



The Research on the Plight Types and Content Construction of Underage Girls in Campus-Themed Movies

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Abstract. Nowadays, some female minors in China face the dual dilemma of family background and campus society. However, film and television, as one of the main tools to reflect social problems, fails to draw the audience's attention to the social problems faced by female minors. Therefore, exploring the current predicament faced by underage women, as well as the current situation and future content construction of related films, has certain influence and value on the public's attention to the situation faced by underage women. This paper starts from the aspects of society and film content, takes the social situation faced by underage women, and the display form and content construction of related film themes as the research objects, respectively explores the difference between the current campus film and the real social situation, and analyzes the difference. Through the research results, it's find that the predicament faced by underage women is mainly affected by the original family and gender discrimination in schools. The suggestions for the construction of the current film content mainly include showing authenticity, paying more attention to the form of expression, and refusing to over-beautify the real social problems due to the plot of the film.

Keywords: Underage girls · Movies · Plight types · Content construction

1 Introduction

To a certain extent, the film can reflect real social issues, and through the display of the lens, people can pay attention to the details that are usually not easy to perceive. In campus-themed movies, there is room for improvement in the way the real campus environment is displayed and the description of the plight of underage women, so that the public can better understand the plight of underage women, and through more realistic approach to understanding social issues. Many campus movies in China like to tell a story about “salvation”. The protagonist of movies often have an unhappy family of origin or a bad school life, and another character will appear beside the protagonist as the movie unfolds. This character is often different from the gender of the protagonist, and has a superior appearance and cheerful personality. The most important thing is that this character must be kind, so the poor protagonist will attract the attention of this character who will decide to help the protagonist. At the end of the movie, the protagonist is often

successfully pulled out of the predicament, and gains a sincere feeling. For example, the movie "Eternal Summer", "Ten Years of Product Temperature Ruyan" and so on.

However, in recent years, with the increase of depression rate and suicide rate of Chinese teenagers, social problems related to teenagers' life have become increasingly acute. Campus movies also have more optional themes. For example, the movie "A Good Day" chooses to combine the traditional "rescue" story with the sensitive topic "school bullying" which is very popular in recent years. Nevertheless, while telling a touching story, the film also has the responsibility to try to reflect the true side of the dilemma faced by teenagers instead of blindly describing fairy tales. The biggest difference between fairy tales and reality is the difference in ending. In reality, teenagers' bad family of origin exists, and so does their stressful campus life. In reality, the person who appeared and saved the protagonist in fairy tales does not necessarily exist, and a happy ending does not necessarily exist, either. Then, as a campus movie, if it tells a "fairy tale" divorced from reality under the banner of reflecting the plight of teenagers. It is equivalent to guiding the audience to despise the plight of teenagers. After watching the movies mentioned before, the audience tried hard enough to render the sensitive and sad atmosphere. The audience will still be deceived by stories that are too "fairy tale". The paper believe that the so-called survival pressure faced by teenagers can be alleviated only by a love or other single relationship. Because these films all ignore one problem: although the lucky protagonist meets the help of a kind character, the objective dilemmas around the protagonist that existed at the beginning of the film, such as family of origin, still exist. These objective dilemmas will continue to haunt the protagonist's next life. The protagonist has not been truly "redeemed", but instead of seeing the life after the protagonist, the audience will feel that all the problems have been solved so romantically and easily.

In some specific cases, female minors are often more oppressed and need to face more complicated difficulties. This is also a problem that is often overlooked: few people associate gender discrimination with the pressure on teenagers. It seems that the plight of women and teenagers are two completely unrelated social problems, but these people often overlook the fact that these two dilemmas will be superimposed on an individual at the same time, and this part of individuals-unfortunate female minors, are enduring their hopeless youth life. Admittedly, at present, the film themes about women's plight are very popular in the Chinese film market, but as mentioned earlier, filmmakers cannot just use this topic as a tool to make money. While making use of the social heat of the topic itself to make a profit, it is also necessary to show the plight of some female minors in China in movies.

Among the campus movies in China, there is only one movie at present, "Cry Me a Sad River", which really faces the reality. The female protagonist of this film faces two dilemmas: family of origin and school bullying. Like other movie protagonists, she met a boy who was willing to save her, but this boy is also a minor, so he can only comfort the girl with his kind and cheerful personality, cannot really solve the girl's dilemma. Finally, the girl chose to commit suicide in endless misfortune. Although the film's review is not very good in China, it really tells the audience that love is not enough to solve the dilemma faced by teenagers. It guides the audience to turn their attention from those romantic "salvation stories" to the increasing depression rate and suicide rate of teenagers in China in recent years. The theme explanation and artistic expression of

the film still retain many “Jing M. Guo-style” labels. It is of great significance to explore the effective path of successful grafting between film and literature by interpreting the film “Cry Me a Sad River” [1]. China’s film industry now needs several movies with campus themes. Which can list the plight of female minors in detail, including parents’ bias towards other children, parents’ neglect, domestic violence, sexism on campus, performance discrimination, appearance humiliation, etc., instead of generalizing them as “family of origin is bad” and “school bullying”. A character that exists to save the protagonist can of course also appear in the movie. However, the film needs to use the tragic ending or other ways to tell the audience that incomplete rescue and weak characters are not enough to solve a female minors’ dilemmas. This paper is divided into two chapters, which are respectively stated from the current situation of different dilemmas in society, the description of this dilemma in current campus movies, and suggestions for the construction of film content in the future. It is hoped that this paper can provide some contributions to scholars who study this field in the future.

2 The Plight of Female Minors-Unequal Treatment in Family of Origin

2.1 Social Status

The family is the first “enlightenment school” for a child. Parents are their children’s first teachers. Most minors need to spend their childhood and adolescence at home before entering the society as adults. Therefore, the problems in the family are the dilemmas that teenagers have to face alone before they have mature bodies and minds. It’s likely that this dilemma will haunt teenagers all the time even after they become adults. A harmonious family of origin will bring up a healthy child, while a deformed family of origin will do great harm to the child’s body and mind [2].

In China, the negative influence of family of origin is more obvious for girls. Influenced by some old feudal ideas, some families still have the phenomenon of “valuing boys over girls”. Many people think that their daughter will become someone else’s family after she gets married, so a family must have a boy in order to accomplish the so-called “propagation”, so if a parent’s first child is a girl, they will probably want to have another boy. Under this premise, the daughter’s position in a family will become awkward. Obviously, compared with her brother, she can get very limited care from her parents. Worse still, if a pair of parents already have several daughters, their fixed thinking may even encourage them to continue having children until they have a son. The families built by this kind of behavior not only seriously lack the care for girls, but also often face enormous economic pressure. However, in the absence of material conditions and educational resources, in the end, girls can only be forced by their parents to give up the resources that should belong to them, so as to ensure that their younger brother can be “not wronged”.

This kind of family dilemma is more obvious for girls born in the family planning era. Because of the pressure of population growth during this period, China promulgated the family planning policy. The government makes it mandatory for each parent to have only one child. Since January 1, 2016, the Chinese government has announced a change

in the birth policy, allowing each parent to have two children. With the strong support of the national two-child policy, the natural growth of China's population in 2010–2016 maintained a steady growth trend, and the number of births in China in 2016 showed an obvious upward trend. The total number of newborns in 2016 increased by more than 30% compared with the previous year. This means that a large number of families choose to have another child, but the problem is, 36 years have passed since 1980 when the family planning was promulgated in 2016. This time gap is very big, it means that many people, especially women, are forced to accept a younger brother or sister who is very different from their age. It can be said that since the country opened up and advocated the second-child policy, people have entered the “second-child era”, that is, the era when many families have two children. First child who suddenly broke away from the life of the only child became the eldest child in the family. This role change not only changed the pattern of a family, but also brought a lot of psychological impact to these children [3]. Then there is a great possibility that parents will choose to pay more attention to their second child who is still very young. This is especially true when the first child is a daughter.

Long-term habitual neglect will have a great impact on the lives of female minors. For example, two months ago, the news of a 13-year-old girl taking drugs caused widespread social concern. This girl was very sad after her grandfather died, and she was once dropped out of school because she did not want to study. However, when she was in the lowest mood, her parents did not pay attention to her in time, nor did they give her any care and comfort. Instead, she was disappointed that she was dropped out of school and decided to have another child and “start training again”. This girl has a great sense of “neglect” and thinks that no one in the world is willing to love her, so she chose to take drugs at the instigation of my friends. Ironically, after this news report came out, most people who knew about it paid more attention to the fact that this girl took drugs than the reason why she took drugs. Many people have made a lot of critical comments on the girl's behavior. However, few people realize that her parents gave up her first, and the act of “having another child” is extremely shameless. Because the girl's parents think that the difficulties that the girl faced and dropped out of school were all caused by her own mistakes, and had nothing to do with her family of origin and the two of them as her biological parents, but unfortunately, very few people have established their own attitude towards this matter on this level of understanding, and most of those who have done so think that even if their parents are at fault, the girl's revenge for taking drugs is too radical.

2.2 Current Situation of Related Films and Televisions

What causes people's thoughts and ways of thinking about such things now? There are many reasons, including the way that some domestic campus movies are too “fairy tale”. Rather than reflecting the dilemma faced by female teenagers in family of origin, these films put more emphasis on the description of the “romantic love redemption” story. This is also a problem mentioned by many Chinese film critics in recent years: most directors or screenwriters who are not good enough for campus movies like to put a bad family of origin in the lead role. On the one hand, they want to create a hot topic, on the other hand, they just want to set a seemingly rich background for the protagonist and

make the characters full. However, these films often don't seriously show any details of the protagonist family of origin in the subsequent story telling. In the stories presented in these films, the protagonist is burdened with the plight of family of origin, but he can still easily manage his life very well. The only use of the setting of "Bad family of origin" seems to be to promote the emotional line and story line of the protagonist and another important character. It seems that this original influence can be so big that the natural problem that plagues the protagonist's life is no different from other attributes of the protagonist, such as long hair, big eyes, and love to drink coke.

There are many such films in the current Chinese film market. For example, the movie "Ten Years of Product Temperature Ruyan". The protagonist in the movie was separated from her family when she was young. When she was taken home by her parents at the age of 17, she learned that her parents had adopted another girl after she got lost. In the following narrative, the film said that the adopted girl of the same age as the protagonist didn't like the protagonist, and the parents who couldn't deal with this situation effectively, so the protagonist was really troubled by family of origin in the setting of the film. The reason why the adopted girl hates the protagonist is acceptable, but the expression technique of the film is too simple. It seems that the director and screenwriter only need a character who bullies the protagonist and hinders the protagonist from falling in love with the hero, so as to show the hero's personal charm and the difficulty of this relationship. In other words, the director and screenwriter focus on telling a love story on campus instead of reflecting how a bad family of origin will hurt a girl.

Apart from the fact that the plight of female family of origin has not been described more richly because of different emphasis, some movie makers either regard campus themes with hot social topics as a means to make money, or mistakenly think that movies about teenagers' lives should be based on relaxation, so they adopt the "fairy tale narration" mentioned earlier. For example, the movie "My Sister", which is the first one in China in the near future, focuses on the influence of having a younger brother with a big age difference on a young girl. However, after the film was broadcast, it was questioned by some audiences who really faced this dilemma. These "sisters" said that the fact was not as easy as it was shown in the film. The problem of raising a younger brother is not only emotional but also material. The protagonist in the film was "deeply moved" only because of her aunt's two words and hesitated whether to give up the university to raise her younger brother. It was totally illogical. Sister should not be the victim of my younger brother's growing price. Movie should not reduce the difficulty of one thing at will in order to promote the so-called "positive energy". Through the false binary opposition in the film "My Sister", the self-awakening of women's consciousness repeats the mistake of male discourse again [4].

2.3 Suggestions for Future Films and Televisions with Related Themes

In recent years, there are also works that clearly and profoundly reflect family of origin's influence on a girl's life. Fan Shengmei, one of the main characters in the TV series "Ode to Joy", is facing the pressure from family of origin. She has a brother and two eccentric parents. She haven't been treated equally with her brother since she was a child. Although she is more capable than her brother when she grows up and gets the opportunity to work

in Shanghai, her parents still prefer her brother. Fan Shengmei's salary has to support her all over family of origin, including her parents, her brother and his wife, and her brother's son. Because her brother is incapable of working, this makes Fan Shengmei's life in Shanghai very difficult, even so, life didn't treat her well, and a bad family of origin was like a nightmare that would engulf the poor woman little by little. Her father is seriously ill, her brother gambles in debt, and her brother's son has no money to pay tuition fees, all of which she needs to bear. After being cheated of money, her mother rushed to Shanghai to go to her with the rest of her family without telling Fan Shengmei in advance, and forced her to marry in order to get a bride price. The description of the disaster brought by Fan Shengmei's family of origin in this TV play is shocking. The audience can feel the despair of this character in the face of all this. There is a line in the TV play that describes Fan Shengmei's family of origin: It is a bottomless pit.

"Ode to Joy" is undoubtedly an excellent work, but it's not a campus movie. This involves a very outrageous phenomenon in the current domestic film market: obviously, there are directors and screenwriters who have the ability to shoot works that can truly reflect the reality and make the audience pay attention to these social problems, but they will never apply this ability to the shooting of campus movies. The reasons can be roughly divided into the two mentioned just now: the focus of the film is on other aspects, and the producers of the film don't pay enough attention to do a good job in a film, resulting in the narrative being too "fairy tale style". In order for the audience to truly understand the influence of family of origin on girls, Chinese filmmakers need to work hard to solve the above two problems.

First of all, in response to the first question, if filmmakers decide to focus on love or other elements in the story-telling, they should appropriately give up setting a bad family of origin for the protagonist, including preference for boys and unequal treatment at home. Please note that "giving up properly" is mentioned here. After all, it is necessary to enrich the background of the characters. The suggestions here are only based on the consideration of social problems and women's situation. Similarly, if the filmmakers have enough energy and space to finish the description of the main story and the protagonist family of origin at the same time, they don't have to give up any aspect.

Secondly, for the second question, this situation is relatively troublesome. Affected by the audience's acceptance in the domestic film market, at present, most domestic filmmakers are reluctant to make a film seriously. They are more willing to spend more energy on propaganda to earn more money than to truly reflect the current situation of a society. Faced with this situation, the best way is for individuals to change the market. If a competent director or screenwriter decides to confront this problem and try to solve it, and gets good feedback after the film is broadcast, then maybe others in the domestic film market will follow suit. By the way, the movie "Cry Me a Sad River" has met this requirement. The theme of this film is school bullying, which also mentions the problem of the protagonist family of origin, and expresses the relationship between these two dilemmas very well. The ending of the movie is that the protagonist finally chooses to commit suicide, which is also the real result of the protagonist's long-term neglect of his own predicament by schools and parents-the reality is cruel, and if the dilemma faced by female minors is not fundamentally solved, it will surely lead to their miserable lives. Although the film didn't get a fair evaluation due to the director's comments, many

viewers who watched the film said they were shocked when they saw the protagonist finally commit suicide. The audience felt sadness and regret from this film, and realized the harm of family of origin, a social problem, to women, which was a great success of this film.

3 School-Sexism

3.1 Social Status

Women have always been treated unfairly because of their gender in society. This social problem has been formed for a long time and permeates all aspects of society. Including education, marriage, law, politics and various occupations. In response to these problems, many feminists have been striving for equal rights for a long time. Moreover, some governments and the society are also trying to improve their regulations and constitutions. For example, actress Anne Hathaway once made a speech calling for companies to give maternity leave to men, so as to reduce the unfair treatment received by women in the workplace. In the United States, women have 12 weeks of unpaid maternity leave. However, in the days when the baby was born, the father had to continue working, leaving the family to his wife, lacking the care that the father should have [5].

Even though some people are striving for gender equality, others are still unwilling to make changes in their thoughts and actions, and even once tried to use the differences in physical structure between men and women to aggravate the oppression of women. In June, 2022, a violent incident shocked the world happened in Tangshan, China. At two o'clock in the morning, four women dining in a barbecue restaurant in Tangshan were sexually harassed by several men. After refusing many times, they were beaten in public by these men. At present, people only know that girls who have been treated violently are in danger of their lives, and the rest of the information has not been released to the public in Tangshan. This beating video can cause such a huge response. On the one hand, the whole process of violence is cruel and cruel, and the picture is shocking, causing the whole people to denounce and sanction the perpetrators; On the other hand, it is because the attitude of the bystanders surprised and chilled the public. During the whole process of violence, except for the victims, several women resisted the violence themselves, and almost no one in the same store offered a helping hand to dissuade and stop the ongoing violence [6]. The outbreak of this incident and the widespread social concern it caused once again made people pay attention to the dilemma faced by women. In fact, the oppression suffered by women is not limited to violence and rape, but also reflected in some more secret aspects. Including humiliation of appearance, humiliation of body and humiliation of sexual life.

School is often called a shrinking society. A "small society" composed of a large number of minors will also contain many problems of a "big society" composed of adults, including gender discrimination and oppression against women. However, this kind of discrimination and oppression will cause greater harm when it is imposed on female minors, because female minors are not yet mature in mind and ability to deal with problems. Just like the violence in Tangshan, teenage men may also oppress their female classmates. It may be violent bullying or humiliation of appearance and figure. This is a true story. Most of the boys in a class in a junior high school once humiliated

and laughed at a relatively plump girl in this class. The remarks against this girl are too much and even include some fabricated false information about her private life.

However, adults in this “small society” on campus, including teachers and parents, are often unaware of the bad nature of this bullying behavior. Often even these adults are oppressing female minors in schools. This fact exists objectively and has many practical examples. For example, some schools will force girls to have their hair cut short on the grounds of affecting their studies, and some schools only allow boys to wear shorts in summer, and even some teachers including female teachers use malicious and humiliating language to criticize girls who try to get the same treatment as boys. “Women can also be sexist, although at first I thought there was little chance to face sexism in the laboratory of female professors [7].” Now, girl students do not like to be alone with male teachers now. The reason for this phenomenon is that people have double-standard views on the behaviors of people of different genders. To put it simply, if a male teacher takes the initiative to close the distance with a female student, most people will think it is normal and think it is just teaching alone or answering questions, but if a female student likes to go to a male teacher frequently, it will make people feel suspicious, and some people may even think that the female student is “seducing” her male teacher with bad intentions. Although this situation is ridiculous, the power of public opinion cannot be ignored. If most people believe in this wrong interpretation, the truth may never appear. In this case, a lot of suspicion and abuse may be fatal to a female minor.

3.2 Current Situation of Related Films and Televisions

At present, there are few movies or televisions in China that aim at the above-mentioned female minors’ unjustifiable oppression at school because of their gender. In 2022, the new TV series “Beauty in its Moments” mentioned this issue in a short chapter, but because the background of this TV series was the Republic of China and the main line of the story was love. Therefore, this short story about sexism in schools can only be regarded as an episode. Moreover, it is also limited that the main audience of this television is lovers of romantic films, so few viewers have noticed this problem. The most obvious manifestation is that this television ranked first for several weeks in a row when it was the most popular, but the topic of gender discrimination against female minors did not appear in any forum.

Among the movies with campus themes, most movies choose to tell a story about bullying on campus. Including the above-mentioned “Cry Me a Sad River” and “A Good Day” mentioned in the introduction. As mentioned in the previous chapter, it meets the requirement of avoiding “fairy tale style” but it doesn’t mention gender discrimination in schools. Although “A Good Day” has certain advantages in the camera, the director spent a lot of energy to use the camera to reflect the horror of school bullying. For one thing, it doesn’t mention sexism on campus, and for another, the second half of the film is still a story of “salvation”. Judging from the feedback from the audience, some of them are expected to pay more attention to the story of the characters.

Reason for the scarcity of films on such topics is that the debate about gender equality is a sensitive topic in China at present. A screenwriter once said that if filmmakers try to make a film about women, they may be attacked by feminists and male chauvinists at the same time. The former will question that their films are not good enough, while the latter

is simply dissatisfied with the appearance of such films for women. Therefore, filmmakers would rather choose the school bullying problem, which is also highly concerned at present, than touch the theme of gender equality.

On the other hand, Chinese campus movies will be influenced by some “stereotypes”. The stereotype here means that in most Chinese people’s ideas, teachers are a solemn profession. This image of a teacher seems to represent “integrity” and “kindness”, so most movies do not portray a teacher as a villain. Although, as mentioned above, some teachers will commit sexism and verbal violence against female students, and even rise to physical violence. Teachers simply understand that teaching is education, that is, education cultivates students, and teachers are teachers, who have been respected since ancient times. As a special professional group, teachers’ stereotype has a positive effect on them, but it also negatively causes some problems, such as teachers’ social role distortion, lack of life value, imbalance of teaching obligation and power, and single professional quality. Therefore, the role of stereotype in teachers’ development cannot be ignored [8]. Here’s the author’s personal example. In June 2022, the author shot a five-minute short film with a campus theme as the graduation assignment of a course. In the script, the author created the image of a female teacher who discriminates against female students. This female teacher forbids female students to wear shorts and shames female students with unscrupulous words, but during the filming, other people involved in the filming suggested that the author delete some “excessive” lines and behaviors of this female teacher role. Their reason is that creating this villain is a blasphemy and insult to the “sacred” profession of teachers. If only a student assignment has to be concerned about this problem, it is not difficult to imagine why the Chinese film market rarely mentions the violence and negative influence of teachers on female minors. Similarly, at the social level, few people pay attention to this problem.

3.3 Suggestions for Future Films and Televisions with Related Themes

Just like a self-media blogger once told the issue of equal rights between men and women: “If a seesaw itself is tilted, and you want to make it balanced at this time, then what you need to do is not stand in the middle but stand on the side that is tilted up”. The same is true of gender discrimination. If people really want to achieve gender equality, being neutral won’t change anything. People should choose to help the weak. On the basis of the essence of discrimination, people should find out more reasonable methods to eliminate gender discrimination from the perspectives of system, guidance, publicity and social technology [9]. Movies should also do this, and filmmakers should speak out for women boldly, seriously and without any “fairy tale”. Perhaps telling about the unequal treatment of girls in school is only a small aspect of this, but since it is necessary to do it, it is better to start with the current hot campus theme.

As for the portrayal of teachers in movies, it’s not only involves gender discrimination, but also reflects a kind of “class oppression”. For today’s film market, if it is unrealistic to change the role of teachers from “justice” to “villain” in one fell swoop, then try to reflect this “solidified class oppression” that has existed in Chinese campuses for a long time. To remind people that teachers and students are equal in school, and further say: since all people who exist in the small society of school are equal, it is wrong not only to discriminate and violence between students on the basis of sex, but

also to discriminate and violence against students by teachers. The key to the success of students' education lies in whether students can be respected and whether teachers can get along with students equally [10]. Teachers should not have any privileges, and all their oppression of female students should not be justified.

4 Conclusion

This paper explores the social dilemma faced by today's teenage girls, the degree of display of campus-themed film content and suggestions for future development. Nowadays, movies and TV on campus themes in China should not be restricted. Filmmakers should spend more energy on the investigation and understanding of social problems, so as to select a subject worthy of public attention whether is the original family or school sexism, instead of blindly making money by using those subjects that have already attracted wide attention. Some movies with campus themes, including "Cry Me a Sad River" and "A Good Day", all show that some domestic directors have a strong ability to tell stories by lens. They have the ability to create excellent works to help show the audience the plight of female minors. Besides, in addition to the choice of themes, the narrative methods chosen by filmmakers and the plots and characters created by screenwriters also need some thinking and changes. "Fairy tale style" is a very good film style, but it should not be overused in the creation of films that reflect the plight of female minors. Future scholars who want to study this field can pay more attention to the method of balancing the "story" and "authenticity" of films. A film on the theme of the real social problems faced by female minors can truly describe these facts to the audience and change some of the problems of female minors.

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