Stereotypical gender roles alive and well in the Netflix production *The Kissing Booth*

*Using readily available film to unveil and challenge gender norms in the EFL classroom*
Abstract
This essay is focused on gender issues in the film *The Kissing Booth* directed by Vince Marcello and how it can be used in a Swedish EFL classroom to problematize the stereotypical portrayals of the main characters. Since film is readily available for people in the Western world, including young students, it is important to teach them to be mindful of how media content can influence people in different ways. Even though the movie challenges some gender norms at first glance, an application of the Bechdel test shows that *The Kissing Booth* actually strengthens the Western world's traditional representation of gender. Because gender was mostly viewed as a binary correlated to sex before, it is easy to stay within those restrictive ways when creating and depicting characters in film. However, theorists have found that gender is not innate but performative and if it is not depicted as such in mainstream media, it may uphold outdated notions of gender and prevent changes in attitudes needed for a more inclusive society. Modern events, such as the Me Too movement, also indicate that there is a need for more conversations about these issues.

Key words

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Table of contents

1 Introduction 1

2 Gender studies, film studies and method 3
   2.1 Gender studies 4
   2.2 Gender in film studies 6
   2.3 Gender in film and the EFL classroom 8

3 The Kissing Booth and gendered content 11
   3.1 Introducing the film and the Bechdel test 11
   3.2 Gender trouble in The Kissing Booth 11
      3.2.1 Female characters as stereotypes 11
      3.2.2 Dramatic irony and gender portrayals 13
      3.2.3 The consequences of sustaining gender norms 14
      3.2.4 Findings from Bechdel Test I 15
   3.3 Applying the Bechdel test to men in The Kissing Booth 15
      3.3.1 Girl Power with some assistance 15
      3.3.2 Recruiting men to reduce sexual violence 16
      3.3.3 Complicated relationships 17
      3.3.4 Results from Bechdel Test II 19
   3.4 Characterization in The Kissing Booth 20
      3.4.1 Elle 20
      3.4.2 Lee and Noah 23

4 Pedagogical implications 25

5 Conclusion 29

Works Cited 31

Appendix 1 34
1 Introduction

In today’s society, most people are influenced by media in some way each day because content in picture form is more prominent than ever, and so are motion pictures. In this essay, my aim is to analyze the main characters in Netflix’s 2018 movie *The Kissing Booth* by using gender studies and film studies as my critical lenses to try to showcase the gender bias and sexism that appear in the movie. *The Kissing Booth* depicts an American high school setting which includes the characters that typically fit into that space. The three main characters are Elle, the girl-next-door, Lee, the childhood best friend and Noah, the jock who becomes the boyfriend. Since 72 percent of Swedish people between the ages of 15 and 25 use some sort of streaming service weekly, I will also discuss why it is important to teach EFL students in Sweden to use the information about gender issues as a tool to expand their critical thinking when consuming mainstream media, including movies made by big companies such as Netflix (Kokholm 17). Movies are a part of young students’ everyday lives, both at home and in school. But what happens if we never teach our students to question the things they watch? Consuming film without knowledge about political, social or cultural awareness may influence our students to believe in or act upon certain norms without it being a conscious decision.

Furthermore, movies often convey messages of what is accepted in society when it comes to appearance and behaviour etc. Even though this type of information may not be said out loud it can be implicit which could entail that without knowledge about these issues, viewers may accept the information, act upon it or judge others e.g. Therefore, depicting gender in a stereotypical manner in movies may contribute to traditional norms.

Gender studies evolved from feminism and by using gender studies as a critical lens, one can see clear patterns of how gender is constructed in
society and cultural products, such as movies. Judith Butler argues in *Undoing Gender* that:

> Gender is not exactly what one "is" nor is it precisely what one "has". Gender is the apparatus by which the production and normalization of masculine and feminine take place along with the interstitial forms of hormonal, chromosomal, psychic, and performative that gender assumes (42).

Thus, gender is not as straightforward and strict as the binary two of masculinity and femininity. There is a broader spectrum of how people utilize gender performativity and by keeping a restrictive discourse on gender, it normalizes the view of gender as binary instead of being more inclusive. One purpose of gender studies is to create awareness of the stereotypical norms that surround us, and to mediate a message that is inclusive of all humans, no matter how they manifest gender.

Secondly, gender studies can be merged with film studies to look at how gender is portrayed in movies. Harry M. Benshoff and Sean Griffin write about the importance of cinematography, editing, sound design and visual design, such as costume, makeup, hair and lighting which help to construct how men and women are supposed to be and look (213). According to Benshoff and Griffin, there are also certain traits that are associated with femininity and masculinity which are commonly depicted through characters in film (214). Movie production companies have a big responsibility to be aware of how they portray gender and to expand the view on gender beyond the binary two to be more inclusive because Benshoff and Griffin write: “Thus, for over 100 years, movies have frequently defined what is beautiful, what is sexy, what is manly and how men and women should ‘properly’ react in any given situation” (213). Therefore, by continuing the making of movies in a binary way, which contain the aforementioned gender stereotypical traits, people may be led to think, consciously or subconsciously, that this is the appropriate way people should be, look or act.
Furthermore, to teach students in school about gender and stereotypical depictions of gender in movies, and to raise awareness surrounding gender issues, may help the students to gain knowledge and awareness that aid an understanding of these issues both in film and in real life. Moreover, the syllabus for English 6 states under reception that students should study “How language, images and sounds are used to influence in, for example, political numbers and advertisements,” hence, teachers can use The Kissing Booth to show students how language, images and sounds can influence people who watch movies too and teach the students to not view all media as an absolute truth (Natl. Ag. f. Ed.)

Therefore, this essay argues that while posing with equality and Girl Power mentality on a surface level, the lead characters in Netflix’s 2018 movie The Kissing Booth are stereotypically portrayed which reinforces the gender norms that exist in Hollywood productions and the Western world and may in turn influence the viewers’ thoughts on gender. Since Netflix is the third most popular streaming site in Sweden, The Kissing Booth can be used in a Swedish EFL classroom to practice students’ critical thinking and awareness of modern-day gender issues in films that are readily available.

2 Gender studies, film studies and method

There are many interesting theoretical perspectives that can be applied to this film, and it is possible to dive even deeper into the gender issues that The Kissing Booth displays since any film is such a rich, multifaceted work of art. However, this essay will merely deal with how widely accessible films can elicit valuable classroom discussions from a gender perspective. The reason why conversations regarding gender roles are needed in a Swedish EFL classroom is not only because it is a part of the curriculum but due to current events in the Western world such as the Me Too movement e.g.
The purpose of the following section is to shed some light on what gender and film studies entail with the help of theorists in the specific fields and to later use the gathered information as the foundation for the analysis of *The Kissing Booth*. The method that will be used to analyze data in this essay is thematic analysis.

2.1 Gender studies

Is gender something we are born with or is it something we are influenced to believe in and act upon? Simone de Beauvoir writes that “One is not born, but rather becomes, a woman” and that boys and girls experience life in the same way until they suddenly do not (283). Social and cultural ideas and norms are instilled into children and later they may act upon those norms if the norms are never questioned. Butler argues in *Undoing Gender* that “the norm only persists as a norm to the extent that it is acted out in social practice and reidealized and reinstituted in and through the daily social rituals of bodily life” (48). Until recently in the Western world, the norm has been to most often think in a binary sense regarding gender, based on biology. Sarah Fenstermaker and Candace West write that

In Western societies, the accepted cultural perspective on gender views women and men as naturally and unequivocally defined categories of being with distinctive psychological and behavioral propensities that can be predicted from their reproductive functions (5).

The initial idea of gender has developed from being born into gender to being a social construct. This too may be a cultural norm depending on where you are on the globe and there are as many ways to do gender as there are humans on this planet if you think about gender in this sense. Butler writes in *Gender Trouble: Feminism and the Subversion of Identity*, that “the presumption of a binary gender system implicitly retains the belief in a mimetic relation of gender to sex where by gender mirrors sex or is otherwise restricted by it” (9). In most cultures there are socially constructed patterns regarding gender, and even though we all are born into this world male or female with the
connotations put on these sexes by cultural and social norms, it does not have to imply that we are restricted by them. We can defy these norms, or we can accept that we are all on different parts of each little scale of these norms due to the differing in experiences. It is what makes all humans into unique individuals. The vital factor is that we try to not put people into these preconceived boxes depending on sex, because we can never be certain how others decide to express their gender.

Furthermore, even in countries where legislation and policies promote equality, Sweden being one of them, there is still a difference between the sexes. Ann Öhman and Maria Emmelin argue that “The main goal for Swedish gender equality policy is that women and men have equal power to form their lives, as well as to engage in shaping the society. This implies that they should have the same opportunities, rights, and obligations in all spheres of life” (119). Even though Sweden has come far, the aim is still to reach equality and Öhman and Emmelin write that men and women should have the same opportunities which implies that they might not always have equal opportunities yet. The matter of gender inequality also confirms Sherry Ortner's argument that “we find women subordinated to men in every known society” even if those societies are considered to have made more progress compared to others (8). If gender inequality and subordinated women are later depicted as the norm in media, whether it is subconsciously or consciously, it may reinforce the cultural gender norms that exist in the Western world societies. Since this essay will look at how an American film depicts gender and how to use that film in a Swedish EFL classroom, the Western world is more relevant to investigate, rather than a global perspective.

Some say that feminism is not needed anymore and that there is no use in teaching it. Shauna Pomerantz argues that women today do not think they need the word “sexism” in their vocabulary because we are told to believe in Girl Power and successful women (189). On the other hand, the Me Too movement was big both in America and in Sweden which makes it clear that
feminism is still needed. Since the Me Too movement made a big impact in Sweden it is important to speak about feminist issues and gender topics in school to help young people realize the importance of these problems and movements. It is also a way to introduce the students to the vocabulary needed to speak about these issues, and the word sexism might be needed in people’s lives after all.

2.2 Gender in film studies

Gender can be portrayed in many different ways and is depicted and reproduced around us all the time. Benshoff and Griffin write that “We get ideas about what it means to be a boy or a girl from ideological institutions such as the family, the schools, other children, and the media” (215). The keyword from this quote for this essay is media. Consumers of media are influenced by the content, and it can be subconscious or conscious. Kristine Chapleau argues that movies can be used in class to show examples of how men can help women when it comes to sexual violence if shown to an all-male audience (86). However, film can be used to set other examples too, for instance, of gender diversity and equality and can be used with mixed groups of students. As mentioned above concerning gender studies, if existing gender norms and stereotypes are continuously depicted in media, it may influence the audience and their conscious or subconscious choice to exercise their gender accordingly. It is important to note that it is neither good nor bad to act upon those influences shown in films, but it is worth remembering that it is not an obligation to act upon them. It may, however, be hard to accept or defy these norms if one is not aware of them.

In film studies, one can monitor how gender is depicted in a few different ways, language being one of them. The Bechdel test is a test connected to language in movies which based on a comic strip by Alison Bechdel. The test is divided into three questions: “One, it has to have at least two women in it who, two, talk to each other about, three, something besides a man” (Bechdel 22). The movie passes the test if the answers are yes to all
three questions, and fails if it does not. It is an indicator towards how discourse is used in movies to depict gender. It is rather shallow to include a woman or man in a movie without anything else to speak about other than who they are attracted to and as a consequence of this depiction of gender, the audience may be influenced to believe that the norm is for people to only value sexual attraction. It is not necessarily a feministic test, however it has almost become known as one. The test is just a way to showcase and draw attention to normative plotlines, and the same questions have been used but with men’s conversations. Also, the Bechdel test is not dictating whether a film is good or bad depending on if it passes or fails the test. It is simply a test that problematizes the depth of the characters’ discourse in film and other types of literary works.

Moreover, visual design helps create the mise en scène through make-up, costume and backgrounds e.g. and they play a big part in how the audience perceives the cast and the film. According to Rebecca Collins, “Women are also subordinated in various ways, as indicated by their facial expressions, body positions, and other factors”, which could be considered as a part of visual design (290). If women are frequently depicted to look, act and behave in a certain way that is also submissive, it may influence the viewers in different ways, consciously or subconsciously, and it may or may not be what the filmmakers want to convey depending on if they are aware of the portrayal or not. These submissive expressions can be used to go deeper beyond the spoken language in the film and look at how the body language is being used to convey a feeling or message.

To continue, there have been a lot of debates regarding under-representation of women in movies but Collins argues that “when it comes to predicting effects on media consumers, how women and men are portrayed may be much more important than whether they are portrayed” (293). Once again, here is where the Bechdel test would show how women and men are represented. Collins also writes that “when women do appear in media, they
appear in sexualized or subordinated roles” which enhances the importance of filmmakers having to reconsider how they portray gender in their creations to not reinforce the traditional norms that has been recurring in film and subsequently in societies that view these creations (293-4). According to Benshoff and Griffin, traditionally, femininity correlates with being “small, quiet, passive, emotional, nurturing, non-aggressive, dependent and weak” and masculinity is “usually associated with being large, loud, and active, with non-emotional aggression and strong leadership abilities” (214). These traits and notions are what I will look for in the characters of the movie *The Kissing Booth* to see if these filmmakers of today comply with using the social and cultural norms in their movies or if they challenge these stereotypes to generate gender diversity.

2.3 Gender in film and the EFL classroom

Text selection for the EFL classroom is not easy, especially when it comes to film, but working with film is important because as William Russell writes “In the 21st century, film and other media play a significant role in students’ everyday lives” (157). As the Swedish syllabus for English 6 says under Content of Communication, students should be introduced to

- Concrete and abstract subject areas related to students' education and societal and working life; current issues; thoughts, opinions, ideas, experiences and feelings; ethical and existential issues.
- Themes, ideas, form and content in film and literature; authors and literary periods.
- Living conditions, attitudes, values, traditions, social issues as well as cultural, historical, political and cultural conditions in different contexts and parts of the world where English is used (Natl. Ag. f. Ed.).

Because students are surrounded by media both at home and in school and streaming services, such as Netflix, increase the availability of movies for students even more, film can be used to introduce and critically discuss the
aforementioned matters in class (Russell 157). A specific matter that could be addressed is gender stereotypes in movies, which the lead characters illustrate in *The Kissing Booth*.

Seeing that film is readily available, Russell argues that they can be used because they “are excellent resources for depicting atmosphere, considering that production companies spend millions of dollars recreating realistic representations of events, time periods, and/or persons depicted in movies” (159). Because these movies are well elaborated, they are depicting values, social issues and cultural conditions etc. from the filmmakers’ point of view (Natl. Ag. f. Ed. "Syllabus"). It also ties back to gender studies and the importance of bringing up issues regarding gender in school and to compare those notions to how it is here in Sweden e.g. It is also a part of the Swedish curriculum to promote understanding of other people and that others may execute gender in a different way (Natl. Ag. f. Ed. 4).

Another issue in today’s media saturated society, some might say, is the teachers’ duty to keep traditional literacy such as reading and writing books alive. Michael Lipiner argues that:

> media literacy, including film, our most ‘popular’ culture . . . should not replace the conventional written word of literature, but rather lend a helping hand to teaching literacy. Simply showing a movie to students without engaging in class discussions and proper integration with more traditional, pedagogical tools do not provide sufficient edification (375).

Film could be utilized in a classroom as a springboard for discussions or written assignments. Film adaptations could also be used in concurrence with a book and *The Kissing Booth* is based on a novel released in 2012 written by Beth Reekles. If there is a book connected to the chosen movie it can be used in many different ways to incorporate reading and also discussions on how the book compares to the film e.g. This way teachers can combine media literacy
such as film adaptations of books with traditional literacy and make the education cater to many different kinds of learner preferences.

To round off, bringing up gender stereotypes in an EFL classroom could be tricky. Harriet Bradley talks about the ideal male body, which is supposed to be muscular, sportsman-like, hard and well-built whereas women’s bodies are sexualized, glorified and most of the time too thin (169). These body norms have been created by consumerism and can go as far as becoming an addiction to consumerism manifested in eating disorders, other ways of self-harm and plastic surgery which is booming due to comparison and being unhappy with the bodies we have (Bradley 169-71). Due to this, some students might feel as though they are being targeted. The intention would be to create awareness of gender issues and to teach the students to view movies that they would consume both in school and at home in a critical manner. Brenda Weber mentions a positive outcome of reflecting on gender issues in film with the students which is:

Popular culture is perhaps the single-greatest influence on how members of a particular culture learn to . . . “do gender.” Popular culture is . . . the primary mechanism through which postfeminist ideas are communicated. In this regard, both male and female students enter the popular culture gender studies class with certain forms of literacy and knowledge that can contribute to the professor’s expertise (129).

Since students today are surrounded by media all the time, it might make them more interested in participating in class because they feel they have something to contribute. It could also be a problem, as Weber continues to say that even though all of us, including the students, consume or create popular culture in different forms, such as film, it is rare that people do so with “active and critical knowledge of its ideological or gendered content” (129). Weber also writes that if people are not taught to be critical towards mainstream media, such as TV, films, videos or music, they can be influenced by those things to, consciously or subconsciously, accept normative codes of gender (129).
Thanks to students’ interest in film, it can be used as a tool to make lessons about gender stereotypes in movies more motivating and engaging. It could also broaden students’ critical thinking and awareness of modern-day gender issues. These are all reasons to why using *The Kissing Booth* in an EFL classroom could work.

3  *The Kissing Booth* and gendered content

In the previous section a foundation was laid for what is relevant in gender and film studies in regards to this essay. The information will be utilized in the next section which will be the analysis of how gender is portrayed in the movie *The Kissing Booth*.

3.1  Introducing the film and the Bechdel test  

*The Kissing Booth* is a romantic comedy which entails conversations about relationships in various ways, therefore, I want to commence the analysis by conducting the Bechdel test on both female and male characters to see how the language in the movie is depicting gender. As mentioned previously, the Bechdel test is divided into three questions: “One, it has to have at least two women in it who, two, talk to each other about, three, something besides a man” (Bechdel 22). *The Kissing Booth* is about 1 hour and 50 minutes long, and within that time there are seven conversations between women and 13 dialogues between men that can be tested and analyzed. I have analyzed all 20 conversations and only five of them pass the Bechdel test.

3.2  Gender trouble in *The Kissing Booth*  

In the next section, I will include three of the analyzed conversations between women in *The Kissing Booth* and investigate further gender related problems that may arise from the scenes in question.

3.2.1  Female characters as stereotypes  

The first conversation takes place between Elle, the protagonist, and the OMG girls, (Olivia, Mia, and Gwyneth) who could be considered the
antagonists in the film. The scene occurs at 11.57 minutes into the film after Noah has been in a fight to protect his younger brother Lee and Elle who were in trouble. When Olivia, Mia, and Gwyneth enter the cafeteria, they are filmed in slow motion from the ground up, to show off their bodies which would also contribute to sexualizing and glorifying them (Bradley 169). A few young men are filmed staring at the antagonists upon their arrival, and it appears as if one of them is getting very excited whilst another is almost drooling. Since Butler argues that the norm only remains a norm if it is acted out in daily social practice, the film might influence the viewers to bring the norm of women being sexualized from the movie screen into their daily life (Undoing Gender 48). Collins also writes that women who appear in media are mostly portrayed in sexualized roles (293-4). This could influence the audience to take drastic actions towards themselves to look similar to how women in film are portrayed and lead to the extreme consumerism of dieting, self-harm or plastic surgery that Bradley mentions (169-71).

Moreover, the first thing the OMG girls mention is the fight and they continue by asking Elle if she has made out with Noah yet. The conversation ends with the OMG girls talking about wanting to have babies with Noah and the viewers understand from Elle’s monologue that she is not typically approached by these girls who are portrayed to be extremely popular. The antagonists have more stereotypical feminine traits compared to Elle. It may be because Elle is mostly surrounded by men in her life. Olivia, Mia, and Gwyneth clearly have more girlfriends since they have each other whereas Elle does not have a close friend who is a girl that the viewers are aware of. Since Elle is involved in sports she is also portrayed more on the masculine side of the spectrum compared to the antagonists who seem to enjoy mostly boys, parties and fashion.

Furthermore, the scene ends when the ladies abruptly leave Elle at the table due to receiving a text message. There are three banana peels lying on the table and Elle wonders when the girls managed to eat the bananas. Once
again, the bananas can be insinuating to a sexual reference and it reinforces the sexualization of the women in the movie.

This conversation clearly does not pass the Bechdel test because the OMG girls simply start speaking about Noah immediately without greeting Elle, or introduce themselves to her. Olivia, Mia, and Gwyneth could have ignored the introductions because they might presume that everyone already knows who they are which would indicate the difference in social status with the OMG girls superior on the social hierarchy scale when compared to Elle.

### 3.2.2 Dramatic irony and gender portrayals

The second conversation is between Elle and Mrs. Flynn, who, according to Elle, has evolved into a surrogate mother to her since her biological mother, who also was Mrs. Flynn’s best friend, has passed away. In this scene, the Flynn family and the Evans family gather for their weekly Sunday lunch. Mrs. Flynn and Elle greet each other and Mrs. Flynn asks Elle how school is going, to which Elle responds “Let’s just say interesting”. Mrs. Flynn replies that she wants to hear “all the gory details later” and then she moves on to greet the rest of the Evans family. On a surface level, the conversation passes the test since neither Elle nor Mrs. Flynn mentions boys, but one could also argue that Elle implies that there may be boy-troble involved. Because the viewers have the true information about the fight, this dialogue holds a type of dramatic irony because from what we know as viewers, Mrs. Flynn does not know that the fight was concerning Elle. In the conversation between the families that proceed, Noah looks at Elle and then lies about what the fight was about when Mr. Evans asks him about it. It also means that Noah lied to his parents because they seem to accept what he says about the fight being about something that happened at the football camp. The dramatic irony might have been utilized as a means for the audience to side with Noah in this situation as it depicts him as softer yet protective towards Elle and their relationship without being perceived as emotional. It may be a way for Noah's character to be more relatable at the same time as the character
still upholds the typical traits that are usually associated with male roles (Benshoff and Griffin 214). Because gender here is portrayed and reproduced in a stereotypical manner, it may also reinforce the notions of how media presents the viewers with ideas about how a boy should act (Benshoff and Griffin 215).

If the context is taken out of consideration, the conversation between Elle and Mrs. Flynn passes the test, but it is arguable with the dramatic irony involved.

3.2.3 The consequences of sustaining gender norms

The last conversation between two women is at 1:16:10 in the movie, when Mrs. Flynn visits Elle because she is sad about the fight between her and Lee. Elle is depicted as emotional about the situation, but so is Lee in a previous scene. Mrs. Flynn gives Elle advice about friendships and tries to convince Elle to find a way to make it right between her and Lee. Even though Lee is Elle’s best friend and they are not romantically involved, the conversation is still about Elle trying to find a way for Lee to forgive her. This could be seen as Mrs. Flynn trying to promote a nurturing side in Elle which would adhere to de Beauvoir’s theory on how individuals are socialized into becoming a woman (283). Since Mrs. Flynn is Lee’s mother, she could have spoken to her son instead because he is a part of the argument too and told him the same opinions as she told Elle.

Furthermore, Mrs. Flynn might not be one of the main characters, but, she is depicted as a stereotypical woman who is "emotional, nurturing, non-aggressive and dependent" (Benshoff and Griffin 214). Mrs. Flynn even encourages Elle to adopt these traits to some extent through the conversation which would entail that if Elle's character chooses to act upon the given advice, she is a part of reproducing and strengthening the stereotypical norms. In turn, as Collins argues, when foretelling the impacts on media consumers, how these women are depicted is more important than whether they are represented and by portraying them in a traditional gender stereotypical way similar to this
film, it may influence the audience to believe that it is how women should behave (293).

Because Noah is mentioned in the conversation as the source to Elle lying to Lee about their relationship, the conversation fails the test.

### 3.2.4 Findings from Bechdel Test I

Concluding this initial part of the Bechdel test, out of the seven conversations that occurred between women in the movie, only one of them passes the test. Even though it is arguable if the conversation between the protagonist Elle and Mrs. Flynn in the movie *The Kissing Booth* passes the test due to the dramatic irony, on a surface level it does. In the next section of the essay I will use the same test but for conversations between men.

### 3.3 Applying the Bechdel test to men in *The Kissing Booth*

I wanted to continue by comparing the difference in conversations in the movie because almost all of the communications between women failed the Bechdel test. Four out of the thirteen conversations passed the Bechdel test for the males. In the next segment, I decided to incorporate three conversations among men to compare if they pass or fail the test but also to examine other predicaments that may emerge regarding the chosen dialogues.

### 3.3.1 Girl Power with some assistance

Later in the film, a scene depicts a beach party. In said scene, Warren tries to convince Elle to accompany him in the hot tub. Though she clearly refuses his offer, Warren tries to force her along, which prompts Noah to furiously intervene. In the indicated situation, Elle can be seen as a strong female character because she dares to say no to a man. Warren becomes the villain and it is clear that even though a woman says no, it is not always simple to overpower a man who is larger and stronger than she is. Indeed, Elle is first seen as strong due to declining Warren's offer, she is later depicted as weak compared to Warren in the part of the scene where Warren forces her along and it reinforces the stereotypical notions that women are portrayed as weak
Noah may be viewed as helpful and caring when he intervenes because he speaks up for Elle rather than ignoring the situation, which others might have done. Furthermore, Elle attempts to calm Noah down and Warren points at the two of them as to imply that he assumes they are romantically involved. Elle and Noah start to walk away when Warren suddenly says to Noah “Hey come on man, it’s all good. I guess I’d also be pretty pissed if I was slummin' it with my little brother’s sloppy seconds”. Noah replies by hitting Warren. Here, Noah reclaims his masculinity when being extremely protective and aggressive (Benshoff and Griffin 214). This scene could be recognized as evidence of media catering to present trends such as the Me Too movement where the consensus; a no is a no, is included in these types of situations. Even though Elle's character may be interpreted as a strong female, she could have become a victim in this scene if it had developed differently. Depicting these important examples may help the viewers recognize the issue at hand and show people that feminism is still needed, instead of constructing a world full of girl power where social inequalities are nonexistent (Pomerantz 190).

Since the altercation is regarding Elle, it fails the Bechdel test.

3.3.2 Recruiting men to reduce sexual violence
At 1.10.58 in the film, Lee enters Noah’s room where Noah is taking care of Elle’s wound because she was involved in an accident. Even though Elle assures Lee that she was hurt by tripping over, Lee accuses Noah of hitting her. Noah responds “Do you really think I would hit her?” and Lee replies “Well I wouldn’t put it past you”. As viewers, we know that Noah has been involved in several fights during the film and violence might be a common resource that Noah's character uses to express his feelings instead of being perceived as emotional if speaking about his thoughts and opinions (Benshoff and Griffin 214). What we as viewers do not know is if Noah has hit other girls before but there could be a connection to men's violence toward women incorporated here. However, it could also just be that Lee has seen Noah's
behavior whilst growing up and has seen how he has been cold towards women previously and put two and two together without evidence. Because the aforementioned scene induces thoughts of domestic violence which in turn sustains gender inequality, it is necessary to present good examples of how men can help to minimize sexual violence by leading by example (Chapleau 86). One of those examples that are included in *The Kissing Booth* would be when Noah intervenes during the beach incident involving Elle and Warren. That situation could also be evidence that Noah would not hurt Elle, but Lee might not be informed of the fact that this has occurred.

Furthermore, Elle attempts to calm Lee down and he says to Noah “You really expect me to believe that she just tripped?” to which Noah replies “Get a clue, Lee, you weren’t even here!” Lee yells “I swear to god if you laid a hand on her...” and the whole situation results in Noah and Lee yelling at each other until Elle stops them. Since the whole conversation is about Elle it clearly fails the Bechdel test.

### 3.3.3 Complicated relationships

Continuing on, after Lee witnesses a kiss between Noah and Elle, he runs off and Elle wants to go alone to talk to him (1.12.50). Lee is communicating hurtful opinions towards Elle when Noah arrives and says “Hey, lay off her Lee, it’s not like it’s all Elle’s fault”. Lee screams “You, don’t even get me started on you, okay? Telling other guys to stay away from Elle to protect her. And there you are treating her like some slut that you picked up at the club”. Earlier in the film, Noah has been seen kissing a few other girls and seems to show little emotions regarding those young women which could have made Lee, and others, believe that Noah is a so-called player. Noah answers “You have no idea what you’re talking about.” and Lee replies “So you’re trying to tell me that you two have not slept together”. Lee gets an answer from Elle and Noah by the look on their faces and he communicates some more angry words towards Elle. This could be considered dramatic irony since the audience knows that Noah actually cares deeply for Elle, and Lee
does not know much about their relationship. Also, because Lee assumes that Noah is a ladies man and that Elle is just another girl to Noah, Lee is showing unawareness of how Noah truly feels about Elle, whereas the viewers are informed about Noah's connection with Elle.

Since Elle has never been kissed before she was working at the kissing booth, the assumption can be made that she has not had many other sexual related experiences either. When Noah brings Elle to his secret place by the Hollywood sign, he is gentle with her and tells her that they do not have to do anything if she does not feel comfortable, which also indicates that Elle might have been a virgin. When Lee finds out about Noah and Elle's intimate relationship he becomes angry and it might be because he assumes that Noah will treat Elle similar to how he has treated other girls who mostly make out with Noah on his motorcycle for a day and then he proceeds to the next girl. Lee's reaction could also indicate that he now sees Elle as one of all those other girls. The aforementioned matter could be recognized as the virgin-whore complex which is a common ideological approach to women found in Western culture where the "good" girl (the virgin) becomes "bad" (the whore) (Benshoff and Griffin 430). The virgin-whore complex can be regarded as an imbalance in gender equality since it is mostly regarding women and not men. Technically, Lee and Elle both found their love interests while working at the kissing booth, however, Lee has trouble seeing Elle with Noah whereas Elle is happy for Lee. The imbalance would agree with Öhman and Emmelin’s claim that women do not have the same opportunities, yet, as men do (119).

Furthermore, Elle's character is not only sexualized, but she is also subordinated in the indicated scene because two men are speaking mostly for her and they refuse to listen to her when she tries to communicate how she feels regarding the situation (Collins 293-4). If women are perceived as subordinated in film, it may be considered part of a norm by the audience and off screen that may reinforce the fact that women are subordinated in every
known society (Ortner 8). As a result, women may continue to be subordinated in society if the norm is not challenged.

Moreover, Noah states “Okay Lee, that is enough” and Lee replies “No it’s not enough, she has no clue what she has gotten herself into with you!” and Noah says “This is bullshit, you’re acting like a hurt little bitch”. What Noah communicates here could be interpreted as Noah feeling that Lee is showing too much emotion which could also be seen as a homophobic comment or a way of him to tell Lee to adhere to a more traditionally masculine way of dealing with the situation. Since a masculine trait that Benshoff and Griffin mention was non-emotional aggression, Noah could be reinforcing the notion of men being emotionless, although his character usually thinks fighting solves most problems (214). This behavior could be related to toxic masculinity where Noah feels as though his manhood is threatened, and tries to overcompensate with being what the Western world would view as hyper-masculine. However, Noah might only use violence without showing emotions, and Lee is the opposite, which would make a distinction in masculinity between boyfriend and best friend. Lee might be portrayed as more feminine compared to Noah because the filmmakers want Lee to appear as the friend and Noah to appear as boyfriend material. It could also indicate some sort of tension and jealousy between the brothers and Elle's earlier suspicion of Lee being jealous of Noah that she has shared with the audience is later confirmed. Lee continues by punching Noah and Noah pins Lee to the ground to try to calm him down. Because this scene deals with Noah and Elle’s relationship which Lee has been oblivious about until now, the dialogue between the brothers fails the Bechdel test.

3.3.4 Results from Bechdel Test II

As previously mentioned, I wanted to use these two sections of the essay to compare how the Bechdel test did when applied to a) women and b) men and also discuss other problems that arose from analyzing the scenes. The women in the film were conversing with other women in the film seven times,
whereas men in the movie spoke to other men thirteen times. The number of conversations between men is almost doubled compared to the women. However, it is not as odd as one could imagine in this film. Elle Evans, the protagonist, has more men in her life than women. Elle’s mother has passed away, she has a brother and no sisters, her best friend is a male and she is romantically attracted to a guy. Therefore, I believe that the lack of dialogues between women in *The Kissing Booth* is due to the characters and their storylines in it.

Furthermore, out of the seven analyzed conversations including women, one of them, barely, passed the Bechdel test. On the male side, there were four out of the thirteen conversations that passed the same test. This would suggest that even though men talked to each other more often in the movie than women did, they spoke more about other things than women, compared to how little the women conversed about other things than men. As discussed in the theory section, it matters how women are depicted and in *The Kissing Booth* women tend to speak solely about men which could influence the viewers of the film to believe that this is all women should talk about (Collins 293). It is not only what the characters speak about or do that influences how the viewers might think of gender. In the next part of the analysis, I will investigate if Elle, Noah, and Lee fit into the typical representation of men and women.

### 3.4 Characterization in *The Kissing Booth*

As previously stated there are some common characteristics for male and female roles in movies that deal with masculinity and femininity. In the following section, I will investigate to what extent the three main characters in *The Kissing Booth*, Elle, Noah, and Lee, match these stereotypical portrayals.

#### 3.4.1 Elle

I want to begin with the protagonist, Elle, to see if she upholds some of the traditional standards in the Western world of how a woman is portrayed
in this movie, or if her character opposes them in some way. The typical traits of women are often “small, quiet, passive, emotional, nurturing, non-aggressive, dependent and weak” and these are the traits I will use to analyze Elle’s characteristics (Benshoff and Griffin 214).

By just looking at Elle, she is depicted as small in size compared to Noah and most other men, except Lee. It may be because the creators of the movie want us to see Elle and Lee as equals since they are supposed to be the same age and because they are meant to be just friends. Adapting Lee's character to have more feminine traits, such as size, enjoying dancing instead of more traditional violent and action-filled "male sports" such as football or baseball e.g., showing an interest in fashion and appearance and so on, might convince the audience to perceive him as a friend and discard ideas of romantic potentialities between him and the protagonist. Noah, on the other hand, is very tall and large compared to Elle and it may lead the audience to accept the typical traits of how women and men should be and it also helps depict Noah as a potential love interest. The accepted cultural view on gender in Western societies is to view gender as two defined categories with separate distinctive features and in the film, these different traits may strengthen the possibility of the traditional view on romance between Elle and Noah (Fenstermaker & West 5). The same distinctive gender features are more blurred between Elle and Lee which would create a friendlier impression of their relationship in comparison to the romantic aura between Elle and Noah.

I would not categorize Elle as quiet or passive as she often speaks up for herself even though that is cast in the background because the men almost always come in and take over. Therefore, Elle's character challenges the norm of women being passive, yet eventually, she becomes the damsel in distress in need of rescue anyway. In the scene in the boys’ locker room e.g. she stands up against Noah and does what she wants to do, not what he tells her to (36.12). Later on in the film, Noah states that he finds the quality of her challenging the norm attractive, yet he is mostly the one saving her when it goes too far.
This way, Noah is portrayed as the heroic masculine character and Elle is still defined by the typical feminine traits (Benshoff and Griffin 214).

Continuing on, Elle is emotional in many scenes in different ways. Elle’s feelings seem quite heightened compared to the rest of the cast; however, she is also the main focus of the film. A scene when this is clear is when Elle and Lee walk across the schoolyard and she seems very self-conscious and nervous by the fact that people are looking at her (8.34). Here Elle’s body is sexualized in how the production team has chosen to utilize the mise en scène. Elle is scantily dressed, male students’ reactions are approving towards Elle's appearance and she is sexualized and glorified by the way she is filmed (Bradley 169). Furthermore, Elle seems shocked by Tuppin touching her, quickly thereafter she seems very angry at Noah as he will not stop hitting Tuppin until the principal intercedes. Elle also seems very confused when the principal tells her to come to his office. Outside the office, Elle converses with Noah who could not care less about the situation. Elle on the other hand, seems both angry, confused and nervous all over again, as well as disappointed when Noah compares Elle to being his little sister (9.55). These two scenes are just an example of how Elle is more emotional than Noah e.g. who is calm and does not mind the situation as much as Elle. It could also be because he has been in that type of predicament previously and knows how to deal with the situation, whereas Elle says that she has never been in trouble before (10.59). It also aligns with and reinforces the notions of the binary; tough guys and good girls (Benshoff and Griffin 216). All in all, Elle shows stronger emotions than the male co-stars in the film.

When it comes to nurturing, Elle only shows that side of her when it comes to her friendship with Lee. Elle is always happy for him and when they are not speaking to one another, she is sad and tries to mend their relationship.

Elle would fit into being non-aggressive because she always seems angry at people who fight, or at least clueless to why they have to do so. Elle tries to calm Noah down on several occasions so that he avoids part taking in
fights, which would suggest that she is more non-aggressive than aggressive (55.24, 1.11.18). However, because Elle stands up against Noah on multiple instances and she tries to tell Lee that she can handle the situation with Tuppin alone plus she clearly says no to Warren at the beach party, I would say that Elle is portrayed as strong and not weak which is the typical trait for women in movies (8.59, 55.30). Even though Elle does not fight anyone, she still does not comply with what the men want in these situations.

The final trait that was mentioned was dependent. Even though Elle is mostly portrayed as strong, she is depicted as dependent on her male co-stars. Noah seems to rescue Elle from fights, but he also rescues her from walking home alone in the rain (48.48), drunk stripping at a party (29.28), he helps her to clean the wound she got in the garage (1.09.46), and he even lies to their parents about the fight to make them believe it was not about Elle (23.03). In addition, most of Elle’s conversations in the film are about either Lee or Noah which could also add to the belief that Elle is depending on them to be in her life for different reasons.

Since most people are dependent on the friends and family that they have in their life, both in film and in real life, and Elle is surrounded by men most of the time, it suggests that she does not have many women to depend on. However, it feels as though Elle is independent in most cases because she tells everyone that she can handle things on her own or she is the one who decides to walk home instead of go with Noah e.g. but without fail, he is the one who comes to her rescue. It would have been interesting to see what would have happened if Noah was not there to help Elle. This behavior also strengthens the concept of the damsel in distress and may influence the audience to assume that women are always in need of rescuing.

3.4.2 Lee and Noah

Moreover, if we look at how Lee and Noah’s characters are depicted compared to how Benshoff and Griffin say that masculinity is typically portrayed as “being large, loud, and active, with non-emotional aggression and
strong leadership abilities” it differs between the two boys (214). It could be because Lee is supposed to a) be the same age as Elle whereas Noah is older and/or b) Lee is portrayed as Elle’s best friend which entails that he may not have to be seen as the man in a potential relationship which Noah is. The notion of the men being large in The Kissing Booth has been dealt with above, however the rest of the traits have not been mentioned as detailed.

I would argue that both Noah and Lee are active in the film since Elle usually stands off to the side when things happen that are dealt with in action rather than words. However, when it comes to loud I believe it depends on how you define the use of the word. Lee and Noah are quite calm except for when there is arguing or fighting going on and in those instances they are both loud in vocally expressing themselves and their opinions. Lee could be considered loud in his bold choices when it comes to fashion for instance, whereas Noah mostly dresses in sportswear or his black leather jacket and jeans. However, Noah could be viewed as having a big impact in sports which could also be seen as loud because he is the center of attention in many occasions due to this.

Although Noah is loud and active, he rarely shows emotions. Noah seems willing to fight often and sometimes it does not seem as he has got a reason for doing so. After the fight between him and Tuppin in the school yard, Noah almost looks content (8.59). It could be because he believes that he protected Elle and Lee and that what he says to Elle outside the principal’s office about “no girl should be treated like that, especially you” is true, but he does not seem to show strong emotions compared to Elle who seems very bothered by the whole situation (9.45). Lee on the other hand does not seem as content, but he is also more angry about his brother finishing the fight rather than being mad at Tuppin. In short, the Flynn brothers both show non-emotional aggression but Lee is on the more emotional side of the spectrum than Noah is.
Finally, when it comes to leadership abilities, Noah shows them in a more forceful way e.g. when he yells at Elle to get into the car after the fight at the beach party (56.22), or when he dictates who not to invite to the party at their house (5.20). Lee shows his leadership abilities mostly when it comes down to the rules, especially number nine, and he is not nearly as aggressive in his leadership as Noah.

Putting all these things together, Elle could be seen as subordinated because she mostly speaks about Noah and her character fits into five out of the seven characteristics of how women is usually portrayed. This would confirm what Collins writes about when women appear in media, they are, often, sexually portrayed. (290). If one wanted to look further, one could analyze Elle’s facial expressions and body positions e.g. to affirm if Elle is subordinated in other ways too, not just by the depth of her conversations or her character traits. Another aspect that could be analyzed is the element of visual design in The Kissing Booth to see if the filmmakers have “constructed images of how men and women are supposed to be” or if they have chosen to defy the typical portrayal of men and women to show more awareness and inclusiveness to how gender can be depicted (Benshoff and Griffin 213).

4 Pedagogical implications

The results of the Bechdel test in The Kissing Booth present a narrative that is almost solely based on characters who do not have a deeper, more well-rounded set of interests. Most conversations between both women and men are about love interests. Some other intriguing topics that arose from the analysis were: sexualized portrayals of women, characters who uphold the Western world’s typical representation of gender in film, the threat of potential rape, the possibility of sexual violence and violence. Considering the aforementioned matters and gender inequality, these subjects could all be discussed in a classroom environment since the curricular documents state that:
The school should promote understanding of other people and the ability to empathize. No one shall be subjected to discrimination on the grounds of sex, ethnicity, religion or other belief, gender-based identity or expression, sexual orientation, age or disability or for other offensive treatment (Natl. Ag. f. Ed. 4).

It also becomes clear that consumers of film, including students, might need to be introduced to feminism and gender studies to be able to understand and critique these underlying problems that occur in more than just this particular film. *The Kissing Booth* is a good example of a movie that assumes a guise of equality at first glance, but once the critical tools, such as gender studies, have been applied, the movie possesses examples of inequality and stereotypical gender norms too. These examples could be utilized to raise the students’ awareness of gender equality which would connect to current issues in the Western world and counter the post-feminist notions (Pomerantz 202-3). It may also teach students to help others by leading by example since it might be relevant to talk about how men can help to minimize sexual violence (Chapleau 86). Teachers could also mention how to help reduce bullying or other common issues that may be relevant to the specific area or school through this mentality. Using present-day events such as the Me Too movement may also be interesting to talk about in class as an example from the real world to reinforce the value of being knowledgeable about these issues.

Moreover, most of the subjects that were discovered through the analysis might be too sensitive to speak about in a classroom, but since Benshoff and Griffin argue that we collect ideas about gender and gender performativity from ideological institutions, including the schools and media, it is important to touch upon more sensitive topics too (215). Rachel N. Spear wrote an intriguing article about teaching trauma narrative in which she encourages teachers to teach trauma narratives because they may "open up transformative opportunities for all course participants, and ultimately, these
texts become catalysts for learning, self-actualization, and social consciousness" (53). However, it might still be troublesome to teach trauma narratives or introduce sensitive topics such as rape or sexual violence in class and an easier method to use could be to introduce the Bechdel test to the students and use it to analyze the film to keep students' engagement while watching it. Hopefully, the results and the simple outline of the Bechdel test might spark an interest that could lead to deeper discussions about gender issues. It may also help avoid resistance from male students who may not want to view a romantic comedy since the students are not supposed to consume the plot of the movie but rather investigate the underlying gender problems that exist in the film. Since the availability of film is clearly prominent in students’ lives, the students' observations and the previously noted topics may be further treated in class, making the students feel more comfortable because they are in charge of choosing the topics for the discussions (Russell 157).

Being influenced by media and popular culture is almost inevitable since it is so prevalent in the Western world. The syllabus for English 6 also mentions that the students should be introduced to film and be able to discuss the content and be introduced to different types of spoken English (Natl. Ag. f. Ed.). As Russell mentions, films are good devices to use in a classroom due to the expensive productions that are made to recreate realistic representations (159). However, sometimes it is arguable if that is the case. The actors that are cast usually uphold the Western norms of how men and women should look where men are strong and muscular and women's bodies are sexualized and glorified (Bradley 169). According to Bradley, these exemplary bodies are usually groomed in the smallest detail to conform to the current beauty ideals and can result in addiction of consumerism for some viewers who may want to fit into these standards by changing their appearance somehow (169-71). Because young students may be influenced by their surroundings, including media, they might become victims of this problem of addiction. However, if spoken about in class, the students may gain knowledge about all the
aforementioned matters and can consciously choose to either accept and implement these behaviors, or they can oppose them whereas before they might have never considered the effects of media consumption at all since it is normal to them.

Another problem that may occur when using film in the classroom could be that the students are not engaged in the actual viewing of the movie. As Weber mentioned, most people consume film without being active and critical of its, potentially, ideological or gendered content with the risk being that the viewers may accept normative codes of gender (129). By introducing analytical tools into the classroom, it may enable the students to view films in a more critical manner. When also including actionable steps to analyze a film, such as a viewers’ guide or as mentioned previously, using the Bechdel test with the students, it may elicit them to be more active during the consumption of the film. Moreover, it may feel daunting to teach the students all about gender studies in order to analyze one film in school, and an easier approach could be to narrow it down to a very specific area (see Appendix 1).

Finally, using books in combination with film may also be a good tool to use to help with student engagement (Lipiner 375). As previously mentioned, *The Kissing Booth* is based on the book with the same title and can be used with the students to compare scenes to chapters in the book e.g. This could be a conversation starter in class because as Weber notes, when students have background knowledge of popular culture, in which postfeminism or other ideas are embedded, they may feel more comfortable to participate in class (129). However, instead of assuming that the students already have the specific knowledge from previous media consumption, this would become a scaffolding technique where they are provided with information about the analytical tools, the vocabulary and also the viewing of the film and reading of the book. Said scaffolding technique may urge more students to want to contribute in class instead of expecting them to know these things already which might put them off and hinder their progression. Since the syllabus
states that the English 6 core content should include "Themes, ideas, form and content in film and literature", comparing the book to the film adaptation and discussing them from the aforementioned standpoints would validate the use of the specific suggestion (Natl. Ag. f. Ed.).

5 Conclusion

To conclude, this essay has determined through the Bechdel test that the main characters in The Kissing Booth uphold most of the Western world's typical representations of gender in film. These depictions of gender may in turn influence the viewers either consciously or subconsciously. Other potential topics of class discussions were found through the analysis as well, such as sexualized portrayals of women, the threat of potential rape, the possibility of sexual violence and violence. Although these topics may be sensitive to some students, it is still important to discuss gender issues in an EFL classroom to create awareness of the fact that consumers of gendered content have the choice to act upon or oppose gender norms because gender is performative, not innate. It is also supported in the curricular documents to create awareness and acceptance about gender related subjects.

Besides the language and the depictions of characterization in the film, another aspect that one can study in future research could be how the filmmakers have chosen to use visual design such as costume, makeup, hair, lighting, and backgrounds. These parameters create images of how women and men are supposed to be and filmmakers are usually aware of how they depict characters because they try to perfect their movies, which can be used in both positive and negative manners to influence the viewers in either direction. Film is also sometimes used as a commercial tool and can be used to sell products or even promote fashion trends or body ideals. This proves that the creators of movies are normally aware of how they portray characters and makes for a good starting point to conduct possible future research.
Gendered content in film is more prevalent than most people are aware of, and can be used in many different ways in a classroom environment to highlight gender issues and possible solutions for how to accept that all humans practice gender differently. This will hopefully lead to more people being understanding towards others more respectful of gender performativity, and lead by example when gender problems arise around them to help spread the message of inclusiveness.
Works Cited


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“Syllabus for English 6.”


*The Kissing Booth.* Directed by Vince Marcello, performances by Joey King, Jacob Elordi and Joel Courtney, Netflix, 11 May 2018.

Appendix 1

Approaching gender issues and stereotypical depictions in film in the EFL classroom

As mentioned in the essay, it may feel intimidating to teach the students all of the information concerning gender issues and stereotypical depictions mentioned above, especially if it is the first encounter with these subjects for the students. However, by starting out with a narrow focus on stereotypes e.g. and adding on information as you go along it may feel less daunting. Due to this, it would be a longer project to be able to thoroughly work with the movie and the vocabulary; therefore there is no set guidelines of how long it is. You could add or discard ideas that suit your needs or preferences to make it work in you classroom. Do account for at least four lessons.

At the start of the first lesson, ask the students what they know about stereotypes in general. It might be beneficial to create a think-pair-share situation so that the students receive the chance to discuss it with someone else before presenting their thoughts to the whole class. To continue, ask the students to name a few stereotypes that often appear in movies and write them down on the board. Bring a list with stereotypical characters that suits the chosen movie, in this instance The Kissing Booth. If the students cannot come up with any examples, or if they did not mention some of the important ones for the movie at hand, write down the missing ones on the board as well.

Moving along, ask the students to describe the difference between masculinity and femininity in movies. Use the typical traits that Benshoff and Griffin mention as the foundation for this segment (214). These words and notions regarding gender combined with the vocabulary from the previous section on stereotypes would be something to teach the students before watching the movie, so that they can use this new vocabulary and ideas to
detect the gender issues and stereotypical representations that appear in the movie.

If wanting to incorporate the Bechdel test into the classroom as an analytical tool that will help with student engagement when viewing the film, this would be the opportunity to do so. A suggestion would be to introduce the test by showing the students the comic strip and simply explain the three questions and how to apply them to any film.

Next, watch the movie and go into depth on a few scenes that are included in the film and discuss them from a gender perspective. Here is an opportunity to either watch the full film in the classroom, only watch selected scenes with the students, or have them watch it at home and gain time to go deeper into discussions in the classroom. You could also incorporate the novel into the project in many different ways to help with student engagement and to cater to different learner preferences (Lipiner 375). How you choose to work with the film and/or book will affect the length of the project.

As the final assignment, the students could write an essay on a chosen topic within the subject of gender and stereotypes in *The Kissing Booth* and they should use the newly introduced vocabulary to show their understanding of this segment. Furthermore, since the students will be introduced to new vocabulary connected to a specific area, they will, hopefully, also be able to adapt their language depending on purpose, recipient and situation (Natl. Ag. f. Ed. “Syllabus”). The students will have the chance to reflect on and discuss a social issue, being gender and stereotypes in film, and cultural features that come from America since gender norms may differ from country to country (Natl. Ag. f. Ed. “Syllabus”).

Elsa Cojnby argues that we can use what is beyond the film to teach things, and that is how to use film as a tool in a classroom (163). The aim of this project is to look at how gender and stereotypes are portrayed in the film, not the actual plot of the movie. The vocabulary and concepts of gender and stereotypes are relevant to all media that the students consume and can be used
in other circumstances too. It is also important to teach the students to be critical when consuming films and this is a way to, hopefully, practice the students’ critical thinking into the EFL classroom.
Works Cited


