Honours Project

Title: Changing Representation of Introversion in 21st century American Teen Movies

Course Instructor: Dr. Yu Kwan Wai, Eric

Name: Chak Choi Yan

SID:

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"We live with a value system that I call the Extrovert Ideal – the omni-present believe that the ideal self is gregarious, alpha, and comfortable in the spotlight (Cain, 2013, pp.4)"

Introduction

The studies of introversion and extroversion

There is no exact definition of introversion and extroversion. As a matter of fact, the word "introversion" did not carry a psychological meaning of the tendency of "withdrawing from the world" until psychologist Carl Jung defines this term in 1912 (Online Etymology Dictionary, 2020). He defines that transference (which he later referred as extroversion) and introversion as the two basic mechanisms in psychoses and introversion is defined as a way for people to detach themselves from the reality (Jung, 1912). Since then, psychologists have debated about the definitions of the two terms and how the two mechanisms influence people in the ways they think. Jung defines that introverts are individuals whose objective world declines and that they themselves are the center of their interests (Jung & Schmid-Guisan, 2015). On the contrary, extroverts are those who contribute their interests to the outer world and attributes importance to it. Jung (1921) also proposes that the two types are on a spectrum and there are no pure introverts or pure extroverts. In other words, one can be more introverted and less extroverted. Introverts are considered reserved and quiet in social situations (Rothmann & Coetzer, 2003). They are motivated by different stimuli than extroverts in social situations. Research points out that human faces are noteworthy stimuli for extroverts in social exchanges, while for introverts, human faces are not particularly attention-grabbing (Fishman, Ng & Bellugi, 2011). Instead, introverts pay attention to other nonsocial stimuli, in the case of the research, images of flowers. Introverts prefer spending time alone over social interactions and they are energized by having their own company. In conversations between introverts and extroverts, introverts usually take on the roles of interviewers or sometimes, advisers, which require the elicitation of the other speaker's world (Thorne, 1987). Extroverts, on the other hand, rely on the mutual construction

of both speakers' shared worlds.

Warren Susman, an American cultural historian argues that there is a shift from the Culture of Character to the Culture of Personality since the 20th century. Before the 20th century, how one behaves in private mattered much more than how one behaved in public. In fact, the word "personality" did not carry the meaning of "distinctive character" until the late 18th century (Online Etymology Dictionary, 2019). People become aware of how they are presented in public in the "Culture of Personality". They emphasize on presenting a "good" image, with a preferred personality, lifestyle or even ways of speaking. Under that influence, people start to admire those who are bold, entertaining and outspoken, which are coincidentally traits of extroversion. Tests are also developed to test people's personality and determine which end of the spectrum they lie on. Businesses adopt personality tests based on the theories such as the Myers- Briggs Type Indicator to identify where their employees' or potential candidates' are on the spectrum. The Myers-Briggs Type Indicator test categorizes people into 16 personalities, with half of them considered introverts. Through understanding candidates' personalities, businesses believe that they would know better whether the candidates could work well with the team or contribute to the firms in productive ways. It is believed that personality traits and types are crucial predictors of intelligence (Furnham, Dissou, Sloan & Chamorro-Premuzic, 2007). Businesses then use personality tests in the selection process to predict whether the candidates are able or not.

Movies as a unique form of art

Movies are like complex jigsaw puzzles, they involve a huge amount of small pieces to come together to present a final feature. In other words, movies incorporate all forms of arts like writing, photography and animation. Much like other forms of arts, movies tell stories. They speak to the audience's emotions and connect to the viewers' worlds on various levels.

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Nonetheless, movies very often target a particular group of audience. For instance, animated films mostly target children while comedies target those who enjoy humor. Movies also allow people to study the fictional worlds they live in, yet still addresses the crucial problem of the relationship between the real world and the virtual world (Gallese & Guerra, 2012). It allows people to present real world problems in a fictional imaginary world. Movies serve a powerful reality effect even when it is unreally created. Watching movies become visual experiences where various elements of movies like characters and backgrounds are visually portrayed.

This essay focuses on studying teen movies in particular because of the uniqueness of teen movies as a genre and its influence on teens. Teen movies belong to a special genre that it also articulates other genre labels, for instance, comedy and horror. Teen movies, unlike other movie genres, are not defined by editing or movie styles. They rather belong to a genre that emphasizes particularly on teens and aims to appeal teens (Driscoll, 2011). Teen movies talk about teenage life and concerns. They also frequently deal with youthfulness of main characters and the contradiction between maturity and immaturity (Driscoll, 2011). As teen movies target teens and are about teens, teenagers tend to project their identity to the representations in movies and interpret the portrayals in terms of identity. They seek out to movies as one of the sources to form their identity. Teen movies often mirror back to a great number of teens and the conflicts and confusion they face in their adolescence lives. Unlike adults, teens tend to incorporate what they see in movies into their minds, which therefore incorporate the ideas and themes they take away from movies into their sub consciousness (Davis, 2006).

American Movies in the 21st century

21st century marked the "New Hollywood" period where American movies gain more fans from all over the world. As a matter of fact, American movies, particular Hollywood movies, have dominated the world's media markets since early 20th century (Croteau, Hoynes & Milan,

2011). The American cultures are hence spread to a massive amount of audience. The focus on American teen movies in this essay is merely based on the wide-spread of American culture to the rest of the world, but not privileging them. This essay divided movies in the century into two periods: the 2000s and the 2010s where changes in the American value and culture are observed.

Representations of introverts in teen movies

The 21st century marked the advancement in technology and social media. In 2000s when flip phones and Nokias are considered trendy, people mainly view technology, or communication technology in particular, as a means to communicate only. Information flow is mainly from person to person. Bonds and friendships are formed by actually meeting the people in real life. In the 2010s, the rapid advancement of technology changed how things work. Smart phones and social media become part of people's lives. Their source of information is not only limited to the community and their friends, but expanded to the world. People become better informed through the internet. They also become more sensitive through obtaining information and forming bonds with people through social media. The essay aims to investigate how the representations of introverts in American teen movies in 2000s and 2010s changed after the popularization of social media. As the general public get to know more about different personality types through reaching out to a much larger group of people on social media, a change in the representations of introverted characters is also expected as movie producers address real-world issues in movies. As mentioned, teens inevitably draw experience from movies which influence their construction of their ideal-self and true-self. When extroverted traits seem to be the preferred traits, it would be essential to look into the portrayal of introverted characters in movies so that introverted teens would also be able to draw positive values from introverted roles in movies.

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Another focus of the essay would be investigating the reason and the implication behind the change in the representations of introverted characters in teen movies. While movies in some way reflect the reality, some movie producers use movies as a medium to offer social critiques. They aim to challenge what is generally thought to be common sense and sensible and criticize the ideas. For instance, films like *Brotherhood of Man* (1947) offers a critique on the Vietnam War and racial integration (Lehman, 2007). The changes exhibited in the representations of the introverted characters in the 21st century American teen movies showcases how movie producers in the two periods differed in using movies as a medium to present their idea and values. The changed representations of the portrayals of introverted characters implied movie producers offering social critiques on the perceptions of introverts in the reality.

Changing representations of introverts

Given the unique nature of teen movies, the analysis are rather discursive than aesthetic. Instead of analyzing the techniques employed, the content of the movies is the main focus of investigation. The character development of introverted individuals (or groups) are closely analyzed in different aspects. The selected teen movies produced in America in the 21st century share a few similarities despite their differences in the portrayal of introverted characters. For instance, all of the movies are set in the school contexts. Many of the characters' interaction takes place at schools, which makes sense because teens spend most of their time at schools. Another similarity is that eight of the twelve selected movies started with the protagonists' narration, which, coincidentally, all of these protagonists are introverted characters. These stories are told by the protagonists, who are introverts. Furthermore, all of the selected teen movies feature parties or similar occasions, for example, proms. Introverted characters are very often placed in these occasions with large crowds to exhibit their preferences to solitude. In addition, all of the selected movies deal with relationships, particularly friendships and romantic relationships, regardless of the genres. Even the selected films shared a number of

similarities, the representations of introverted characters still differ in the following aspects.

Physical representations of introverted characters

When the characters in the movies are presented to the audience for the first time, the audience get first impressions of the characters' unique personality and style through the characters' clothing. The clothing of a character tell the audience some information about the person at that exact moment of the movie, even before one word is spoken by the person. Movie producers consider the characters' personalities and backgrounds and determine effective ways to express the personalities of the characters.

In 2000s movies, most introverted characters are often dressed as dorky or nerdy characters who are very different from other characters, and they often show great contrasts with the more extroverted characters. In *Ghost World* (2001), Enid, an introvert, always wears glasses and is dressed in clothing in colder tones like black or purple. She is also very bold when it comes to clothing and always stands out from others. Her friend, Rebecca, who is an extrovert, on the other hand, is often dressed in clothes in warmer tones, like orange and yellow. Compared to Enid, Rebecca is dressed in more everyday clothing, which is not very different from other characters in the movie. Seymour, who is another introverted character in the movie, though is not dressed in outrageous clothing, is always dressed in the same style. He shows very little variation in terms of clothing and is always dressed in shirts.

In *Mean Girls* (2004), Janis Ian, who is a more introverted character in the movie, is also constantly dressed in black clothes. She constantly observes other people and is more reflective. Interestingly, she is also in black hair, like Enid from *Ghost World*. Other extroverted characters in the two movies, however, are very often blonde. She is always dressed in goth-inspired clothing and stands out from the other students at the school. On the other hand, extroverted

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characters, like Regina George from The Plastics, are always dressed in glamorous clothing which also becomes the trend of the school.

In 2010s movies, there is not a great contrast observed between introverted and extroverted characters' clothing and appearances. The introverted characters seemed to be blended into the rest of the characters in terms of appearance. In *Paper Towns* (2015), Quentin, the protagonist who is an introvert, is dressed very similar to other extroverted characters in the movies. He is dressed like an everyday high school student, in hoodies and trousers. Even if he is always dressed in clothes of colder tone, other extroverted characters are dressed in clothes of similar tone as well. The differences between extroverted and introverted characters are exhibited in other aspects, for instance, social interaction and hobbies. The same is also observed in *The Art of Getting By* (2011), George, the introvert who enjoys drawing and observing others, is also dressed in clothes without great differences from others.

The appearance of the characters is a part of the complicated jigsaw puzzle of a movie, it works together with other elements to put together an image, or a scene. A noticeable change in the appearances of the introverted characters in the movies of the two periods is the use of colour to exclude and include the introverted characters. Even there are evidence of introverted characters being alienated in movies across the two periods, movies in the 2000s often dress introverted characters in "outrageous" clothing, and they are also often dressed in clothes of colder tones like black and grey, while extroverted characters are often dressed in clothing of warmer tones like pink and yellow. A clear contrast is shown between introverted and extroverted characters. While colour of colder tones are often related to negativity and sadness, introverted characters in the 2000s movies are also often described as cynical and shy. Even if colours may be unnoticed by the audience, they subtly affect viewers' perceptions of the characters. Movies in 2010s however, introverted characters are dressed in similar ways as

other characters, they are no longer separated from other characters by appearances. Instead, they are included in the crowd and the rest of the characters.

Social Interaction

Characters are the key elements of a movie. A character is composed of multiple dimensions including sociology, psychology and physiology. These areas are developed to give the characters depth. There are more than one character in a movie and all the characters work together to keep the audience involved while presenting a visual and audio experience. The characters interact with one another with the help of the storyline and progress to the movies' climax and revolution. How characters interact with each other in movies reflect the characters' character.

In 2000s movies, most introverted characters are either ignored or teased, or even worse, bullied. In *Juno* (2007), Juno, the protagonist who enjoys listening to music and playing the guitar, is teased and mocked at school even before she gets pregnant. She is named the "freaky girl" by other students at the school. The situation worsens when other students know that she becomes pregnant. There is a scene where Juno sits with her friend in the hallway where other students pass by without interacting or noticing them. It is as if they are an isolated group of people. In *Napoleon Dynamite* (2004), Napoleon, an introvert who loves doodling, constantly faces bullies at school from the sports jock Don and Randy the school bully. His older brother, Kip, who is also an introvert, is also teased by others and by Napoleon himself as well. They are labelled as weirdos and often get mocked because of their preferences of spending time alone and their hobbies.

In 2010s movies, introverted characters get to interact with other characters in positive ways, even if they are bullied, they are supported by authoritative figures in the movies. In *Carrie*

(2013), Carrie gets bullied by other students at the school. She is also teased by others due to her lack of social skills. However, an extroverted character, Sue realises that it is wrong to isolate and bully her. She starts to befriend her and even asks her boyfriend to go to the school prom with Carrie. As Carrie is bullied at school, her gym teacher, Rita, also stands up for her and is always willing to listen to her. In *Me and Earl and the Dying Girl* (2015), Greg and Earl, even if they do not really have other friends at school, befriends their teacher, Mr McCarthy. They also become friends with the extroverted girl, Rachel.

A slight change in how introverted characters interact with other characters is observed in the two periods of movies. In movies of both periods, introverted characters are teased and bullied, though such phenomenon is more common in movies from 2000s. Introverted characters in 2010s, however, would receive support from extroverted characters, or other more authoritative figures like teachers. Introverted characters get to interact with other characters, extroverted characters in particular, in more positive manner, for instance, being friends with them. They are not portrayed as the alienated group of individuals who cannot have normal conversations with others but people who can interact with others normally.

Fitting in

Introverted characters in movies across the two periods are often described as invisible, whether by other characters or by themselves. For instance, in *Me and Earl and the Dying Girl* (2015), Greg described himself as having a "carefully cultivated invisibility" at the beginning of the movie. He mentions that he does not belong in any groups at the school and maintain great distance with others. In *Bring-It-On* (2000), Cliff is almost invisible to other characters in the movie as he is only seen interacting with the protagonist and his sister. He does not appear in many scenes as well. Lara Jean from *To All the Boys I've Loved Before* (2018), who often write letters to herself when she has strong emotions for someone, also commented

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herself as being invisible to others. Though introverted characters are portrayed as being invisible to others, the way they become more "visible" as the stories progress differs.

In 2000s movies, introverted characters often have to fit into the mainstream or adopt extroverted traits to become more "visible" to others. The introverted characters often have to change themselves to be included by other characters. In *Superbad* (2007), Evan has to think of plans to purchase alcohol despite him being underage, in order to impress Becca in a party. While Evan is at the party with his friend, Seth, they try to blend in with others by consuming alcohol and actively chatting with others. In *Mean Girls* (2004), Cady, an introverted character, later becomes a member of the Plastics, which is a group of extroverts who are the most admired students at the school. Before being a member of the Plastics, Cady is unnoticed by others. However, once she befriends Regina George and slowly transforms into a part of the Plastics, she gets more and more popular and people start to like her. Cady once commented that she likes being with the Plastics because she likes being famous, but she also knows Regina is not really a nice person. Introverted characters in the 2000s are often portrayed as being eager to join the mainstream, and would change themselves to impress others and to be included by the rest of the characters.

In 2010s movies, introverted characters are not very eager to become included into the mainstream, and they often do not have to change themselves to be noticed by others. In *The Art of Getting By* (2011), George, an introverted character who is talented in drawing, gets invited to a party because of his drawing skills. He is asked to design the invitation cards for his classmates' party. Unlike how introverted characters are often portrayed in movies from 2000s, George does not need another extroverted character to lead him into the mainstream. He also does not need to change himself to become more popular. As a matter of fact, when he is teased by others at the party because of how he dresses, he does not get upset or tries to

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become like others. In *Me and Earl and the Dying Girl* (2015), Greg is asked to shoot a movie for the dying girl, Rachel, when Rachel's friends notice his interests in movie production. He remains himself throughout the entire movie and does not have to adopt any extroverted traits. He also does not care about fitting into any groups and describes himself as "in low-key good terms with everyone".

Compared to movies in 2010s, introverted characters in 2000s movies seem to have a greater variety of personalities and interests. They are often portrayed as shy individuals who like reading or listening to music in their alone time. Not much of the screen time is used to show the backgrounds of these introverted characters and the personal growth of these characters. Instead, much of the screen time is employed to describe the differences between introverted and extroverted characters. Through describing the differences, these introverted characters are often portrayed as more inferior and they often need to change themselves to be part of the mainstream. For movies in 2010s, a trend is observed that many of the movies are narrated by the introverted protagonists. The introverted audience may get the sense that the stories are told by introverts and resonate even more with the characters. More effort is placed in enriching the character development, and the audience get to get a deeper understanding of the characters' growth. These introverted characters often do not seem to care about fitting into any popular groups or changing themselves by adopting extroverted traits. They are not just shy individuals who are socially awkward and have difficulties making friends. Instead, they have talents and are not conformed to fitting in the mainstream.

Marginalizing introverted characters

In teen movies, it is very common to see the formation of various small groups. In *Mean Girls* (2004), Janice Ian categorised students at the school into groups like the Cool Asians and the Desperate Wannabes. In *Me and Earl and The Dying Girl* (2015), Greg described high school

as a place with different nations. The composition of these groups are often based on a number of factors, for example, interests, race or even how they dresses.

In 2000s movies, it is quite common to see introverted characters forming groups with only introverted characters while other groups are composed of only extroverted characters. There is a clear distinction between groups and groups with only introverted characters are usually the more inferior groups. In *Napoleon Dynamite* (2004), Napoleon is always by himself or with his other introverted friends like Pedro and Kip. This group of friends seldom get to interact with other groups of people like the other students at school. Even if they get to interact with other extroverted characters, they very often get teased. In *Juno* (2007), Juno almost only interacts with her friend Leah at school. Many of the times, Juno is alone and does not belong in any groups. A common feature observed in movies from 2000s is that introverted characters are quite often treated as distinctive groups of individuals who are isolated from the rest of the people in the movie. The introverted characters seldom actively interact other extroverted characters in the movies. There is also a small variety of personality types observed within the groups in these movies. Members of the same group usually share the similar personalities, for example, in Mean Girls (2004), all members in the Plastics are extroverts who enjoy meeting new people and being very active at parties.

In 2010s movies, a small change in the group dynamics is observed. Instead of being treated as a group of individuals who are isolated from the rest of the characters, introverted characters are seen being part of groups with people of different personalities. In *The Perks of Being a Wallflower* (2012), Charlie, who is an introvert who went through a trauma, makes friends with other extroverted characters like Sam and Patrick. Since then, Charlie is introduced to a group of friends who embraces the variety of personalities. In *Paper Towns* (2015), Quentin starts out with a group of introverted friends. However, as the story progresses, it is observed that these

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introverted characters get to develop relationships with other extroverted characters in the movies. Quentin's friend circle is also not limited but dynamic. Towards the end of the movie, the group expanded with the addition of two extroverted characters.

Compared to movies in the 2000s, it is observed that more effort is placed in expressing the diversities of personality types in movies in the 2010s. More complex character development is observed. Introverted characters are no longer the alienated others who cannot make friends or develop positive relationships with other characters. Instead, they get to interact more with different characters. Introversion is represented more positively in a way that introverted characters are not treated as the alienated others, introversion is more likely to be understood as one of the types of personalities, which is just like extroversion or any other personality types.

Implications of the changing representations

Changing teen landscape

Changes are observed in the representation of introverted characters in movies in the two periods of the 21st century. Instead of only being portrayed as shy and socially awkward individuals who have difficulties interacting with people, more varieties are seen in the representation of introverted characters. The character development becomes more complex, teen movies in 2010s are more than stories about classic teen slackers or burnouts and jocks. Efforts are made to blur the line between introverted and extroverted traits. For instance, in terms of clothing, no clear distinction is shown between introverted and extroverted characters. A trend of introverted characters being part of the mainstream but not the alienated others is observed. Introverted characters are less marginalised and are not conformed to change themselves to become accepted by others. They are seen more comfortable with themselves although some introverted characters still lack confidence. Nonetheless, they are not inferior

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to others and are portrayed as part of the mainstream.

The changing representations of introverted characters somehow reflected a changing teen landscape in the 21st century. How people communicate in the 2000s are mainly through face to face communication. When teens need to reach out to a group for a sense of belonging, they need to have friends of common interests at school. In terms of identity development, they also tend to choose to submerse in an environment filled with people which matches their ideal self. As a result, teens in 2000s movies tend to feel conformed or pressured to be fitted in a group. However, in the 2010s, people not only communicate through face to face interactions but also through the internet. Social media becomes a major platform for teens to interact and meet new people. It also becomes a channel for teens to express their emotions and look for people who share the same interests as them. The prevalence of social media is also exhibited in some movies form the 2010s, for example, in *To All the Boys I've Loved Before* (2018), the teen characters use social media platforms like Instagram and Snapchat to share their lives to everyone. Their profile and personality is highly accessible. Every character can interact with one another in some ways more easily. They do not necessarily have to stick with their friend circle or belong to a group at school. Such accessibility is absent in movies from the 2000s. For instance, in *The Sisterhood of the Travelling Pants* (2005), the four members of the sisterhood have to communicate to each other through letters. Intergroup interactions are seldom observed.

When teens in the 21st century gradually transfer their communication to the virtual world, it is essential to look into the status of introverted teens in the virtual world as well. Warren Susman's theory of the Culture of Personality suggests that people become aware of how they are presented in the public instead of focusing on cultivating their character. Since then, extroverted traits like bold and outspoken become the preferred traits. The phenomenon further

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intensified since the 21st century where technology prospers and social media were introduced. Since the 2010s, social media like Facebook and Instagram provides platforms for people to build a virtual and much more accessible profile. Without having to meet the actual person, one is still able to know and communicate with the person. People then put more effort into creating a "brand" for themselves to make their profiles more appealing. Introverts and extroverts have mutually exclusive personality traits, and it also applies to the virtual world. Extroverts exhibited similar behaviors on social media: outgoing, expressive and sociable. Their stronger social skills allowed them to benefit through their large scale of friends and draw more resources from the relationships on social media than introverts do (Weiqin, Campbell, Kimpton, Wozencroft & Orel, 2016). Extroverts also tend to be heavier users of social media as they view social media as an extension to their interactions with others in the real world (Harbaugh, 2010). In other words, extroverts are the more influential group in social media. They tend to have larger scale of friends and they are able to extend their relationships in real life to social media. Their personality traits and psychological mechanisms (e.g. how they interact with others) allows them to benefit more in the virtual world. Despite the changes on the representations of introverted characters observed in the selected movies, such change is hardly observed in the virtual world. Introverts are still to some extent invisible or alienated.

Offering a social critique

As mentioned in the introduction, teem movies belong to such a special genre that it articulates teens only. Teen movies target teens and are about teens, they creates an ideal image for teens to follow. While movies in 2000s tend to provide less accurate representations of introverted teens on screen, teens may not be able to take refer to on-screen representations as their ideal image. Introverted teens from 2000s are wither absent or not given complex and sophisticated character development. The lack of accurate on-screen representations may result in the viewers' low self-esteem. For instance, when studying the representations of black and white

characters on screen, Martins & Harrison (2012) suggested that the only group of viewers who does not experience low self-esteem are white boys. The disproportionately represented black male and female characters reflected racial stereotypes and black viewers fail to resonate with these characters on screen. The same applies to the representation of introverted teens in 2000s movies, introverts in movies of this period are mostly socially awkward and shy. These characters often have to change themselves and adopt extroverted traits to fit into the mainstream. Introverted viewers may not be able to mirror to these characters and identify with the representations in these movies. Depicting stereotypical and exaggerated characters in these movies also create a false sense of image that introverted teens are the distinctive group of individuals who are very different from the others. It sends out messages to the teen viewers about the expectations from society, which eventually limit their potential to achieve their goals (Steele et al., 2002).

The on-screen representations of introverted teens in 2010s movies somehow contradicted with the representations of introverts in movies from 2000s. Instead of portraying introverts as the group of individuals who need to change, introverted teens in the 2010s movies tend to be more carefree and embrace their personalities. They are also included into the mainstream and not treated as the isolated group of people. Instead of simply creating an ideal image for teen viewers to follow, movies from 2010s attempt to encourage viewers to discover their true self. Introverted characters are given more complex character development, for example, George from *The Art of Getting By* (2011) is talented in drawing and he does not have a harmonious family life. Teen viewers get to really know the introverted characters instead of simply knowing them as people who could not make friends. Teen audience are encouraged to explore their talents and they are not pressured to be fitted into groups to look for the sense of belonging. Movies from this period of the 21st century contradicts with the movies from the 2000s in terms of the representations of introverted characters. Movies from 2010s offer a different perspective

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for introverted teens and how they could be comfortable in their own skin. Though a number of the selected movies are commercial movies, which, to a large extent focuses on making profits, a change in the representations of introverts could also reflect a change in the audience's taste. While in the reality, extroverted traits are still the preferred traits, these movies from the 2010s serve as social critiques to challenge the perceptions on introversion and to provide inspirational roles for introverted teens viewers. These movies criticizes how introverted teens are portrayed on screen in the past and somehow addresses some of the voices in society to break the stereotypical perceptions on introverts by the general public, as exhibited on social media, as well as the real world.

Conclusion

Even if a change in the teen landscape is observed when comparing movies of the two periods in the 21st century, such change is not observed in the virtual world and reality. It is then safe to assume that movie producers in the 2010s are not trying to mirror the reality in movies, but to offer a social critiques on the perceptions towards introverts through changing the representations of introverted teen characters in the selected teen movies. By showing a clear distinction between the representations of introverted teens in the teen movies in the 2000s and 2010s, movie producers are trying to break the stereotypes of introverts in teen movies and express the idea that introversion is simply a type of personality, just like extroversion and there is no need to treat introverted teens as the alienated others.

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Filmography

1. Bring It On (2000)

    Director(s): Peyton Reed

    Major Actor(s): Kirsten Dunst, Eliza Dushku, Jesse Bradford, Gabrielle Union

2. Ghost World (2001)

    Director(s): Terry Zwigoff

    Major Actor(s): Thora Birch, Scarlett Johansson, Brad Renfro, Illeana Douglas

3. Mean Girls (2004)

    Director(s): Mark Waters

    Major Actor(s): Lindsay Lohan, Rachel McAdams, Tim Meadows, Ana Gasteyer

4. Napoleon Dynamite (2004)

    Director(s): Jared Hess

    Major Actor(s): Jon Heder, Jon Gries, Aaron Ruell, Efren Ramirez

5. The Sisterhood of the Travelling Pants (2005)

    Director(s): Ken Kwapis

    Major Actor(s): Amber Tamblyn, America Ferrera, Blake Lively, Alexis Bledel

6. Juno (2007)

    Director(s): Jason Reitman

    Major Actor(s): Ellen Page, Michael Cera, Jennifer Garner, Jason Bateman

7. Superbad (2007)

    Director(s): Greg Mottola

    Major Actor(s): Jonah Hill, Michael Cera, Seth Rogen, Bill Hader

8. The Art of Getting By (2011)

    Director(s): Gavin Wiesen

    Major Actor(s): Freddie Highmore, Emma Roberts, Michael Angarano

9. The Perks of Being a Wallflower (2012)

    Director(s): Stephen Chbosky

    Major Actor(s): Logan Lerman, Emma Watson, Ezra Miller, Mae Whitman

10. Carrie (2013)

    Director(s): Kimberly Peirce

    Major Actor(s): Chloë Grace Moretz, Judy Greer, Portia Doubleday

11. Paper Towns (2015)

    Director(s): Jake Schreier

    Major Actor(s): Cara Delevingne, Nat Wolff, Halston Sage

12. Me and Earl and the Dying Girl (2015)

    Director(s): Alfonso Gomez-Rejon

    Major Actor(s): Thomas Mann, Olivia Cooke, RJ Cyler

13. To All the Boys I've Loved Before (2018)

    Director(s): Susan Johnson

    Major Actor(s): Lana Condor, Noah Centineo, Janel Parrish