Baccalauréat® International

Chemise du mémoire

Les candidats doivent remplir cette page puis remettre cette chemise accompagnée de la version finale de leur mémoire à leur superviseur.

Numéro de session du candidat	
Nom du candidat	
Code de l'établissement	
Nom de l'établissement	

Sessions d'examens (mai ou novembre)	mai	Année	2014

Matière du Programme du diplôme dans laquelle ce mémoire est inscrit : ___World Studies___

(Dans le cas d'un mémoire de langue, précisez la langue et s'il s'agit du groupe 1 ou 2.)

Titre du mémoire : ___How does the Cinderella fable map against trends in western society concerning an ideal femininity and what are the consequences?___

Déclaration du candidat

Cette déclaration doit être signée par le candidat, sans quoi aucune note finale ne pourra être attribuée.

Le mémoire ci-joint est le fruit de mon travail personnel (mis à part les conseils permis par le Baccalauréat International que j'ai pu recevoir).

J'ai signalé tous les emprunts d'idées, d'éléments graphiques ou de paroles, qu'ils aient été communiqués originellement par écrit, visuellement ou oralement.

Je suis conscient que la longueur maximale fixée pour les mémoires est de 4 000 mots et que les examinateurs ne sont pas tenus de lire au-delà de cette limite.

Ceci est la version finale de mon mémoire.

Signature du candidat :

Rapport et déclaration du superviseur.

Le superviseur doit remplir ce rapport, signer la déclaration et remettre au coordonnateur du Programme du diplôme la version définitive du mémoire dans la présente chemise.

Nom du superviseur [en CAPITALES]

Le cas échéant, veuillez décrire le travail du candidat, le contexte dans lequel il a entrepris sa recherche, les difficultés rencontrées et sa façon de les surmonter (voir les pages 13 et 14 du guide Le mémoire). L'entretien de conclusion (ou soutenance) pourra s'avérer utile pour cette tâche. Les remarques du superviseur peuvent aider l'examinateur à attribuer un niveau pour le critère K (évaluation globale). Ne faites aucun commentaire sur les circonstances personnelles défavorables qui auraient pu affecter le candidat. Si le temps passé avec le candidat est égal à zéro, vous devrez l'expliquer et indiquer comment il vous a été possible de vérifier que le mémoire était bien le fruit du travail du candidat en question. Vous pouvez joindre une feuille supplémentaire si l'espace fourni ci-après est insuffisant.

Normally the supervisor is expected to make a comment here. It is very helpful to the examiner and may include positive points arising from your experience of writing the Essay and reflections from the Viva Voce

Cette déclaration doit être signée par le superviseur, sans quoi aucune note finale ne pourra être attribuée.

J'ai lu la version finale du mémoire qui sera envoyée à l'examinateur.

À ma connaissance, le mémoire constitue le travail authentique du candidat.
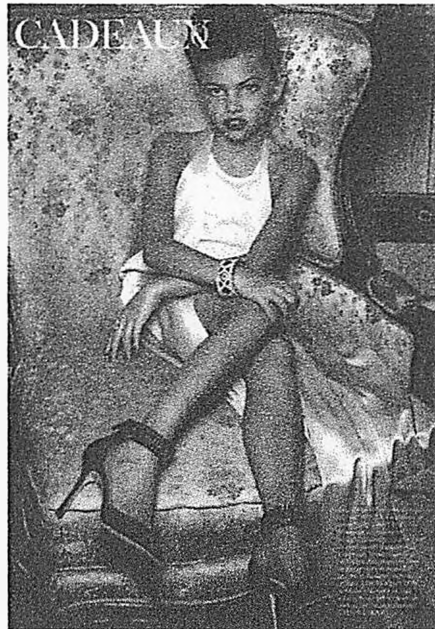
J'ai consacré ⟦ 4 ⟧ heures d'encadrement au candidat pour ce mémoire.

Signature du superviseur :

CINDERELLA'S IMPACT ON FEMALE BODY IMAGE AND RELATIONSHIP TO AN IDEALIZED FEMININITY

By Sharif Hamza For Vogue Paris

How does the Cinderella fable map against trends in Western society concerning an ideal femininity and what are the consequences?

By

World Studies

2 December 2013

Candidate

Advisor:

Word Count: 3999

It is helpful in a World Studies Extended Essay to state the underlying IB academic subjects on the title page

Table of Contents

The abstract should not be included in the page sequence

Abstract

This study examines the ideal of femininity as portrayed in the fable of Cinderella and looks at the impact of this feminine model on Western society. The author introduces the two most well-known versions of the fable, the first by Charles Perrault and the other by the Brothers Grimm. With the use of two main sources, *Ever After: A Cinderella Story* and Disney *Cinderella*, the author examines the portrayals of Cinderella in these two popular films (which draw upon Perrault's version) and how they promote trends in society concerning women's body image and behaviour. Specific scenes (i.e. visual imagery) and comments involving physical appearance or the feminine ideal are examined. This essay explores the messages that these portrayals can pass on to the viewer and the potential impact of those messages. The essay sets out research demonstrating that stereotyped gender norms are perpetuated through Perrault 's version of the Cinderella fable, by placing a heavy accent of physical appearance and by negatively correlating independence, success and authority for women. The fable supports the so-called Cinderella Complex: feminine passivity in society and the idea that women should wait to be saved while in the meantime concentrating on their main asset: their physical appearance. The essay concludes that women and men should discard the Cinderella fable and reject gender stereotypes to achieve greater equality and well-being in their personal and professional lives.

Key words: Cinderella Complex, passivity, ideal femininity, gender norms, body image, physical appearance.

Research question

Methodology

Conclusion

The IB academic subjects are not mentioned though these can be inferred temporarily from the helpful list of key words or concepts at the end: Psychology and Social and Cultural Anthropology. However it would have been a lot better if the subjects were stated somewhere. The clear statement of the research question, methodology and conclusion merit achievement level 2. The reader is left with a very clear sense of what the Essay is about.

I. Introduction:

This paper will examine the cultural messages contained in the allegorical fable of Cinderella, and the impact that these messages can and have had on cultural notions of beauty in modern Western European society and on gender stereotypes. Cinderella is found in similar forms in the cultural traditions of many countries (for example: Yeh-Shen from China, Nyasha from southern Africa, the Algonquin myth and others.[1]). This paper will focus on the two most popular adaptations of the Cinderella fable in Western European culture, as told by Charles Perrault and the Brothers Grimm. It will then examine two film portrayals of the fable: Walt Disney's 1950 animated fantasy film *Cinderella* and Twentieth Century Fox's *Ever After*, made almost fifty years later, in 1998.

By examining a few film techniques in particular – close-ups in specific scenes and the language used– the paper examines the extent to which these two movies either support or refute the ideal of feminine beauty. Given that children are the main target audience of the two films, the paper takes into account that children are more likely to perceive the images portrayed as true rather than as idealized or artificial.[2]

This introduction does not conform to the Criterion description. It reveals more about methodology and seem to be introducing Film and Literature as other subjects. The author should make clear the IB academic subjects here or earlier, take more time to state and launch the research question, and discuss the justification and worthiness of the topic for investigation. The sources could have been included in the abstract. The research question is not stated as on the title page. Even though this looks an interesting topic, achievement level 1 is most appropriate.

---

[1] Kite W. Patricia, *Cinderella: A Cross-cultural Story* (Yale National Initiative, 2013).
[2] Herbozo Silvia et al., *Beauty and Thinness Messages in Children's Media: A Content Analysis* (Eating Disorders: The Journal of Treatment & Prevention, 2004).

II. The Fable

One of the most popular fairy tales in Western society is that of Cinderella – particularly, Charles Perrault's version of Cinderella[3]. Perrault adapted the fable from earlier versions. His version has been told to countless children and retold in both picture books and film.

The main protagonist in Perrault's tale is a young and beautiful maiden whose mother died when she was very young. Her father remarries, but then dies, sealing his daughter's fate. The new wife and her two daughters abuse Cinderella, forcing her to take over all of the domestic work. Cinderella is extremely passive in the face of this abuse (never talking back or attempting to escape her situation). Instead, Cinderella is saved by the intervention of a fairy godmother and, ultimately, by her marriage to the prince. On the night of the Prince's ball, the wicked stepmother denies her permission to attend. Cinderella's godmother intervenes, magically providing her with the silk and finery that will enable her to go to the ball. The prince chooses to dance only with Cinderella throughout the night. The second night she returns, but stays a little longer than her godmother told her to. She loses a slipper as the clock strikes midnight and she rushes homewards. The prince finds the slipper, vowing to marry the gorgeous young maiden to whom it belongs. The magic slipper fits only Cinderella. Upon finding her at last, the Prince delivers her from her cruel – and highly unattractive – step-mother and step-sisters and they live "happily ever after."

In the version written by the Brothers Grimm the tale unfolded a bit differently. Firstly, the stepsisters are described as being ''beautiful and fair of face, but vile and black of heart''.[4] Their version is also darker: each sister mutilates her body to win the Prince and each has an eye pecked out by Cinderella's doves after her wedding.

Charles Perrault's version is the most well-known, having been made into popular films and picture books as well as used in marketing most often[5].

> Although a narrative, this is well and succinctly written and places the tale in context in few words. It is also appropriately referenced though not in full detail.

---

[3] Andrews Robert, *Cinderella – European Myth Values* (n.p, n.d.)
[4] Maitland Sarah, *Cinderella, But Not As We Know It* (The Telegraph, 2012).
[5] Herbozo Silvia et al., *Beauty and Thinness Messages in Children's Media: A Content Analysis* (Eating Disorders: The Journal of Treatment & Prevention, 2004).

III. Cinderella's Moral Message

The Cinderella fable portrays an idealized notion of femininity, linking it with goodness and docility. Cinderella is beautiful because she is good, pure and kind. Her stepsisters are unattractive because of their cruel natures. Even the Brothers Grimm version shows that outward beauty accompanied by wickedness will lead to destruction and disfigurement.

Disney's version of the Cinderella story was remarkably loyal to Charles Perrault's version. The main difference in the moral messages found in the two stories is that Charles Perrault's version expressed two morals. The first of Perrault's morals is the value of beauty and grace, while the second one undermines the first by valuing courage, common sense and intelligence more[6]. It is much harder to pass on the second message to little girls that their minds are of value through a movie which depicts a pretty young woman that takes a rather unusual delight in scrubbing the floor as a main character, which is what Disney demonstrates 26 minutes into the movie[7]. Disney's Cinderella doesn't follow all the same lines: the film celebrates her attractiveness and goodness, never focusing on her brains. Nevertheless she marries a prince and is loved by all. She is portrayed as an ideal woman, a true princess, ←— which is why the birds and mice flock around her.

The fact that Cinderella from the start was meant to be an allegorical story is very powerful: she is meant to pass on a message to the reader. Cinderella is an underdog, a character that appeals to our sense of compassion. We want her to succeed, to be given recognition and to be saved from her miserable circumstances. She is capable of forgiveness, of civility, of good grace and modesty and in this way it can be seen that Cinderella reflects Christian morality.←— Her inability to manipulate her own fate fits perfectly with the old-fashioned notion that a woman's only way of achieving success is through marriage. In this way, we can establish that Cinderella as a tale promotes certain notions of what it is to truly be a woman. Firstly, that women are dependent creatures. Secondly, that to be marriage-worthy it is essential that we be seen as domestic, passive and beautiful. This paradigm has become known as the Cinderella Complex[8].

This is written in a learned style but not all the claims are supported with evidence. I have inserted arrows where points could be elaborated or supported with other sources

Some inconsistency in referencing

---

[6] Andrews Robert, *Cinderella – European Myth Values* (n.p., n.d.)
[7] Cinderella sings as she cleans.
[8] Dowling Colette, *The Cinderella Complex: Women's Hidden Fear of Dependence* (Pocket Books Nonfiction, 1982).

IV. Cinderella in Film

For the last few decades, pink has been increasingly considered the colour for girls. Pink is now associated with womanly qualities and passiveness[9], and as Peggy Orenstein mentions in *Cinderella Ate My Daughter*: "It's not that pink is intrinsically bad, but it is such a tiny slice of the rainbow, and, though it may celebrate girlhood in one way, it also repeatedly and firmly fuses girl's identity to appearance". The 1950s Disney film uses predominately light blue, the colour that previously symbolized femininity, purity and softness[10]. This point is not made relevant

In the Disney film, after Cinderella's father dies, she is regularly subjected to cruelty and abuse by her stepmother and stepsisters. Nevertheless, though she is treated like a servant in her own home, she remains warm and kind. The animals recognize her for the "princess" she truly is: they wash her, get her dressed, make her bed and mend her dresses. They even take her to the ball after having been transformed into coachmen, footmen and horses for her benefit, thus appearing in the movie as small servants to Cinderella, negating the fact that she is one herself.

Lady Tremaine is the archetypal stepmother in the film, whose personality is in marked contrast to that of Cinderella[11]. She represents replacement (that of both Cinderella's parents) and the fear of change − she is a saboteur, a doer of malicious deeds; a powerful woman wicked in her old age. As the head of the house, she is a woman in authority, but this is placed in a negative light since she abuses freely of her position. She strives for a marriage between the prince and either one of her "precious" daughters, reminding them constantly that to achieve this reward they must learn grace, ambition and composure.[12]

This message us also delivered in the 1998 film Ever After, with the stepmother figure Baroness Rodmilla de Ghent abusing Danielle (Cinderella). The Baroness is obsessed with the notion of bettering her social status and yet abuses the authority she does have in the household (whipping Danielle, docking the servants' wages, locking Danielle at home). Such a character implies that power is not befitting for women[13].

In Disney's Cinderella, Anastasia and Drizella Tremaine are both as dislikeable as their mother, though they are not as clever. As with Cinderella, their personality is linked to their physique: her kindness makes her beautiful, just as her step sisters' bitterness gives them a permanent smirk and flared nostrils. The message that this passes to the viewer is that external form adapts to fit the internal form[14].

---

[9] Professor Paoletti B. Jo, *Pink and Blue: Telling the Boys from the Girls in America* (Indiana University Press, 2012).

[10] Professor Paoletti B. Jo, *Pink and Blue: Telling the Boys from the Girls in America* (Indiana University Press, 2012). Better to use op cit or ibid rather than repeat references. Page numbers?

[11] *Wicked Stepmother*, TV Tropes Foundation, LLC, n.d., Thur. 22nd Aug. 2013, http://tvtropes.org/pmwiki/pmwiki.php/Main/WickedStepmother

[12] *Wicked Stepmother*, TV Tropes Foundation, LLC, n.d., Thur. 22nd Aug. 2013, http://tvtropes.org/pmwiki/pmwiki.php/Main/WickedStepmother

[13] Klewin Victoria Erin and William E. Stanwood, Cinderella and Ever After: A Comparison of Gender Stereotypes (Boston College, 2007).

[14] Leach Ben, *Disney Characters Portray "Beauty Is Good" Stereotype* (The Telegraph, 2010).

For the next pages the Essay focuses on comparison and detail of film portrayal, and thus rather loses sight of the research question. However it is well reasoned and appropriately referenced

8

The first five minutes of the Disney film show Drizella picking her nose – hard to find her alluring after that. The two sisters are depicted as thoroughly ugly and unlikeable. Lady Tremaine spends all of her time attempting to mould her own spoiled children into exemplary young ladies, while the only maiden that does fit the prototype is standing right in front of her. And she loathes her for that very reason.

Cinderella is never shown in the movie to lose her composure –even when her cruel step sisters tear her newly made dress to shreds in a fit of jealous rage. We are drawn to her attractive figure as well as her pretty voice when she is finally returned her missing slipper, in the last scenes of the Disney movie. As she hurries down the stairs, the true lady of the household, the Grand Duke does not seem so much preoccupied by her face as by her body from the waist down. Indeed, the perimeter of his monocle encases only this part of her body, once again emphasizing the idea of the physical. An emphasis is placed on her legs as the Grand Duke gently slides her foot into the glass slipper: it is exaggerated – so tiny that it is dwarfed by one of the Grand Duke's hands.

Ever After attempts a different portrayal of Perrault's story. The film tries to present an independent "modern" Cinderella. Danielle[15] is intended to be seen as the rebel Cinderella: the one who saves the prince rather than is saved, reacts when she's attacked and has opinions that influence and touch even those above her station (such as the Prince).

Ever After's main message, however, does not differ much from Disney's. Danielle still ends up bettering her status by marrying the prince – he doesn't even notice her in the few passages where she is in his presence with her usual peasant clothes[16].

Just as Disney's *Cinderella* has positive attributes, so does *Ever After*. Danielle shows that wearing dresses and being attractive is not a bad thing. On the contrary, while she is aware of conducting herself as a "tomboy", she is also content with who she is as a female. When she is first introduced, the fact that she is a girl is the first comment she proudly makes:

"You look like a girl!" Gustave exclaims.
"That's because I am, halfwit!"

Danielle accepts herself as she is. This passage is evocative of *Cinderella Ate My Daughter*, when Peggy Orenstein's daughter implies that "girly actions" such as wearing dresses and make-up are more of an added privilege than a duty – "Mommy, did you know that girls can wear dresses and pants, and boys can only wear pants?"

Danielle reacts to situations (such as the time she punches her step-sister Marguerite), and is no damsel in distress. There is an actual confrontation, in contrast to the Disney Cinderella who only gasps while her stepsisters rip her dress to shreds. On the occasions when Danielle is in difficulty, she never gives the prince a chance to intervene in her defence. Instead, when gypsies attack Prince Henry, Danielle uses her intelligence to deliver them from harm.

---

[15] Nicknamed Cinderella since she sleeps in the cinders by the fire.
[16] Klewin Victoria Erin and Stanwood E. William, *Cinderella and Ever After: A Comparison of Gender Stereotypes* (Boston College, 2007).

''You may take whatever you can carry,'' a gypsy assures her.

And Danielle picks up the Prince and starts to carry him off, sweeping him off his feet for once.

Danielle is presented as a many-facetted individual: she is honest, hardworking, pretty, passionate and opinionated. However, the more emotional and strong-willed she is, the more she is described as ''manly''. Baroness Rodmilla de Ghent makes this point mid-movie as she holds Danielle's hands in hers, examines her jaw line and then proceeds to say that her ''features are so masculine''. These comments again emphasise the importance of physical appearance, as well as the importance of passive and domestic femininity. Knowing how to take care of yourself is still not being shown as a womanly attribute.

Although some authors believe that *Ever After* undermines itself by presenting only men in the highest ranks, this is consistent with the time period (17th century). A bigger issue is the accent on status itself, and how the women in the movie must act and present themselves to increase their own. As noted, Prince Henry does not even notice Danielle in the clothes that she usually wears.[17] Instead, to get his attention and keep it, Danielle has to dress like a noblewoman each time they meet. At the masked ball, he seeks her out because she is beautiful, but when she tells him who she really is turns away in contempt. At the end of the movie he changes his mind and marries her, yet he is no longer in love with the peasant girl as much as with the queen he will make her into. Both Cinderella films place a strong accent on physical attractiveness[18].

The changes in *Ever After* are superficial. Both films still communicate the same gender stereotypes of pure, compliant and beautiful ideal women.

---

[17] Klewin Victoria Erin and Stanwood E. William, *Cinderella and Ever After: A Comparison of Gender Stereotypes* (Boston College, 2007).
[18] Baker-Sperry Lori and Grauerholz Liz, *The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales* (Sage Publications, Inc., 2003).

V. The Impact of the Cinderella Fable in Western culture

The westernized standard of beauty is spreading worldwide.[19] Articles such as *The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales* and *Beauty and Thinness Messages in Children's Media: A Content Analysis* all examine the effect that Cinderella can have on gender stereotypes.

A literature review mentioning the authors would be appropriate here

By promoting an idealized image of women and girls as passive victims who are rewarded for being docile and compliant, the Cinderella fable not only encourages women to remain dependent, but in doing so perpetuates traditional gender norms. Cinderella is subject to continuous abuse by her mother and stepsisters, but is shown to remain gentle and forgiving and to rise above it all. Given the alarming extent of violence against women, this gender stereotype could well prove dangerous[20].

Good, valid point, and the next paragraphs develop it further.

A 2009 report from the World Health Organization (WHO) finds persistent gender inequalities in income, education, health care, nutrition and political representation. The report reveals that, while both girls and boys suffer from physical and emotional abuse, sexual abuse and exploitation, girls are three times more likely than boys to experience sexual abuse in the course of their lives, with one girl in four reporting having experienced such abuse in the course of their lives[21].

The passive Cinderella role model who lives "happily ever after" with Prince Charming is also a destructive model for many women facing domestic violence. Most violence against women is inflicted by their intimate male partners. A WHO study across 11 countries found that between 15 and 71 per cent of women reported experiencing physical and sexual violence from a male partner during their lifetime, with 4 to 54 per cent experiencing such violence over the previous 12 months[22]. WHO notes that many women do not report such violence, which makes it a hidden problem that is difficult to address[23].

(Female lead in Ever after)

Drew Barrymore's Cinderella could have been the model female protagonist that makes girls want to be the hero, not the damsel. However, though she shows herself to be a very capable individual the language used makes this out to be something of a more masculine nature than unisex, and she still relies on the Prince in other ways. Such a message teaches women to value passivity: someone needs to save them, either through marriage or by recognizing and appreciating them for their attractiveness.

The message delivered in both teaches young women and girls that external beauty is one of the main ways to obtain self-esteem and social status[24]. The only women that are shown to

---

[19] Neuman William, *Mannequins Give Shape to a Venezuelan Fantasy* (New York Times, 2013).

[20] Beres Laura, *Beauty and the Beast: The Romanticization of Abuse in Popular Culture* (European Journal of Cultural Studies, 1999).

[21] WHO, *Women and Health : Today's Evidence, Tomorow's Agenda*, Geneva, 2009, page 10.

[22] Op. cit. page 56. *Good referencing*

[23] Op. cit. page 10.

[24] Chen Vivien, *Cinderella, Snow White and Sleeping Beauty not the "Fairest" Anymore: The Role of the Feminine Beauty Ideal in Fairy Tales* (Serendip Studio, 2011).

hold positions of power (the step-mothers) can't handle it, suggesting that women are not fit for authority. In any case it is extremely effective: women are brought to feeling abashed and humiliated when they fail, a failure which becomes inevitable, because the notion of beauty nowadays is based on absolute flawlessness[25].

The idea that beauty is rewarded psychologically and socially, while lack of beauty results in a lowering of status has been passed for generations through Cinderella and other fairy tales. Watching movies where the accent is placed on the physical creates more chance that such a message shall become internalized, both by children and adults[26].

Disney Cinderella's minute-sized waist, the references in language and visual imagery to her physique all aspire to support the belief that what is most important is how you look. Her child-like feet agree with other media images that render women younger, more vulnerable in comparison to men. Small feet remind us of children, the image of youth, and since men generally prefer youthful women, then it is evident that smaller feet are more attractive.

Certainly the imagery and film techniques used in this passage emphasise the contrast with Cinderella's smaller feet with those of both Drizella and Anastasia. This makes them appear more clownish than womanly as they forced their heels to slide into the glass slipper. Disney was not quite as gruesome about it as the Grimm Brothers however – neither sister mutilated herself in a final, desperate attempt to win the prince. This study is not suggesting that there is a direct correlation between Cinderella's representation by either Disney or *Ever After* and the increasing popularity of youth in media images. Yet, the imagery links to the theme of the importance of youth and the dangers that this has also presented in recent years.

The amount of ads that use the dissatisfaction with body image of their customers in order to advertise their products is multiplying: the beauty ideal is used to sell food, concepts of how a life should be lived and what it is to be truly happy[27].

Child beauty pageants have become very popular as well, and we can see in this way how children are being sexualized at a very early age. In France, child beauty pageants have been banned (the minimum age for entering has been changed to 16) due to the worries concerning sexualisation of young girls[28]. The consequences that the importance of physical appearance possesses today are disastrous on children, but they are not the only audience affected. According to the International Society of Aesthetic Plastic Surgery (ISAPS): ''The total number of surgical procedures is projected to be 8,536,379 and the number of non-surgical procedures is estimated at 8,759,187 – bringing the combined worldwide total of surgical and non-surgical procedures performed by board certified plastic surgeons to: 17,295,557. (This figure does not take into account surgical and non-surgical procedures performed by non-plastic surgeons.)''

Effective linkage of cultural imagery and real world trends. Good.

---

[25] Kilbourne Jean, *Killing Us Softly 4: Advertising's Image of Women* (Media Education Foundation, 2010).
[26] Baker-Sperry Lori and Grauerholz Liz, *The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales* (Sage Publications, Inc., 2003).
[27] Kilbourne Jean, *Killing Us Softly 4: Advertising's Image of Women* (Media Education Foundation, 2010).
[28] France 24, *France To Ban 'Sexualised' Child Beauty Pageants?* (International News, 2013).

There has been a substantial increase in the amount of plastic surgeons. The surgical procedures that are the most common are: breast augmentation, liposuction, rhinoplasty (nose surgery), blepharoplasty (eye-lid uplift) and abdominoplasty (otherwise known as a "tummy tuck"). In the last few years, the amount of plastic surgeries performed has increased by 90% [29]. Plastic surgery is a process that seems to have become banal[30].

Passivity when faced with domestic violence is another message that Cinderella passes on, although in this case only in Disney's version. As mentioned in the analysis, she is not responsive in the same manner as Danielle from Ever After is – not when she is given unfair orders, nor when her step-sisters tear her dress or even when she is locked up in her room when the Grand Duke arrives does she defend herself. The fact that Cinderella remains passive and doesn't even seem to envision the notion of trying to escape her situation teaches women that if they are experiencing domestic violence their best option is to simply accept it in the hopes that things will change for the better[31].

The Essay really comes together in this three page chapter. The argument is that the image of beauty in fable and film is associated with values and characteristics that become standards for emulation leading to negative consequences in society. Although the IB academic subjects are still not specified, there is something interdisciplinary about this that makes it an appropriate topic for a World Studies Extended Essay. If only some of this had been previewed in the introduction..

---

[29] Heisler Jennifer, *Most Popular Plastic Surgeries*, Surgery About. Com, 2009, Mon. 11th Nov. 2013, http://surgery.about.com/od/proceduresaz/a/TopPlastics.htm
[30] Zeisler Andi, *Plastic Passion* (n.n, 1996).
[31] Towbin et al., *Images of Gender, Race, Age and Sexual Orientation in Disney Feature-Length Animated Films* (Journal of Feminist Family Therapy, 2004).

VI. Conclusion

The images of gender stereotypes shown to boys and girls in childhood are continuously reinforced as we grow up and often become self-fulfilling prophecies[32]. Women's behaviour is influenced by these images in their personal lives and in the workplace. Achievement (both social and economical) has negative correlations for women. The more successful a woman is, the less she is liked by her surrounding peers, both men and women.[33] Women are held back from claiming an equal role in society and in the labour market because they are taught to value passivity and wait for someone to save them, either through marriage or in the workplace, for someone to recognize and appreciate them for their good work[34].

Men and women should become more aware of the influence of these stereotypes, to enable them to counter them. Women can overcome these stereotypes without having to adopt "masculine" characteristics, and without having to cultivate the appearance of "Barbie". Similarly, men can learn to feel more comfortable with fragility or emotion. Beyond the gender stereotypes and the ubiquitous messages telling us how we should look, walk, behave and feel, perhaps we can reach a middle ground where we can all just be who we are. As author Alice Walker states, "The most common way people give up their power is by thinking they don't have any."[35]

An effective conclusion which attempts to integrate the embedded cultural values of the fable/films with observable effects in western European societies.

---

[32] Sandberg Sheryl, *Lean In: Women, Work, and the Will to Lead* (Knopf, 2013).
[33] Ibid.
[34] Ibid.
[35] Walker Alice, *The Best Liberal Quotes Ever: Why the Left is Right*, 2004, William P. Martin, page 173.

Bibliography:

A well organised bibliography and source list

Books:
- Dowling Colette, *The Cinderella Complex: Women's Hidden Fear of Dependence*, Pocket Books Nonfiction, 1982.
- Orenstein Peggy, *Cinderella Ate My Daughter*, Harper Paperbacks, 2012.
- Sandberg Sheryl, *Lean In: Women, Work, and the Will to Lead*, Knopf, 2013.
- Walker Alice, *The Best Liberal Quotes Ever: Why the Left is Right*, 2004, William P. Martin, page 173.

Articles:
- Baker-Sperry Lori, Grauerholz Liz, *The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales*, Sage Publications, Inc., 2003.
- Beres Laura, *Beauty and the Beast: The Romanticization of Abuse in Popular Culture*, European Journal of Cultural Studies, 1999.
- Chen Vivien, *Cinderella, Snow White and Sleeping Beauty not the "Fairest" Anymore: The Role of the Feminine Beauty Ideal in Fairy Tales*, Serendip Studio, 2011.
- Cruz Adrienne and Klinger Sabine, *Gender-based violence in the world of work : Overview and selected annotated bibliography*, ILO, Geneva, 1011, p. 1.
- France 24, *France to ban 'sexualised' child beauty pageants?*, International News, 2013.
- Herbozo Silvia, Tantleff-Dunn Stacey, Gokee-Larose Jessica, Thompson J. Kevin, *Beauty and Thinness Messages in Children's Media: A Content Analysis*, Eating Disorders: The Journal of Treatment & Prevention, 2004.
- Kite W. Patricia, *Cinderella: A Cross-cultural Story*, Yale National Initiative, 2013.
- Leach Ben, *Disney Characters Portray "Beauty Is Good" Stereotype*, The Telegraph, 2010.
- Miller L. Melody, Moen Phyllis, Dempster-McClain Donna, *Motherhood, Multiple Roles, and Maternal Well-Being: Women of the 1950s*, Sage Publications, Inc., 1991.
- Neuman William, *Mannequins Give Shape to a Venezuelan Fantasy*, New York Times, 2013.
- Professor Paoletti B. Jo, *Pink and Blue: Telling the Boys from the Girls in America*, Indiana University Press, 2012.
- Sarah Maitland Sarah, *Cinderella, But Not As We Know It*, The Telegraph, 2012.
- Towbin, Haddock, Zimmerman, Lund, Tanner, *Images of Gender, Race, Age and Sexual Orientation in Disney Feature-Length Animated Films*, Journal of Feminist Family Therapy, 2004.
- WHO, *Women and Health : Today's Evidence, Tomorow's Agenda*, Geneva, 2009, p. 10.
- Zeisler Andi, *Plastic Passion*, n. p., 1996.

Films:
- *Cinderella* (Disney, 1950).
- Kilbourne Jean, *Killing Us Softly 4: Advertising's Image of Women*, Media Education Foundation, 2010.
- Tennant Andy, *Ever After: A Cinderella Story*, 20th Century Fox, 1998.

Websites:
- BBC News, *France Targets Anorexia In Media*, n.p., 2008, Wed. 2nd Oct. 2013, http://news.bbc.co.uk/2/hi/europe/7349607.stm
- *Cinderella and Ever After: A Comparison of Gender Stereotypes*, n.n., n.d., Tues. 19th Nov. 2013, http://www.calstatela.edu/academic/english/comp/engl102/Sample-Essay-1.pdf
- Dove Campaign, *Dove Real Beauty Sketches*, Dove, 2013, Fri. 6 Sep. 2013,

http://www.youtube.com/watch?v=XpaOjMXyJGk

- Heisler Jennifer, *Most Popular Plastic Surgeries*, Surgery About. Com, 2009, Mon. 11th Nov. 2013, http://surgery.about.com/od/proceduresaz/a/TopPlastics.htm

- Hamza Sharif, *Cadeaux By Sharif Hamza For Vogue Paris*, Trendland.com, 2011, Fri. 29 Nov. 2013, http://trendland.com/cadeaux-by-sharif-hamza-for-vogue-paris/

- *Honey Boo Boo*, Socialite Life.Com, 2012, Mon. 11th Nov. 2013, http://socialitelife.com/photos/honey-boo-boo-child-2/exclusive-alana-thompson-competes-in-the-sparkle-shine-pageant-36

- Kurzban Robert, *Another Cinderella Effect? The Attractiveness of Feet*, The Evolutionary Psychology Blog, 2012, Wed. 6 Nov. 2013, http://www.epjournal.net/blog/2012/03/another-cinderella-effect-the-attractiveness-of-feet/

- *Wicked Stepmother*, TV Tropes Foundation, LLC, n.d., Thur. 22nd Aug. 2013, http://tvtropes.org/pmwiki/pmwiki.php/Main/WickedStepmother

- Zeisler Andi, *Plastic Passion*, n.p., 1998, Sat. 8 June 2013, http://www.uwec.edu/WAGE/upload/PlasticPassion.pdf