed an example of a non-traditional stereotypes. Miguel was

sadly begging Mamá Coco to remember her father, Hector, so that he would not disappear

forever in the Land of the Dead. The following is an excerpt of Miguel's dialogue from the full

scene between 1:28:20-1:33:03. *"Mamá Coco? Can you hear me? It's Miguel. I saw your papa.*

Remember? Papa? Please…if you forget him, he'll be gone…forever!" This scene showed

emotions, which are considered a *weakness* for males. Similarly, Hector displayed only one type

of traditional stereotypes, which was *dominant* (n=2), but he displayed every single type of non-

traditional male gender role stereotype at least twice, (*weak* (n=4); *emotional* (n=4); *shy* (n=3); &

communal (n=5)). An example of non-traditional gender role stereotypes for Hector was

displayed between 1:07:07-1:07:42. During this scene, Hector had come to the realization that de

la Cruz had poisoned him because Hector had planned to return to his family and quit

songwriting for de la Cruz. Hector was outraged by this realization, and he physically attacked

de la Cruz. In addition to attacking him, Hector aggressively demanded, *"How could you?"* This

aggressive verbal demand and physical altercation was coded as *dominance*. On the other hand,

Hector displayed submissiveness, an aspect of *weakness*, between 37:06-37:44. Hector had

borrowed a dress from a friend of his, Cecilia, but he lost the dress. She was angry at him, which

caused Hector to become submissive to placate her rage.

    "Ceci, I lost the dress…" -Hector

    "Ya lo sabea! I gotta dress forty dancers by sunrise and thanks to you, I'm one Frida

      short of an opening number!" -Cecilia

    "Ceci -- I know, Ceci. I know, I know. Ceci -- Ceci… Ceci.. Ceci…" -Hector

Comparative to Hector, Ernesto de la Cruz only showed *dominant* stereotypes (n=3). However,

de la Cruz did not display all the non-traditional male gender role stereotypes, unlike Hector and

64

Miguel. He displayed *weakness* (n=2), *shyness* (n=1), and *communalism* (n=2). Regardless, he still displayed both non-traditional and traditional gender role stereotypes, which was indicative of gender role flexibility.

Both female characters displayed non-traditional and traditional stereotypes. However, there was more non-traditional gender role stereotypes than traditional. Their predominant gender role stereotype was non-traditional, specifically *dominant*. Mamá Imelda (n=8) was slightly more *dominant* than Abuelita (n=7). Abuelita would take off her shoes and hint people, while yelling at them. Some examples include, Abuelita shouting at Miguel at 1:00. *"No music!"* Abuelita yelling at a street musician between 7:46-8:37, while hitting him with her shoe. *"You leave my grandson alone!"* Similarly, Mamá Imelda was the matriarch of the dead family, who was forceful and aggressive in her opinion. She refused to accept Miguel's desire to play music as shown between 31:28-32:12. As previously addressed, Mamá Imelda and Abuelita also displayed traditional gender role stereotypes, *communal* (n=2, each) and *weak* (n=2 and n=1, respectively).

Incredibles 2

Bob Parish/Mr. Incredible had the most gender role flexibility of all three main male characters. More specifically, he was *agentic* (n=8), *dominant* (n=5), *independent* (n=1), and *active* (n=2), while he also displayed *weakness* (n=6), *emotion* (n=4), *shyness* (n=3), and *communalism* (n=6). One example of traditional and non-traditional gender role stereotypes for one character can be seen between 1:04:00-1:05:00. This particular scene displayed both *weakness* and *dominance*. Violet and Dash kept asking questions about Jack Jack's new powers. At first, he was half-heatedly trying to explain why he had not told Helen, their mother, as they kept pelleting him with questions. *"Because…"* The incessant questions frustrated Bob until he

snapped back at them. *"Because I'm formulating okay! I'm taking in the information. I'm processing. I'm doing the math, and I'm fixing the boyfriend and keeping the baby from turning into a flaming monster…'Cause I'm Mr. Incredible! Not Mr. So-So or Mr. Mediocre Guy. Mr. Incredible!"* This scene should gender role flexibility by the shifting between traditional and non-traditional stereotypes.

In terms of female characters, Helen, or Elastigirl, was *communal* (n=7) and *weak* (n=3). She consistently showed concern for her family and soothed her husband's angry feelings. The first example was at 13:16, while they were having family dinner. Dash asked *"[a]re things bad?"* Helen replied that *"[t]hings are fine."* This example showed her trying to soothe her children's concerns. The second example also showed Helen's *communalism* by being concerned about her children between 21:25-21:31. Her and Bob Parr were discussing Winston's plan to advocate for superheroes. *"It's not that simple Bob. I wanna protect the kids."* Additionally, she let her husband take charge over her during action scenes. This was seen between 0:05-8:50 in the opening fight scene, where she deferred to his orders. There was not any dialogue for her, but she followed his commands without question. However, she did take leadership over her children at 12:12. Dash was angry that they were not allowed to be superheroes. He angrily shouted *"[w]e wanna fight bad guys!"* Helen responded back with anger *"No, you don't!"* Additionally, she displayed *dominance* (n=9) during fight scenes and over other people. [see *Table 12*.]

Table 12

Incredibles 2 Gender Role Stereotypes of Main Characters

2018: *Incredibles 2* Males							
Traditional Male Gender Role Stereotypes				Non-Traditional Male Gender Role Stereotypes			
Agentic	Dominant	Independent	Active	Weak	Emotinal	Shy	Communal
Bob Parr/Mr. Incredible	8	5	1	2	6	4	3	6
Dashiell "Dash" Parr	1	0	0	0	0	1	0	4
Winston Deavor	0	1	0	1	0	1	0	2

2018: *Incredibles 2* Females							
Traditional Gender Role Stereotypes			Non-Traditional Gender Role Stereotypes				
Communal	Wholesome	Weak	Dominant	Noisy			
Violet Parr	2	0	8	5	0			
Helen Parr/Elastiagirl	7	1	3	9	1			
Evelyn Deavor	1	0	1	0	0			

Dr. Seuss's The Grinch

For most of the movie, Grinch was *dominant* (n=3) and *agentic* (n=5), specifically aggressive, intimidating, and in-charge. At 3:48-3:57, he was seen yelling at Max. *"Max!"* In support of the dialogue, Grinch has Max pulling the cart on their grocery expedition (*agentic*) between 6:34-7:27. Additionally, he tells Max to leave by aggressively pointing with a mad expression at 23:43. This nonverbal display showed *dominance*. Another example of his aggressive, or *dominant*, behavior was seen between 8:09-10:45 on his way to the grocery store and inside the grocery store. He threw a snowball in a child's face, placed items into people's basket without them noticing, and knocked off items from the shelves. By contrast, Grinch was *shy* (n= 2) and *communal* (n=3) at the end of *The Grinch*. An example of *communalism* was Grinch's surprise for Max, which was a dog bone, between 1:12:14-1:12:55. *"I-I-I kinda thought you might like it."* An example of *shy* was found shortly after this scene. When he arrived at Cindy Lou Who's house for the Christmas party, he showed characteristics of *shyness* by stammering his words between 1:14:03:1:15:06. *"Right. Okay. Um, this is a bad idea. I-I-I can't. I can't. I can't do this. They're all gonna hate me." [pause, deep breath] "All right."*

Of the female characters, Donna Who did not display any non-traditional gender role stereotypes. However, Cindy Lou Who did show both traditional and non-traditional gender role stereotypes. For most of the film, Cindy Lou was *communal* (n=6). This was seen in her desire to capture Santa to ask him to help her mom. At 1:17:21-1:17:51, Cindy Lou was seen asking "Santa," or Grinch, to help her mom.

> *"Wait you don't understand! I don't want presents."* -Cindy Lou
>
> *"Of course you do. Everyone wants presents."* -Grinch
>
> *"No, no, really I don't. I want you to help my mom."* -Cindy Lou
>
> *"Y-Your mom?"* -Grinch
>
> *"Yeah, she works so hard and is always doing stuff for other people. And I just want her*
>
> *to be happy."* -Cindy Lou

However, she did display moments of *dominance* (n=3). For example, Cindy Lou and her friends were re-enacting her plan to capture Santa, but her friend, Groopert, kept asking questions, which frustrated Cindy Lou into aggressively yelling at him between 1:03:09-1:04:15.

> *"What if he has a flashlight?"* -Groopert
>
> *"Have you ever seen a picture of Santa with a flashlight?"* -Cindy Lou
>
> *"No, but I just…"* -Groopert
>
> Cindy Lou's reply was an aggressive growl: *"Just pick up the cookie!"* [see *Table 13*.]

Table 13

Dr. Seuss The Grinch Gender Role Stereotypes of Main Characters

2018: *Dr. Seuss The Grinch* Males								
	Traditional Gender Role Stereotypes				Non-Traditional Gender Role Stereotypes			
	Agentic	Dominant	Independent	Active	Weak	Emotinal	Shy	Communal
The Grinch	5	3	0	1	5	5	2	3
The Narrator	0	0	0	0	0	0	0	0
Bricklebaum	0	0	0	0	0	0	0	0
2018: *Dr. Seuss The Grinch* Female								
	Traditional Gender Role Stereotypes			Non-Traditional Gender Role Stereotypes				
	Communal	Wholesome	Weak	Dominant	Noisy			
Cindy Lou Who	6	0	0	3	0			
Donna Who	5	0	0	0	0			

The Lion King (Remake)

All the male main characters of *The Lion King* (Remake), except Rafiki, displayed both traditional and non-traditional gender role stereotypes. As previously addressed, he only displayed traditional gender role stereotypes. This indicated an absence of gender role flexibility. However, all other male main characters displayed at least one non-traditional gender role stereotype in conjugation with traditional gender role stereotypes. For example, Pumbaa showed his *dominance* over the vultures between 1:08:21-1:08:40, as previously discussed. *"Ahhh! Yaaa! I missed 'em! I'm gonna get one of those vultures one day."* However, Pumbaa showed *weakness* in the form of fear between 1:15-50-1:16:40. During this scene, Pumbaa was screaming in fear and running away from Nala (Older) because she is trying to eat him. Again, the display of both traditional and non-traditional gender role stereotypes was an indication of gender role flexibility.

By contrast, the females displayed either traditional or non-traditional gender role stereotypes, but never both. More specifically, Nala (Young) displayed only traditional gender role stereotypes, while Shenzi and Nala (Older) only displayed non-traditional gender role stereotypes. As such, results indicated that females were portrayed with static characteristics.

There was little variation to their characterizations. However, it should be noted that results

indicated Nala (Older) and Shenzi displayed only non-traditional gender role stereotypes. This

suggested gender role flexibility was present for these two characters because they were

characterized without any traditional gender role stereotypes.

Toy Story 4

An example of a male main character displaying both gender role stereotypes is Woody.

He displayed *agentic* (n=6) and *dominant* (n=1) gender role stereotype themes. At 1:19-1:24,

Woody gave commands to the toys in his room. *"Jessie, Buzz, Slink. Molly's room. The rest of*

you, stay put." However, he also displayed at least one of each non-traditional gender role

stereotypes' themes, which included *weak* (n=13), *emotional* (n=7), *shy* (n=5), and *communal*

(n=9). For example, Woody showed *weakness* at 28:24-28:39 by becoming frightened of Benson

and The Dummies in the antique store. He showed this by gasping. Additionally, Woody was

seen multiple times deferring, or yielding, to Bo's leadership, which showed *weakness*. This can

be seen between 50:40-50:49. Woody asked Bo *"What should be do?"* This indicated gender

role flexibility as both stereotypes were presented. It would be expected that males would not

show non-traditional gender role stereotypes if they were written based on masculine standards.

Aside from *Toy Story 4* male characters, females also displayed both gender role

stereotypes. An example of a female character with gender role flexibility was Bo Peep.

Consistently, she showed *dominance* (n=12) throughout the movie. An example of *dominance*

was seen between 1:02:45-1:02:46 in the antique store. Woody and Bo Peep were separated from

the rest of the toys during their rescue mission to save Forky from Gabby Gabby and the

Dummies. Bo Peep confronted the Dummies and forcefully demanded, while holding her

shepherd staff in a threatening manner, *"Where are my sheep?"* However, she was also

frightened and yielding, which indicated *weakness*, at times as well as *communal* by being concerned with other's feelings. An example of *weakness* was seen at 51:23. Bo Peep was in the antique store helping Woody rescue Forky from Gabby Gabby and the Dummies. However, one of the Dummies jumped in front of her causing her to gasp in fear, an aspect of *weakness*. An example for *communalism* occurred later in the film. Gabby Gabby had noticed a girl crying as the group of toys were making their way through a carnival back to Bonnie's, Forky and Woody's child/owner, RV. When she stopped, Woody and Bo Peep encouraged and helped Gabby in her desire to comfort the scared girl. Bo showed her support for Gabby Gabby by helping her present herself to a lost crying girl (*communal*) between 1:20:45-1:22:51. *"Just inch yourself a bit into the light. Not too far. That's it. Perfect!"*

Cumulatively, only three characters did not display any traditional gender role stereotypes, Forky from *Toy Story 4* and Shenzi and Nala (adult) from *The Lion King* (Remake). However, they did display non-traditional gender role stereotypes. This indicated that there was gender role flexibility with these characters as they would have only displayed traditional gender role stereotypes had there been no flexibility to their assigned gender roles. Additionally, the Narrator and Bricklebaum from *The Grinch* did not display any traditional or non-traditional gender role stereotypes. There were some characters (n=6) that did not display non-traditional gender role stereotypes. This indicated that these characters did not have gender role flexibility as they only displayed traditional gender role stereotypes. These are the stereotypes that society condones and encourages individuals to follow as a set of standards to emulate. The remaining characters (n=32) displayed both traditional and non-traditional gender role stereotypes meaning that there was gender role flexibility present throughout all films. In addition to the qualitative findings, statistical results indicated that female main characters ($M = 4.06$, $SD = 3.75$) did not

71

display significantly, $t(41) = 2.33$, $p = .025$, more verbal gender role flexibility than male main characters ($M = 8.21$, $SD = 8.12$). As a result, the hypothesis that females will have more gender role flexibility within the films than males was rejected. It was found that there were no differences between the female and male characters being characterized with gender role flexibility.

Body Language

As previously addressed, body language based on gender role stereotypes was coded independently from verbal gender role stereotypes. As a result, separate qualitative and quantitative analyses were conducted for body language. Quantitatively, a t-test was conducted for each research question. For the primary research question, a two-tailed Student's *t*-test was conducted. It was found that there was no significant difference, $t(10) = 1.11$, $p = .295$, in traditional gender role stereotypes across the films. Both secondary research questions were conducted using a two-tailed Student's *t*-test as well. Secondary research question one results indicated that there was no significant, $t(6) = 2.59$, $p = .040$, difference between 2017 ($M = 42.25$, $SD = 12.69$) and 2019 ($M = 18$, $SD = 13.74$) films' body language gender role stereotypes. Similarly, secondary research question two results indicated that there was no significant, $t(10) = 1.85$, $p = 0.094$, difference between females ($M = 16.83$, $SD = 13.53$) and males ($M = 54$, $SD = 47.22$) for gender role flexibility.

Despicable Me 3: Males

Results indicated that males exhibited almost all the body language variables (BLVs), except "dominant" (n=0). For the traditional male gender role stereotypes-based body language variables, "anger" (0=26), "smugness" (n=14), and "unemotional/repression" (n=1) were displayed. Some examples of each include: At the 2:15-2:24 timestamp, Bratt was driving

towards his destination following his diamond heist. He asked his assistant, Clive, to play hype music, but it was the wrong music. Bratt's anger at Clive's mistake was shown by intense eye contact, clenched jaw, furrowed brows, frown, large arm/hand gestures, heavy breathing after speaking, and clenched fists after speaking. For "smugness," Gru was smug after he took the stolen diamond back from Bratt at 6:25-6:32. This was seen by Gru mock laughing in Bratt's face about his victory. In terms of unemotional/repression, this was displayed by Gru as well. When Dru and Gru were relaxing on the beach at 40:00-40:05, Dru asked Gru if he missed the rush of being a villain. Dru averted his face and half-heartedly laughed, while responding to Dru. As mentioned, "dominant" body language (n=0) was not present. Additionally, the body language variable, "excitement" (n=14), was depicted frequently. For example, Gru was excited about meeting his long-lost twin brother, Dru, at 23:55-24:05. He had a large, open smile, both eyebrows raised, widened eyes, hands in fist at chest level, and excitedly moving around in his seat. In terms of non-traditional male gender role stereotypes, all body language variables were displayed numerous times. "Nervousness" (n=6) was shown when Gru had to explain to Agnes that unicorns were not real. He averted his eyes from Agnes, which was accompanied by stammering. "Sadness" (n=4) was shown at 18:00 timestamp. Gru was sitting by himself in a moonlit room, where he was joined by Lucy. His body posture was slumped. He also had a frown, inner corners of eyebrows drawn up, and eyes downcast. "Fear" (n=23) was shown at 31:49-32:55 timestamp. Gru was tightly gripping the sides of the car pressing his body against the seat, while Dru was speeding through town in their father's car. Additionally, his eyes were blown wide, eyebrows were pulled together, his mouth was tense with lips stretched back, and, sometimes, his jaw was open wide in a yell. "Submissiveness" (n=2) was shown when Gru was being chastised by his new boss at 10:21-10:36 timestamp. He shrunk back and shoulders raised

73

up with his hands out in a surrendering motion. This was accompanied with stuttering.

"Caring/Concerned" (n=3) was shown at 20:30-20:44 timestamp. This scene depicted Gru catching Agnes selling her toys because Lucy and he were fired. Gru goes to Agnes and bends down to her level, while putting a hand on her shoulder. This was accompanied with a softer tone to his voice. Overall, results indicated that male characters of *Despicable Me 3* displayed more traditional male gender role stereotype BLVs (n=55) than non-traditional male gender role stereotype BLVs (n=41). [see *Table 14*.]

Table 14

Despicable Me 3: Males Body Language

2017: *Descipable Me 3*	
	Males
Anger	26
Smugness	14
Dominant	0
Unemotional/Repression	1
Excitement	14
Total	**55**
Nervousness	6
Sadness	4
Fear	23
Submissiveness	2
Caring/Concerned	6
Total	**41**

Despicable Me 3: Females

Results indicated that females were less likely to display body language variables corresponding to traditional male gender role stereotypes. "Anger" (n=4) and "dominant" (n=2) were the only times these aforementioned body language variables were displayed. "Anger" was shown at 53:55-54:05. During this scene, Margo was angry at Lucy because she forced her to join a dance that resulted in an accidental engagement to a village boy. Margo showed anger by

74

scowling, crossing her arms, and turning her back on Lucy. "Dominance" was shown at 10:50-11:01. Lucy and Gru's new boss had harshly chastised Gru. Lucy stood-up to the new boss by taking a dominant posture, which is open and challenging with both hands on her hips, her body leant towards her boss, and pointed a finger at her. This was accompanied with challenging remarks. Additionally, "excitement" (n=22) was also displayed frequently among the females. For example, at 50:30-50:50, Agnes and Edith were on the hunt for a spot in the Crooked Forest, where a unicorn was supposedly spotted. Agnes was bouncing in place with fists clenched and shaking at chest level as well as an open mouth, wide eyes, and eyebrows raised high. For body language variables corresponding to traditional female gender role stereotypes, "submissiveness" was not present in the film. However, "nervousness" (n=2), "sadness" (n=9), "fear" (n=19), and "caring/concerned" (n=4) body language variables were displayed. Margo displayed "nervousness" at 33:28-33:35. She was hesitant to tell Lucy that she can be strict with Edith and Agnes. Aside from hesitancy, Margo averted her eyes, kept her arms close to her body, and was fidgety. Agnes displayed "sadness" at 20:30-20:44. She was upset about Gru and Lucy losing their jobs, so she was outside selling her toys. When Gru confronted her, she had her head down, her lips were pouty, and her eyes were glistening. "Fear" was displayed by Lucy at 55:00. She panicked when she could not find Agnes or Edith in the marketplace. Her facial expressions showed panic, while she was moving and looking around wildly for the girls. "Caring/concerned" was displayed by Lucy at 13:48-13:50. During this scene, Lucy was telling the girls not to worry about Gru and Lucy being fired. This was accompanied by her moving towards them, used reassuring voice, and clasping her hands in front of her chest. Overall, results indicated that female characters of *Despicable Me 3* displayed more traditional female

75

gender role stereotype BLVs (n=34) than non-traditional female gender role stereotype BLVs

(n=28). [see *Table 15*.]

Table 15

Despicable Me 3: Females Body Language

2017: *Descipable Me 3*	
	Females
Anger	4
Smugness	0
Dominant	2
Unemotional/Repression	0
Excitement	22
Total	**28**
Nervousness	2
Sadness	9
Fear	19
Submissiveness	0
Caring/Concerned	4
Total	**34**

Coco: Males

        In terms of traditional male gender role stereotypes BLVs, "anger" (n=30), "smugness"

(n=6), and "excitement" (n=15) were the only traditional BLVs displayed. An example of

"anger" was shown 17:51-18:34. Miguel is angry because his family prohibited music. His facial

expression showed inner corners of eyebrows were scrunched down towards the eyes and lips

drawn down into a frown. Additionally, his eyes filled with angry tears. His body was tense with

clenched fists. All these indications were accompanied with yelling at his family and running

away from them. An example of "smugness" was also displayed by Miguel at 9:35-9:36. After

his cousin had insulted him, a shoe had fallen on top of his cousin's head. Miguel had a self-

satisfied smile. An example of "excitement" was shown by Hector at 35:56-36:04. Hector was

excited that Miguel understood his plan. His facial expression showed excitement with his mouth

and eyes opened wide. He was also nodding his head. Every non-traditional male gender role stereotype BLVs was present with high frequency. "Nervousness" (n=24) was displayed by Miguel at 9:19-9:30 when he was asking the receptionists if he could join the talent show in the marketplace. His movements were hesitant. "Sadness" (n=39) was displayed between 1:29:02-1:31:45 and 1:32:00-1:32:29 by Miguel. He was trying to get Mama Coco to remember Hector, so that he does not fade away in the other world. His eyes were glistening with tears. "Fear" (n=41) was displayed between 33:52-34:02 by Hector. Hector had bumped into Miguel as he was running away from his family. Hector had jumped backwards into a defensive position and yelled because he was scared by Miguel's undead presence. "Submissiveness" (n=3) was displayed between 37:33-37:42 by Hector. Hector was confronted by his friend, Cecil, regarding a dress he borrowed. He held his hands in a surrendering position, while keeping a closed posture. "Caring/concerned" (n=18) was displayed between 43:45-43:47 by Hector. Hector was concerned about his friend, Chim, who was fading. He kneeled down to Chim 's level and reached towards him. He had a concerned look on his face, while he asked after his well-being. Overall, results indicated that male characters of *Coco* displayed more non-traditional male gender role stereotype BLVs (n=125) than traditional male gender role stereotype BLVs (n=51). [see *Table 16*.]

Table 16

Coco: Males Body Language

2017: *Coco*	
	Males
Anger	30
Smugness	6
Dominant	0
Unemotional/Repression	0
Excitement	15
Total	**51**
Nervousness	24
Sadness	39
Fear	41
Submissiveness	3
Caring/Concerned	18
Total	**125**

Coco: Females

In terms of non-traditional female gender role stereotypes BLVs, "anger" (n=23), "dominant" (n=8), and "excitement" (n=4) were displayed. Mama Imelda displayed "anger" between 28:23-29:05. She was involved in a heated argument with a receptionist at the gate to cross over to the land of living. She angrily slammed her fists on the counter, roughly stood up from her chair, leant over the desk, and into the receptionist's face with a pointed finger. This was accompanied by angry dialogue. Abuelita showed dominant behavior between 8:25-8:34 when she was being stern with Miguel. She had her hands on her hips, while commanding him to do or not do things. "Excitement" was also displayed by Abuelita between 14:23-14:24. She was excited about Dia de los Muertos finally arriving. She had a wide smile, eyebrows raised towards hairline, and her fists were at chest level shaking slightly. "Smugness" and "unemotional/repression" were not present. All traditional female gender role stereotypes BLVs were displayed, except for "submissiveness." "Nervousness" (n=1) was displayed by Mama

Imelda between 1:23:44-1:23:51. Imelda was able to escape de la Cruz's clutches to get back to Miguel and Hector backstage. She jumped into Hector's arms belatedly realizing what she had done, which resulted in her awkwardly pushing away from him. She held her arms close, pushed her hair behind her ear, and chuckled nervously. "Sadness" (n=7) was displayed by Abuelita between 1:31:31-1:31:32 and 1:31:49-1:32:00. In this final scene, Abuelita is crying due to Mama Coco singing with Miguel. "Fear" (n=5) was displayed by Mama Imelda between 1:20:03-1:20:07 when she ran into de la Cruz, who they were quietly trying to locate and recover a picture he stole from them. She backed away from de la Cruz with eyes wide, while she screamed. "Caring/Concerned" (n=16) was displayed by Abuelita at 9:53. She comforted Mama Coco by kissing her head and speaking softly to her. Additionally, she angled her body towards Mama Coco. Overall, results indicated that female characters of *Coco* displayed more non-traditional female gender role stereotype BLVs (n=35) than traditional female gender role stereotype BLVs (n=29). [see *Table 17*.]

Table 17

Coco: Females Body Language

2017: *Coco*	
	Females
Anger	23
Smugness	0
Dominant	8
Unemotional/Repression	0
Excitement	4
Total	**35**
Nervousness	1
Sadness	7
Fear	5
Submissiveness	0
Caring/Concerned	16
Total	**29**

Incredibles 2: Males

Overall, results indicated that male characters of *Incredibles 2* displayed more traditional male gender role stereotype BLVs (n=23) than non-traditional male gender role stereotype BLVs (n=17). [see *Table 18*.] For traditional male gender role stereotype BLVs, results showed "anger" (n=14), "unemotional/repression" (n=1), and "excitement" (n=8) were displayed. "Anger" was displayed by Bob Parr between 1:04:10-1:04:47. Violet and Dash were insistently asked Bob questions about their little brother, Jack Jack. Bob was exasperated and on the verge of a mental breakdown. He paced, used large sweeping arm/hand gestures, and was yelling. His facial expression was angry as well. "Unemotional/repression" was also displayed by Bob between 41:00-41:30. He was speaking on the phone to his wife, Helen, about her exciting, crime-fighting day. He was frustrated because he was not able to fight crime with her. Instead of showing his disappointed, he pretended to be happy for her by clenching his teeth and forcing his tone to sound happy. Another indication of repression was his scrunched eyebrows from the effort of clenching his jaw. "Excitement" was displayed by Dash between 23:48-25:00. Dash was excited about their new house. His excitement was indicated by his running around the house trying all the house features. Additionally, his facial expression showed an open-mouthed smile with wide eyes and raised eyebrows. By contrast, non-traditional male gender role stereotypes BLVs, "nervousness" (n=2), "sadness" (n=4), "fear" (n=9), "submissiveness" (n=1), and "caring/concerned" (n=1), were displayed more than traditional gender role stereotypes BLVs. An example of "nervousness" was displayed by Bob between 1:15:08-1:15:11. Bob had arrived at Edna's house to pick-up, Jack Jack, because Bob dropped him off following his breakdown. Edna had told him that she would not watch him again because her babysitting rates were too high for him. This created an awkward moment for Bob. He was stammering and rubbing the

back of his neck with his shoulders hunched slightly. An example of "sadness" was displayed at 1:11:39-1:19:35. During this scene on their couch, Bob apologized to Violet about interfering with the boy she liked. While he was apologizing, he explained how he was just trying to do the right thing, but he kept messing up as a father. He appeared defeated and sad with his head down, body hunched/stooped over, and his arms were draped on his thighs. An example of "fear" was displayed between 38:00-38:05. Bob discovered that Jack Jack had multiple powers. As a result, his expression conveyed fear (wide eyes, eyebrows pulled together, and his mouth was tense) as he did not know how to handle the situation. The one moment of submissiveness was displayed between 8:58-9:10 when Bob and Helen were being interrogated following their fight with the Underminer. Bob was grilled by the detectives, who destroyed his counterargument to the charges. As a result, he took a submissive posture by shrinking up with his head down and eyes averted, solemnly answering the questions. An example of "caring/concerned" was displayed between 35:30-35:59. Violet had arrived home upset and ran to her room after her date. Bob was worried about her, and he went to her door to speak with her. His facial expression showed worry and concern for her with his inner corners of eyebrows raised. Additionally, his attention was focused on her. More specifically, his presence at her door, and his desire for her talk about it with him even though she slammed the door in his face, indicated signs of caring.

Table 18

Incredibles 2: Males Body Language

2018: *Incredibles 2*	
	Males
Anger	14
Smugness	0
Dominant	0
Unemotional/Repression	1
Excitement	8
Total	**23**
Nervousness	2
Sadness	4
Fear	9
Submissiveness	1
Caring/Concerned	1
Total	**17**

Incredibles 2: Females

Overall, results indicated that female characters of *Incredibles 2* displayed more non-traditional female gender role stereotype BLVs (n=20) than traditional female gender role stereotype BLVs (n=18). [see *Table 19*.] For traditional female gender role stereotypes BLVs, results indicated that "nervousness" (n=5), "sadness" (n=3), "fear" (n=8), and "caring/concerned" (n=2) were displayed. However, "submissiveness" BLV was not shown by any female main characters. An example of "nervousness" was displayed by Violet between 2:29-2:31. Violet's crush, Tony, saw her without her superhero mask. As she was trying to explain her superhero status, her posture was closed, which was indicated by her arms being crossed. Additionally, she was stammering, darting her eyes around the area, and pushing her hair behind her ear. Prior to this display of "nervousness", Violet quickly expressed fear at 2:29 towards Tony's presence. More specifically, this was the moment she had noticed Tony had seen her without her mask. Her expression of fear showed wide eyes, mouth gaping open, and eyes

pulled towards her nose. An example of "sadness" was displayed by both Violet and Helen at 9:36. In the car ride home from the police station, there was a somber mood in the car with everyone's head down, eyes downcast, and shoulders drooped. An example of "caring/concerned" was displayed by Helen at 47:39. Helen asked the ambassador if she was okay. She had an open expression that indicated she cared about the ambassador's response. Additionally, her body was oriented towards her with a hand on her shoulder. Results showed females also displayed non-traditional female gender role stereotypes BLVs. "Anger" (n=15), "smugness" (n=2), and "excitement" (n=3) were displayed. An example of "anger" was displayed between 47:40-48:16. Violet was angry with her father, Bob, for having Tony's mind erased. Her facial expression showed her eyebrows were scrunched together with narrowed eyes, a clenched jaw, and tense mouth. In addition to her facial expression, her fists were down by her sides. She stormed off, while yelling at Bob. An example of "smugness" was displayed at 20:00 by Eve after her brother, Winston, explained that she invented tiny cameras that insert into superhero suits. When Helen looked at her, she was smirking. An example of "excitement" was displayed by Helen between 40:09-41:00. She was on her bed in the hotel room speaking to Bob about her day of saving the people on the subway. Besides her excited tone of voice, she was laughing with mouth wide open in a big smile, shaking her legs in the air, and squealing. "Dominant" and "unemotional/repressed" BLVs were not present in the main female characters throughout the film.

Table 19

Incredibles 2: Females Body Language

2018: *Incredibles 2*	
	Females
Anger	15
Smugness	2
Dominant	0
Unemotional/Repression	0
Excitement	3
Total	20
Nervousness	5
Sadness	3
Fear	8
Submissiveness	0
Caring/Concerned	2
Total	18

Dr. Seuss: The Grinch: Males

Overall, results indicated that male characters of *The Grinch* displayed more non-traditional male gender role stereotype BLVs (n=25) than traditional male gender role stereotype BLVs (n=10). [see *Table 20*.] Results indicated only two traditional male gender role stereotypes BLVs were displayed. "Anger" (n=9) was shown by the Grinch between 3:17-3:49. He was angry at his alarm clock for waking him up with blaring Christmas music. He growled and destroyed the alarm clock. He had a frown with eyebrows drawn towards each other. "Unemotional/Repression" (n=1) was displayed between 35:17-35:21. The Grinch was reading through a book about Christmas when he paused on the page about a gumdrop family. He looked sadly at the page until he noticed Max, his dog, watching him. Then, he cleared his throat and exaggerated an eye roll at the picture to cover up his emotions. By contrast, males displayed various non-traditional male stereotypes: "nervousness" (n=7), "sadness" (n=7), "fear" (n=10), and "caring/concern" (n=1). An example of "nervousness" was shown between 1:14:20-1:14:43.

Grinch had arrived at Cindy Lou's house for the Christmas party. As previously mentioned, he was pacing, taking deep breaths, wringing his hands together in front of his chest, messing with his fur and tie, and glancing at Max, his dog, for support. An example of "sadness" was displayed between 26:56-29:12. Grinch is in the middle of the Christmas tree lighting crowd when he had flashbacks to his childhood. The flashbacks depicted a young Grinch, who was sad and alone. His shoulders were slumped downwards with a frown and eyes drooping. The area of around the eyebrows showed signs of the inner corners were lifted upwards. An example of "fear" was displayed between 36:06-36:17. Grinch was calling for reindeer on his horn to use for his Santa sleigh. However, a goat answered the call and screamed at Grinch and Max. Grinch was scared, he quickly jumped back from the goat and scrunched himself into a defensive position, while he placed the shepherd's crook he was holding out in front of himself for defense. An example of "caring/Concerned" was displayed between 51:52-52:31. Fred's family arrived as they were practicing to steal Christmas. Grinch looked at Fred and his family with a soft expression, he kneeled to Fred's level and reassured him that he can leave.

Table 20

Dr. Seuss: The Grinch: Males Body Language

2018: *Dr. Seuss The Grinch*	
	Males
Anger	9
Smugness	0
Dominance	0
Unemotional/Repression	1
Excitement	0
Total	**10**
Nervousness	7
Sadness	7
Fear	10
Submissiveness	0
Caring/Concerned	1
Total	**25**

Dr. Seuss: The Grinch: Females

Overall, results indicated that female characters of *The Grinch* displayed more traditional female gender role stereotype BLVs (n=7) than non-traditional female gender role stereotype BLVs (n=3). [see *Table 21*.] Females displayed few variations in BLVs. For traditional female gender role stereotypes BLVs, females only displayed "sadness" (n=2), "fear" (n=1), and "caring/concerned" (n=4). An example of "sadness" was displayed between 1:06:32-1:07:20. The town awoke to discover that all the Christmas décor and presents were stolen. Cindy Lou believed that it was her fault that "Santa" took everyone's things because she had caught him in her trap. Her body posture was droopy, and her facial expression showed the inner corners of her eyebrows were raised, eyes were downcast and glistening, and she had a frown. An example of "fear" was displayed between 49:50-50:03. Cindy Lou and friends were testing out the trap to capture Santa. During one of their tests, Groopert was thrown through a window. She yelled out to him afraid that he was hurt, while her face showed wide eyes and lips parted. An example of

"caring/Concerned" was displayed between 11:30-11:34. Cindy Lou noticed how much her mother, Donna, was running around the kitchen taking care of her twin brothers. She had a concerned look (eyes focused on her mother with inner corners of eyebrows drawn upwards) about her, asking if her mother was alright. Additionally, her body posture was oriented towards her mother. "Submissiveness" was not present in the film for female main characters. Additionally, the only non-traditional female gender role stereotype BLVs present was "excitement" (n=3). For example, Cindy Lou was excited to help with decorating the giant town Christmas tree between 22:40-22:55. Her eyebrows were raised, eyes wide, and her mouth was parted.

Table 21

Dr. Seuss: The Grinch: Females Body Language

2018: *Dr. Seuss The Grinch*	
	Females
Anger	0
Smugness	0
Dominance	0
Unemotional/Repression	0
Excitement	3
Total	**3**
Nervousness	0
Sadness	2
Fear	1
Submissiveness	0
Caring/Concerned	4
Total	**7**

The Lion King (Remake): Males

Overall, results indicated that male characters of *The Lion King* (Remake) displayed more non-traditional male gender role stereotype BLVs (n=13) than traditional male gender role stereotype BLVs (n=9). [see *Table 22*.] In general, there was little BLVs displayed for male main

characters of *The Lion King* (Remake) compared to other films. In terms of non-traditional male gender role stereotypes BLVs, "nervousness" and "caring/concerned" were not present for male main characters. However, all other non-traditional stereotypes were present. "Sadness" (n=4) was displayed at 44:35-46:30. When Simba's father, Mufasa, was killed in a wildebeest stampede, Young Simba witnessed Mufasa's death. When he reached his father, he had called out to anybody to help, and he attempted to wake his father. Young Simba's eyes were wet, and his shoulders drooped. "Fear" (n=9) was displayed at 7:00. Scar had attempted to eat Zazu. In addition to his squawking, Zazu had attempted to escape by flying away. Traditional male gender role stereotypes BLVs were displayed through "anger" (n=4), "unemotional/repression" (n=1), and "excitement" (n=4). An example of "anger" was displayed between 1:33:24-1:33:25. Scar, who took over as king, became angry that Sarabi was questioning his status as king of Pride Rock. He had a scrunched-up nose, eyebrows drawn down and together, and growling undertones to his voice. An example of "unemotional/repression" was displayed at 1:10:40. Simba, Timon, and Pumbaa were stargazing, which led to Pumbaa asking about the origin of stars. Simba told them the story that his father told him. Timon and Pumbaa had laughed off the story and made jokes about it. Simba, who appeared sad, forcedly laughed with them. After the forced laugh, he quickly left them. "Excitement" was displayed by Raifki between 1:13:53-1:14:31. Raifki had caught a piece of hair out of the air. This piece of hair belonged to Simba, which caused Raifki to become elated at the prospect that Simba was still alive. He was exclaiming and laughing with an open mouth.

Table 22

The Lion King (Remake): Males Body Language

2019: *The Lion King Remake*	
	Males
Anger	4
Smugness	0
Dominant	0
Unemotional/Repression	1
Excitement	4
Total	**9**
Nervousness	0
Sadness	6
Fear	9
Submissiveness	0
Caring/Concerned	0
Total	**15**

The Lion King (Remake): Females

Overall, results indicated that female characters of *The Lion King* (Remake) displayed more traditional female gender role stereotype BLVs (n=4) than non-traditional female gender role stereotype BLVs (n=1). [see *Table 23*.] In general, there was little BLVs displayed for female main characters of *The Lion King* (Remake). In terms of traditional female gender role stereotypes BLVs, "nervousness" and "caring/concerned" were not present. "Sadness" (n=1), "fear" (n=2), and "submissiveness" (n=1) were displayed. Some examples of each include: At 49:16, Young Nala was saddened by the news of Simba's death. Her body, particularly her shoulders, was drooped, and she huddled closer to her mother for comfort. In addition to her body posture, her eyes were downcast. At 50:00, Young Nala hid behind her mother as the hyenas arrived to take over the Pride Lands. She showed fear by cowering under her mother's front legs with wide eyes. Between 29:10-29:20, Mufasa had intervened to save Young Simba and Young Nala, when they were corned in the Elephant Graveyard by the hyenas. When he

arrived, he roared at all the hyenas into backing away from the cubs. Shenzi, the hyena pack

leader, submitted to Mufasa by bowing down to him. This showed "submissiveness" because

Shenzi lowered her head and shrank into herself. By contrast, there was only one insistence of

non-traditional female gender role stereotypes BLVs. This was shown by Adult Nala's

"excitement" (n=1) at 1:16:55. Adult Nala and Adult Simba had reunited causing Nala to

excitedly pounce around with her facial expressions widened and mouth parted. All other non-

traditional stereotypes BLVs were not present.

Table 23

The Lion King (Remake): Females Body Language

2019: *The Lion King Remake*	
	Females
Anger	0
Smugness	0
Dominant	0
Unemotional/Repression	0
Excitement	1
Total	**1**
Nervousness	0
Sadness	1
Fear	2
Submissiveness	1
Caring/Concerned	0
Total	**4**

Toy Story 4: Males

Overall, results indicated that male characters of *Toy Story 4* displayed more non-

traditional male gender role stereotype BLVs (n=101) than traditional male gender role

stereotype BLVs (n=33). [see *Table 24*.] In terms of non-traditional male gender role stereotypes

BLVs, every non-traditional male gender role stereotype BLVs was displayed. "Nervousness"

(n=9) was displayed between 28:37-30:40. When Woody was speaking with Gabby Gabby at the

antique shop, he was nervously laughing, while fidgeting. "Sadness" (n=25) was displayed between 4:30-5:05. After Bo Peep was taken to be sold, Woody's eyes were glistening, and the inner corners of his eyebrows were drawn upwards. "Fear" (n=43) was displayed at 30:40-31:48. Forky and Woody were scared due to Gabby Gabby and Benson not allowing them to leave. Both were wildly looking around for an escape route. Woody's eyes were wide with eyebrows pulled together and mouth parted. "Submissiveness" (n=1) was displayed by Woody between 51:48-52:22. Bo Peep was angry at Woody for not following her plan. Woody took a submissive stance, or closed posture, with his hands in a surrendering position. "Caring/Concerned" (n=23) was displayed between 7:40-7:55. Woody was reassuring everyone by placing a hand on each of the toys' shoulders. All traditional male gender role stereotypes BLVs were also displayed, but with less frequency. "Anger" (n=9) was displayed between 9:00-9:31. Woody was in the closet after he was left behind by Bonnie. One of the toys in the closet told Woody it was the third time that he had not been picked. Woody became angry with jaw clenched, eyebrows scrunched together, and eyes narrowed. He also roughly stood up and threw the card he was holding to the ground. Additionally, he angrily tried to get a dust-bunny off of his backside. "Smugness" (n=3) was displayed between 56:02-56:14. In this scene, Duke Caboom had a smug expression and was striking poses on his motorcycle, which effectively indicated posturing. "Dominant" (n=4) behavior was displayed between 43:06-44:05. Ducky and Bunny were threatening Buzz by swinging towards him. These actions were coded as dominant because it mimics the idea of "leaning towards other in a challenging manner." "Unemotional/Repression" (n=3) was displayed between 8:47-8:52. When Woody was left in the closet by Bonnie, it made him sad because he had felt forgotten. When he looked to his right, he noticed that the other unchosen toys were gaping at him. He pretended to not be upset by exaggerating a stretch and stood trying

to draw attention away from his moment of emotion. "Excitement" (n=14) was displayed between 8:15-8:21. Woody was quickly walking around the closet with a big smile preparing everyone for Bonnie's return.

Table 24

Toy Story 4: Males Body Language

2019: *Toy Story 4*	
	Males
Anger	9
Smugness	3
Dominant	4
Unemotional/Repression	3
Excitement	14
Total	**33**
Nervousness	9
Sadness	25
Fear	43
Submissiveness	1
Caring/Concerned	23
Total	**101**

Toy Story 4: Females

Overall, results indicated that female characters of *Toy Story 4* displayed more traditional female gender role stereotype BLVs (n=26) than non-traditional female gender role stereotype BLVs (n=14). [see *Table 25*.] In terms of traditional female gender role stereotypes BLVs, every traditional female gender role stereotype BLVs was displayed, except for "submissiveness." "Nervousness" (n=2) was displayed at 57:00-57:10. When Woody told Duke Caboom that he has a kid, Bo Peep had let out a nervous chuckle and fidgeted because the toys in the club did not have owners. "Sadness" (n=12) was displayed at 42:08-42:38. Gabby Gabby had a sad expression on her face (eyes downcast with a frown) as she was telling Forky about Harmony not noticing her. "Fear" (n=6) was displayed at 44:40. Bo Peep, Giggles, the sheep, Woody, and

others were in the skunk car, when Giggles noticed they were about to crash into a corndog hut. She had wide eyes and open mouth, while she screamed a warning. "Caring/Concerned" (n=6) was displayed between 1:04:50-1:04:55. After the toys had just escaped the antique store, everyone was in rough shape, which resulted in Bo comforting her sheep. She was speaking quietly to them, while her hands were petting them in a soothing manner. Only two non-traditional female gender role stereotypes BLVs were displayed: "anger" (n=9) and "excitement" (n=5). Some examples of these include: At 51:11-52:22, Bo Peep was angry that Woody did not follow her instructions for the plan and losing her sheep. She rounded on Woody with an angry expression (frown, eyebrows furrowed, and eyes narrowed), and she used large hand/arm gestures. At 36:15-36:24, Bo Peep is excited to see Woody again. She hugged him in elation. Her facial expressions contained raised eyebrows, wide eyes, and a big, open smile.

Table 25

Toy Story 4: Female Body Language

2019: *Toy Story 4*	
	Females
Anger	9
Smugness	0
Dominant	0
Unemotional/Repression	0
Excitement	5
Total	**14**
Nervousness	2
Sadness	12
Fear	6
Submissiveness	0
Caring/Concerned	6
Total	**26**

Additional Findings

An additional theme was discovered. This theme was repressing emotions or refusing to discuss them. It was mostly evident in male characters. In *Table 2*, emotions are viewed as a weakness or a non-traditional stereotype for males to have as a trait. However, repressed emotions were not labeled within the tables for traditional male gender role stereotypes. *Despicable Me 3, Incredibles 2, Dr. Seuss's the Grinch, The Lion King,* and *Toy Story 4* had a recurring theme of repressing emotions or refusing to discuss emotions. This was particularly evident in male characters. Beginning with *Incredibles 2*, Bob pretended that everything was fine on the phone with his wife, Helen Parr/Elastigirl. In reality, Bob was having trouble with the children. Jack Jack was developing multiple powers, Violet was distraught about her disastrous date, and Dash was having trouble with his math homework that Bob also did not understand. As Helen was asking about their children, Bob became upset when Helen insinuated that she did not think Bob could handle being a stay-at-home father. *"As amazing as it may seem. It has been quite uneventful in fact."* Later in the phone conversation, Helen excitedly detailed her successful day at saving a train full of people. Bob became upset again about failing as a stay-at-home father and not being able to join his wife. As a result, his reply was said through clenched teeth and fake enthusiasm. *"That's great honey! I'm so proud of you! Really."* After the phone call, viewers could see that Bob looked defeated and exhausted by his current situation. Next, *Toy Story 4* has a scene of emotional repression. Woody at 37:12-13 states *"I'm fine."* Similarly, Simba from *The Lion King* (Remake) also showed emotional repression when Timon, Pumbaa, and Simba (Older) were talking about the origin of the stars. Simba recalled what his father told him, but Timon and Pumbaa laughed about it. In turn, he laughed it off, claiming it was stupid: *"Yeah. Yeah. Yeah. That's…that's stupid. I'm gonna go, get some grubs or something."* at

1:33:17-1:34:20. *Despicable Me 3* has one scene that Gru represses his emotions, but he does eventually state that he is feeling upset about being fired. This is seen at 23:10-23:15 as Gru states that he's fine when Lucy asks him. *"Oh, yeah. Yeah. Yeah, I'm fine. I'm fine."* Finally, *Dr. Seuss The Grinch* is the last film with scenes of emotional repression. For the duration of the film, Grinch used his anger as a cover for his repressed lonely feeling. An example could be seen during his flashbacks between 33:27-35:35 that showed young Grinch was alone during Christmas. His repression of emotions by using anger is different than the other films, where the character faked being fine.

Chapter Summary

In conclusion, the primary research question was: *do 2017-2019 animated films' characters display traditional gender role stereotypes?* It was found that these films do display traditional gender role stereotypes. Results found that there was a large presence of traditional gender role stereotypes across all films (n=233). In addition to the primary research questions, there were two additional questions: "Are 2017 films more likely to contain gender role stereotypes than 2019 films?" and "Will females and/or males be represented with gender role flexibility?" From these two additional questions, two hypotheses were addressed. First, *it had been hypothesized that 2017 films will contain more traditional gender role stereotypes than the 2019 films*. This hypothesis was rejected as 2019 films (n=99) contained more traditional gender role stereotypes than the 2017 films (n=72). Second, *it was hypothesized that females will have more gender role flexibility across all films than males*. However, this hypothesis was also found to be rejected because both males and females displayed both traditional and non-traditional gender role stereotypes across all films. The following chapter will further discuss these results in greater depth.

Chapter 5. Discussion

The purpose of this mixed methods study was to determine if there was a presence of gender role stereotypes within children's animated films. This is important for the criminal justice field because gender stereotypes, specifically traditional gender stereotypes, can be the basis for rape myths (Burt, 1980). On a societal level, adherence to rape myths could result in victims not reporting their crimes due to the perception that they would not be believed by law enforcement. Additionally, it could lead to an adaptation of more sexually aggressive behavior later in life. According to Glick and Flick (1996), traditional gender role stereotypes are concerning because of their influence on rape myths. For example, males should behave tough relates the idea that "men cannot be raped," while females should behave submissively relates to the idea that "only "bad" girls, or someone not submissive, are raped." Since gender role stereotypes develop early in life, it is important to determine where children could potentially be developing gender role stereotypes. According to the social learning theory, Bandura (1961) stated that children learn through observation, specifically observing models. One source of observational learning can be through the media because it is a tool that humans use to gain knowledge (Biagi, 2012). As such, this study sought to explore the aspect of media by examining films, which is a type of media format. To fill the gap in the literature, films were chosen to reach the largest audience for both males and females as past studies focused predominately on female gender stereotypes. Furthermore, non-Disney princess films were chosen due to the overabundance of research that focused on these films. The results of this study suggested that there are still issues with children potentially observing traditional gender role stereotypes, thus they are potentially being indoctrinated at a young age with traditional gender role stereotypes.

Primary Research Question

The primary research question for the current study was *Do 2017-2019 animated films'*

characters display traditional gender role stereotypes? It was hypothesized that there will be no

difference between each year's animated films display of traditional gender role stereotypes. As

results have indicated, all the characters displayed gender role stereotypes. Additionally, almost

all characters displayed both traditional and non-traditional gender role stereotypes. The concern

with past research was that traditional gender role stereotypes could potentially lead to adherence

to rape myths later in life (Burt, 1980; Field, 1978; Klenmack & Klenmack, 1976). However, the

focus was traditional gender role stereotypes, not non-traditional gender role stereotypes.

Individuals that prescribe to only traditional gender role stereotypes are those that are more likely

to adhere to rape myths or rape-supportive behavior (Okun & Osman, 2005). As such, children

that observe both types of gender role stereotypes might not be as likely to adhere to rape myths

or behave in a more sexually aggressive manner later in life. As results indicated that most of the

main characters displayed both types of gender role stereotypes, this might help lessen the

development of traditional gender role stereotypes.

Secondary Research Question One

Are 2017 films more likely to contain gender role stereotypes than 2019 films? It was

hypothesized that 2017 films will contain more gender stereotypes than the 2019 films. Results

found that 2017 films did not contain more traditional gender role stereotypes than the 2019

films. As a matter of fact, 2019 films contained more traditional gender role stereotypes based on

the raw data (qualitative). Statistically, there was no significant difference between 2017 and

2019 films. This related to Prentice and Carranza (2002) research that found the same gender

role stereotypes that Bem (1974) found to be prominent in society were still persistent. However,

a possible explanation for this could be that there were more main characters in the 2019 films. As a result, there is more potential for traditional gender role stereotypes to occur within the 2019 films compared to the 2017 films. If there were more main characters within the 2017 film, then it is possible that there could have been more traditional gender role stereotypes within that year. Regardless, the same traditional gender role stereotypes were still seen within the content of these movies. Again, this can be concerning because children could be indoctrinated at a young age with traditional gender role stereotypes. These stereotypes have the potential to develop into adherence to rape myths and sexually aggressive or rape-supportive behavior later in life. Additionally, there is the potentiality for victims to be influenced by the presences of rape myths, which takes the form of not reporting their victimization.

Secondary Research Question Two

Will females and/or males be represented with gender role flexibility? As previously addressed, it was hypothesized that females will have more gender role flexibility within the films than males. It should be noted that gender role flexibility was defined as a main character having both traditional and non-traditional gender role stereotypes present. Results found that the hypothesis was rejected. There was no difference between male and female characters having gender role flexibility. There was one past study by Arnold et al. (2015) that explored female characters and found that they did have some gender role flexibility, while males did not have any flexibility. These findings do not match the findings within this study. There was gender role flexibility across both sexes. However, it appeared that females were subjected to more static characterization compared to males. In other words, females were depicted as having only a couple of themes for both types of stereotypes, whereas males were depicted with a range of themes for both types of stereotypes. This could have been due to coding as females had fewer

traditional and non-traditional gender role stereotypes themes than males. However, this was an exploratory study, therefore not all themes might have been incorporated into the coding framework. However, all themes were pulled and coded even if they were not variables prior to the analyzes and there was still static characterization. Another potential explanation is that males might have more masculine standards than females have for feminine standards. This would explain the larger number of themes for males compared to females.

Another issue with analyzing gender role flexibility is the film, *Coco*. As addressed in *Table 7*, *Coco* is a film based around Mexican culture and its holiday, Día de los Muertos. Gender role stereotypes examined within this study were based on gender role stereotype studies of American culture (Bem, 1974; Griffin & Babbitt, 1988; Koenig, 2018; Prentice & Carranza, 2002). As a result, there could be cultural differences for gender role stereotypes. Traditionally, Mexican culture has two distinct gender roles: machismo and marianismo. Machismo is the term for Mexican male gender role stereotype or the masculine standards of Mexican males. It differs from American masculinity as it takes a more hyper-masculine form. Although machismo standards dictate respect, honor, bravery, and family commitment (provider) as traits, the hyper-masculine standards amplify aggressive, dominant, repress emotions, and sexism stereotypes. By contrast, marianismo is the term for Mexican female gender role stereotypes. There are two aspects of marianismo: la mujer and la mujer abnegada. La mujer states that women are capable, strong, and take an active role in caring for the family, while la mujer abnegada states that a woman is to be passive, self-sacrificing for her family, submissive, dependent, and nurturing (Kulis et al., 2010; Nuñez et al., 2016). Although machismo and marianismo stereotypes are almost identical to American gender role stereotypes as previously addressed, there were still some differences that were not considered, such as la mujer stated women are strong is an

99

antithesis of American feminine standards. Additionally, the family unit is one of the most important aspects of Latino culture. As such, there are often multiple generations living together or within a compound together that form a hierarchy system. Although males are the head of the family, age gives authority as well. As a result, women can gain authority as they age (Knapp et al., 2009; Nicoletti, 2010). This could explain Abuelita's authority over the entire (living) family as well as Mamá Imelda's dominance over the family members in the underworld in *Coco*. More specifically, there were not any husbands present, and they were the oldest members of their family, thereby naturally giving them authority to be in charge, or be dominant.

Body Language

Overall, both male and female main characters of all films displayed both traditional and non-traditional gender role stereotype body language. This supported the findings from the secondary research question two, regarding gender role flexibility, where it was found that there was no difference between males and females having gender role flexibility in their dialogue. In terms of body language, both males and females displayed body language that corresponded with traditional and non-traditional gender role stereotypes. Although there were displays of both traditional and non-traditional corresponding body language, a majority of the films contained more traditional female gender role stereotype body language than non-traditional. Interestingly, the opposite was true for males. The majority of films contained non-traditional male gender role stereotype body language. Again, this supported the findings from secondary research question two, which found that males displayed more gender role flexibility as they displayed more non-traditional gender role stereotypes, while females tended to have less flexibility as they were more likely to display traditional gender role stereotypes. It also contrasted with Arnold et al. (2015) results that found males had no gender role flexibility and that females had some gender

100

role flexibility. Male characters had consistently higher amounts of non-traditional gender role stereotype body language, while female characters were more likely to show traditional gender role stereotype body language. These findings, coupled with the findings from secondary research question two, suggest that females are still being portrayed with traditional gender role stereotypes. According to Bandura (1961), children watching these films could influence their learning by observing and absorbing gender role stereotypes, particularly for females. However, it shows promise that there is at least the presence of non-traditional gender role stereotypes for both females and males. Adherence to rape myths is predicated on established beliefs, prejudices, and stereotypes, such as gender role stereotypes, of the individual (Burt, 1980). As such, the presence of non-traditional gender role stereotypes, such as males being weak, could have the potential for children to develop more positive views on gender roles. For example, the rape myth, "men cannot be raped," could be less likely to be believed because the basis of this myth stems from the notion that men are not weak. If a child observed males being weak, then later in life the adherence to rape myths that are contradicting could be reduced. Additionally, there could be potential for a reduction in rape-supportive or sexually aggressive behavior. If male children are observing non-aggressive, non-dominant males, then it could be possible they would be less inclined to hold rape-supportive beliefs or behaviors.

One caveat to these findings was the film, *The Lion King* (Remake). This film was animated using a different format than the other five films. More specifically, this film was created using live-action animation, meaning that the lions were designed to closely mimic real lions, not cartoons. As a result, coding for body language might not be accurate as the body language used in this study was based upon human expressions and gestures. Similar to other non-humans, lions have their own body language that includes, their ears, tail, teeth, lips, and full

body movement. In sum, there was a disconnect between human and lion body language that could have skewed the findings. Coding based upon lion body language might yield different results.

Additional Findings

According to the findings of Wiersma (2000), male characters were displayed as unemotional. By contrast, male characters displayed emotions within the films of this study. However, there was at least one scene in five of the six films, *Despicable Me 3, Incredibles 2, Dr. Seuss's the Grinch, The Lion King,* and *Toy Story 4*, that displayed emotional repression. Interestingly, each of the characters discussed were seen as displaying emotions within the films as well. When these characters were repressing emotions, it was related to sadness. For example, Gru claimed that he was fine, but he was upset because he lost his job. Another example was Woody feeling forgotten by Bonnie, his child. When asked if he was okay, Woody claimed he was fine. As evident by these examples, the reoccurring theme with emotional repression is sadness from a situation. This could suggest that emotional repression from these characters was due to a sad situation rather than masculine standards of having to be unemotional (Struckman-Johnson & Struckman-Johnson, 1992). However, sadness is an emotion, and it was being repressed. This could be because the characters wanted to keep others from worrying. Another possibility is that they did not want to show their sadness. The possibility that they did not want to show their sadness could be connected to the masculine standards that states males should not show emotions. Although more research on sadness would be needed, it is suggested that male characters be allowed to show or express more emotions, such as sadness, to move away from the masculine stereotypes of being strong and unemotional.

In sum of all findings, a vast majority of the characters displayed traditional gender role stereotypes. This supports the research by Prentice and Carranza (2002) and Haines et al. (2016) that gender role stereotypes are persistent in American society since Bem (1974) defined gender role stereotypes. If gender role stereotypes are still present within children's films, then there could be a possibility for child to develop gender role stereotypes based on the social learning theory (Bandura, 1961). Furthermore, the development of traditional gender role stereotypes could increase the probability that an individual will adhere to rape myths, rape-supportive behavior, or sexually aggressive behavior later in life (Burt, 1980, Glick & Flick, 1996). Additionally, the presence of rape myths can impact a victim's decision to report their crime to the police due to the fear that they might not be believed (Ahrens, 2006; Javaid, 2015; Sable et al., 2006). Beyond rape myth adherence and rape-supportive behavior, there are other potential negative impacts, such as poor school performance, discrimination in the workplace, short- and long-term physical and psychological issues due to stress (Igbo et al., 2015; Mariotti, 2015; Mayor, 2015; Yaribeygi et al., 2017). The films chosen for this study were the highest-grossing, which means that a large number of people, particularly children, viewed them. As such, the impact of these films on gender role stereotypes development could be much more far-reaching than a film that had a smaller group of viewers. However, there was evidence of gender role flexibility in the majority of the characters. As both non-traditional and traditional gender role stereotypes were present, this could be a moderating factor for gender role development. This is promising because if there is a moderating factor that could possibly reduce the likelihood of traditional gender role stereotype development, then this could influence later in life beliefs and behaviors, namely adherence to rape myths and/or sexually aggressive behavior. Although the

103

results gained from this study are crucial to the understanding and prevention of rape myth adherence, there are limitations to the findings.

Limitations

This was an exploratory study. As such, the results found here were not based on well-established themes. Although the themes used in this study were based on research (Koenig, 2018), they were not originally researched for the purposes of providing a framework for content analyzes. Although research has shown that gender role stereotypes have been stable throughout the years (Haines et al., 2016; Prentice & Carranza, 2002), there is the possibility that gender role stereotypes could change. Therefore, researchers, educators, parents, and policy makers should use these findings with caution. Replication studies can strengthen the validity and reliability of the framework utilized in this study. Furthermore, replicable results can provide researchers, educators, parents, and policy makers with more definitive answers, regarding gender role stereotypes within films that target children.

Another potential limitation that needs to be addressed is the small sample size. There were only six films within a three-year range used to analyze for gender role stereotypes. A larger sample size could yield different results than those found in this study. Again, this harkens back to the suggestion that replica studies are needed.

Coding and interrater reliability were another methodological limitation. The issue with coding was that it was not conducted using a software system designed for content analyses. There are benefits to using a software system, such as reducing human error. In terms of interrater reliability, there was only one researcher that conducted this study. In general, it is best for more than one research to conduct the analyses to compare the results. This ensures that the results are more accurate and precise. Furthermore, there is the advantage of one research finding

something that was missed by other researchers. Essentially, it increases the reliability and accuracy of the results.

Lastly, there is the possibility for the presences of a confounding variable due to the roles that main characters' play. This could be particularly true for the main villains. Villains are expected to be antagonistic to the plot and other characters. As an antagonist character, the typical behavior and attitude is aggressive and hostile. For example, Scar from *The Lion King* (Remake) and Balthazar Bratt from *Despicable Me 3* displayed dominant and agentic behaviors and attitudes, such as arrogance, aggression, and ambition, towards those that opposed them. Another example is Evelyn Deavors from *Despicable Me 3*. She had non-traditional gender role stereotypes, but she was also the villainous character. This could explain her arrogance and lack of traditional gender role stereotypes, such as communalism and wholesomeness. Another potential confounding variable could be age of the character, specifically child characters. For example, Agnes from Despicable Me 3 is a young child. In the film, she is displayed as excitable and full of energy, which can be a common trait among young children. As such, this could explain her excited body language and noisy verbalization. Both of these were coded as non-traditional, but they might be explained as normal traits for her age group rather than indications of non-traditional gender role stereotypes.

Policy Implications

Although this study did not examine a direct effect between gender role stereotypes and rape myth adherence and/or rape supportive behavior, it showed that parents and educators should be aware of the presence of gender role stereotypes within films children watch. As such, educators and parents can preview films prior to allowing children to watch them to identify potential traditional gender role stereotypes that could potentially result in children developing

these negative gender role stereotypes. Furthermore, the Department of Education could implement policies that encourages children to adopt more non-conforming views. This could be done by having children observe non-traditional gender role models. According to Kågesten et al. (2016), programs should focus on interpersonal relationships and social environments where children are observing less traditional stereotypes. These programs should also begin early in life for more impact in a child's life to reduce the impact of acquiring traditional views (Kågesten et al., 2016). Additionally, film industries can take steps to reduce gender role stereotypes by eliminating or reducing stereotypes that conform to the traditional gender role stereotypes and/or allowing male and female characters to have more gender role flexibility.

Future Research

As previously addressed, there are limitations to this study. As such, future research should address each of these limitations to improve the results. First, a software system designed for content analyses should be used. In order to supplement the software system, more than one researcher should be used to increase reliability of results. Second, a larger sample size should be used. This way researchers can determine how widespread gender role stereotypes are used within the film industry. Lastly, this was predominantly an exploratory study. More research is needed to provide a stronger framework for content analyses regarding gender role stereotypes. Due to the exploratory nature of this study, the framework used was not established for content analyses. This is why it is important to have replica studies. Results of replica studies can be used to solidify a substantial list of themes that other future studies can utilize. Although this was an exploratory study, future research for content analyses of gender role stereotypes can be guided using the information garnered here.

From these findings, researchers can investigate potential moderating effects of film viewing, such as gender role flexibility. More specifically, this study found that there were traditional gender role stereotypes, but all characters had gender role flexibility. As such, gender role flexibility could be a potential moderating factor that reduces the impact of children developing adherence to or behavior supporting traditional gender role stereotypes. However, research has not fully addressed the statistical impact of film watching, which would be needed to ascertain the impact of gender role flexibility on gender role stereotype development. In other words, future research should determine the impact of film watching on the development of gender role stereotypes in a more direct, statistical way. Additionally, the direct impact of observational learning from film viewing can be used to influence policy decisions.

As addressed, observational learning through films is only one aspect of gender stereotype development (Baughman, 2006). It would be beneficial for future research to examine other aspects of childhood learning, such as other types of films, cartoons, video games, books, and toys aimed at children. This broadens the area of research to encapsulate a better picture of how much gender role stereotypes play a part in the daily life of a child. Research can be taken a step further by conducting a longitudinal study that combines all areas of interest for observational learning and studying the effects of gender role stereotypes on adherence to rape myths or rape supportive behavior later in life.

Conclusion

This mixed methods study explored gender role stereotypes, which research found to be a large contributing factor for rape myth adherence (Burt, 1980). Furthermore, this study sought to fill in the gap in the literature regarding the development of gender role studies through Bandura's (1961) social learning theory of observational learning. Results found that there were

107

traditional gender role stereotypes found within all films, but there was gender role flexibility for almost all of the main characters as well. These findings suggest that more research is needed to determine if gender role flexibility is a moderating factor for developing gender role stereotypes. If gender role flexibility is a moderating factor, then it could be used to reduce the likely of rape myth adherence, rape-supportive attitudes, and/or sexually aggressive behavior later in life. It could also help reduce poor school performance, discrimination in the workplace, short- and long-term physical and psychological issues due to stress, and internalized depressive symptoms (Hamilton, 2016; Igbo et al., 2015; Mariotti, 2015; Mayor, 2015; Yaribeygi et al., 2017). Additionally, these findings should guide future research to conduct further exhaustive studies and provide guidance for policy implementations that reduces gender role stereotype development. Beyond future research, this study is important in its contribution of prevention for reducing the development of gender role stereotypes that can lead to rape myth adherence later in life. Another potentiality it could reduce is the likelihood of an individual adopting rape-supportive attitudes and/or sexually aggressive behaviors. This is why it is important to determine how gender role stereotypes are developed because they could be the underlying cause of why individuals adhere to rape myths and/or adopt rape-supportive attitudes.

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111

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APPENDIX: List of Main Characters Per Film

Film	Males	Females
Despicable Me 3	Gru Dru Balthazar Bratt	Lucy Wilde Margo Edith Agnes
Coco	Miguel Hector Ernesto de la Cruz	Mamá Imelda Abuelita
Incredibles 2	Bob Parr/Mr. Incredible Dashiell "Dash" Parr Winston Deavor	Violet Parr Helen Parr/Elastiagirl Evelyn Deavor
Dr. Seuss: The Grinch	The Grinch The Narrator Bricklebaum	Cindy Lou Who Donna Who
The Lion King	Simba (Young) Simba (Older) Pumbaa Timon Scar Rafiki Zazu Mufasa Kamari Azizi	Nala (young) Nala (adult) Shenzi
Toy Story 4	Woody Buzz Ligthyear Forky Ducky Bunny Duke Caboom	Bo Peep Gabby Gabby Giggle McDimples

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