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Love Your Body, Love Yourself: Re(ad)dressing the Relationship between Female Teenagers' Distorted Body Perception and Eating Disorders in the Junior EFL Classroom

Ama tu cuerpo, ámate a ti misma: Abordando la relación entre la percepción corporal distorsionada de las adolescentes y los trastornos alimentarios en el aula de EFL junior

Alexandra Cheira
University of Lisbon/ ULICES, Portugal

Abstract
Many Portuguese teenage girls have distorted perceptions of their own bodies as they consider themselves "too fat". This perception is deeply connected to the way mass media promote a preposterously thin standard of female body attractiveness. This article details a set of lessons I devised on the topics of food and eating disorders aimed at empowering my female students by redefining their body perception and, hopefully, their relationship with food.

Keywords: anorexia; bulimia**;** female teenagers; distorted body perception; EFL classroom; "too fat".

Resumen
Muchas adolescentes portuguesas tienen percepciones distorsionadas de sus propios cuerpos porque se consideran "demasiado gordas". Esta percepción está profundamente relacionada con la forma en que los medios de comunicación promueven un estándar ridículamente delgado de atractivo corporal femenino. Este artículo detalla un conjunto de lecciones que diseñé sobre los temas de alimentación y trastornos alimentarios con el objetivo de empoderar a mis alumnas al redefinir su percepción corporal y, con suerte, su relación con la comida.

Palabras clave: anorexia; bulimia; adolescentes mujeres; percepción distorsionada del cuerpo; aula de inglés como lengua extranjera; "demasiado gorda".

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Introduction

Over the years, my experience as an EFL teacher of juniors has shown me that many Portuguese teenage girls – as young as thirteen years old – have distorted perceptions of their own bodies, as they consider themselves "too fat". I have witnessed the extent to which many of my teenage female students are both unhealthy and unhappy while trying to achieve the unattainable thin standard they are bombarded with every day. As a woman and a teacher, I have been deeply concerned that this particular type of self-violence will harm my female students in the long run by perpetuating a vicious attack on their self-esteem as women regardless of their actual body weight.

Armed with the knowledge that eating disorders are expressions of "the most brutal internal struggle directed at suppression of needs that originate from inside the woman" (Orbach, 2018, n. p.), and in the wake of two very alarming classroom situations – a girl that nearly fainted in class because she had not eaten anything until noon, and another girl who confided she skipped all her meals except dinner for fear of getting "too fat" – I devised a set of lessons on the topics of food and eating disorders (taught in the curricula of both the 8th and 9th grade to students typically aged between thirteen and fifteen years old) aimed at empowering my female students by redefining their body perception and, hopefully, their relationship with food. This article hence details my set of lessons, informed by feminist research on eating disorders, as well the strategies I used while teaching them, and the results I got.

Defining "Too Fat" in the EFL Classroom: Teenage Girls' and Boys' Different Perceptions

A few years ago, in the wake of the two episodes I have mentioned in the introduction, I decided to teach the importance of breakfast in a balanced daily diet. In order to do so, I first asked my students to read two accounts of the disastrous consequences which other teenagers who regularly skipped breakfast had faced, as well as medical opinions on the subject (Devgan, 2017; Macmillan, 2017).

In that process, I discovered that only two girls out of twelve in one of my 9th grade classes had taken their breakfast at home. Of the others, four had eaten at school two hours after lessons had begun, whereas the remaining six had eaten nothing at all until that moment (it was noon). The reasons: they did not have time; they did not feel like eating early in the morning; they were "too fat". One of them was even planning to skip lunch as well and eat something only when she got home mid-afternoon as a way of cutting down on calories. Therefore, they were truly horrified when they read that skipping meals would not make them thinner, since according to a nutritionist, "When your calorie intake is significantly reduced, your body can go into starvation mode, and instead of burning fat, it starts storing fat" (Sinha, 2017, n. p.). In other words, they realised that starving themselves might well be making them gain weight rather than losing it. To their credit, my male students were amazed that their female classmates would willingly skip meals to become thinner. In fact, only two out of ten had not taken their breakfast at home, but had already eaten their packed breakfast after the first period. No single boy had skipped it.

That gave me an idea. Since some girls had pleaded the "too fat" argument as a reason to skip breakfast, I asked my boy students to objectively appraise their female colleagues, as I had already observed a distinctively gendered perception of "fat" and "thin" in class that I thought could work to my advantage. Moreover, it could work for my girl students' benefit as they were more likely to listen to the boys telling them whether boys thought girls were "too fat" than to me. In fact, to add insult upon injury, for them I was "thin enough" – no matter how much I told them that not sleeping through the night because of my son's fitful patterns of sleep had that effect on me (something I would not recommend in their case).

In this light, I can confidently say that the boys were my most helpful partners in the crusade to change the girls' distorted perceptions of their own bodies. Hence, I asked the eight self-confessed "too fat" girls to stand up in class, which they did very diffidently. Then I asked the boys to reach their verdict, and additionally requested that all the boys commented on these girls' "fatness", which the boys willingly did. To the girls' utter amazement, none of them was pronounced "fat". Quite conversely, these girls were considered "curvy", "full-figured", "shapely" and "sexy", all positive comments that rocked their certainty they were "too fat" – as I saw in their astonished looks. (However, one of the boys recommended that the girls sought urgent medical help or changed their mirrors immediately, since they were either going blind or their mirrors were defective in some way.)

One of the boldest boys even went so far as to mischievously say he didn't like to crash against bones when he held a girl in his arms. To further prove his point, he added that his girlfriend had also anxiously asked him if she was "too fat", and he had reassured her that he loved her just the way she was – in fact, he confessed, her glorious curves were very much a part of who she was, thank you very much.

In fact, feminist scholars such as Brett Silverstein, Susan Bordo, Susie Orbach, and Sheila McLeod tend to agree that, on the one hand, female distorted body perception is often deeply connected to the way mass media promote a preposterously thin standard of female body attractiveness through popular culture media designed to make even women who are comfortable in their bodies compare themselves to impossibly thin (because photo-shopped) women – let alone teenage girls riddled with body insecurity:

> Eating disorders appear to be more common among women than among men and more common now than they were in the past. Recent speculation has focused upon the role played by an unrealistically thin standard of bodily attractiveness for women in the promotion of these disorders. To demonstrate that this standard does play such a role, and to implicate the mass media in the promotion of this standard, it is first necessary to demonstrate that the current standard of attractiveness for women portrayed in the media is slimmer than that for men. (Silverstein, Perdue, Peterson, & Kelly, 1986, p. 519)

On the other hand, as this quote also makes clear, these feminist scholars trace a disturbing line between this distorted self-perception and eating disorders, namely anorexia nervosa and bulimia, which is highly gendered. In fact, and in the specific case of teenage girls, many of them perceive themselves as "too fat" when they compare themselves to admired female popular icons, as Susan Bordo chillingly exemplifies in *Unbearable Weight: Feminism, Western Culture, and the Body* (1995):

> The young girl stands in front of the mirror. Never fat to begin with, she's been on a no-fat diet for a couple of weeks and has reached her goal weight: 115 pounds, at 5-foot-4 – exactly what she should weigh, according to her doctor's chart. But goddammit, she still looks dumpy. She can't shake her mind free of the 'Lady Marmalade' video from *Moulin Rouge*. Christina Aguilera, Pink, L'il Kim, and Mya, each one perfect in her own way: every curve smooth and sleek, lean-sexy, nothing to spare. Self-hatred and shame start to burn in the girl, and other things too. When the video goes on, the singers' bodies are like magnets for her eyes; she feels like she's in love with them. But envy tears at her stomach, is enough to make her sick. She'll never look like them, no matter how much weight she loses. Look at that stomach of hers, see how it sticks out? Those thighs – they actually jiggle. Her butt is monstrous. She's fat, gross, a dough girl. (pp. xiii-xiv)

Hence, the related implication is that this young girl will try to change her body through very complex relations with food via different types of "hunger strikes" (Orbach, 1986), which may include extreme diets honing "the art of starvation" (McLeod, 1981), or binge eating and vomiting.

The Thin Standard of Female Attractiveness Reviewed – And Found Lacking – Outside the Classroom: Anorexia Nervosa and Bulimia as Expressions of Unbearable Emotions

Encouraged by the boys' genuine, honest appreciation of the "too fat" girls, and by the fact I could see that the girls had believed it was not lip service, I decided to first use visual aids to further that new self-perception.

First, I used some pictures of actress Nicole Richie, which had appeared in two articles on eating disorders (Parker, 2014, n. p.; Van de Wall, 2017, n. p.), and asked my students to select the one in which they thought Nicole was at her best. Unsurprisingly, all the boys chose photos in which she was curvier, whereas most girls veered between photos in which she was thinner, and even considered a photo which depicted a very unhealthy-looking, emaciated young woman. (Again, the boys were appalled that their classmates could consider "that bag of bones" as the most attractive.)

After the ensuing discussion in which they were asked to defend their choices and the girls had conceded that Nicole was not beautiful in the last photo because she was "too thin", I showed them the "No Anorexia" campaign photos with anorexic French model Isabelle Caro. They were horrified, even more so when they saw Caro before her agonizing descent into anorexia as we went through a lot of "before" and "after" photographs. Afterwards, we watched a very short clip detailing her death, in which Isabelle appeared shortly before her death, and was already very frail.

To make the connection between the "attempt to keep her [emotional] needs in check" via "the control of her body as an avenue of self-expression" (Orbach, 2018, n. p.) through her voluntary self-deprivation of food, I then asked my students to find some information on Isabelle Caro. They were appalled when their online search revealed that Caro had suffered from anorexia ever since she was thirteen years old due to a very domineering (and disturbed) mother who did not want her to grow, hence unveiling the emotional trauma I was interested to explore at the heart of Isabelle's anorexia.

In fact, Susan Orbach (2018) pertinently points out, eating disorders are first and foremost painful symptoms of deeply unhealthy and unhappy construct(ion)s of the self, in which sufferers try to deal with severe emotional pain through a tight control of their bodies. The anorectic woman's food denial "is driven by the need to control her body which is, for her, a symbol of emotional needs", in the sense that if she can "get control over her body, then perhaps she can similarly control her emotional neediness" since "[s]ubmitting her body to rigorous discipline is part of her attempt to deny an emotional life" (n. p.).Therefore, Orbach (2018) emphasises that from the anorectic woman's perspective, the less she eats, the more she is in control of her body as a defense against what really is at stake for her – unbearable emotions:

> The anorectic cannot tolerate feelings. She experiences her emotional life as an attack on herself, and she attempts to control it so that she will not be devoured by her emotions. She tries to gain control over her body and her mind by creating an altogether new person out of herself. In other words, she negates who she is – needy, hungry, angry, yearning – and through the adoption of strenuous diet and exercise rituals turns herself into someone she finds more acceptable. In turn her submission to the rituals creates a boundary between herself and her needs. She gathers strength from the knowledge that she can ignore her needs and appetites. (n. p.)

So as to make my students realise that striving to be someone you are not, even if vicariously, can lead to disastrous results by chipping away at one's self-esteem, we listened to the song "Perfect", by Alanis Morrissette. (One of my students even burst out that the song could have been worded by "that awful mother" of Caro's, who wanted her child to achieve what she herself had been unable to, with fateful consequences).

To further illustrate the need for perfection and the self-revulsion caused by its inevitable lack at the heart of eating disorders, we listened to Princess Diana's 1993 speech on anorexia and bulimia. My students were duly impressed that a princess could be so outspoken about such a critical problem, so she could raise awareness by bringing a very serious issue to the forefront and could help others to overcome it and heal. My most perceptive student remarked that Lady Di seemed to be talking from the heart, so I informed the class that in fact she had suffered from bulimia for years in connection with a very troubled marriage. My students were surprised that royalty also tackled eating disorders, as they thought it was mainly the prerogative of female models and actresses.

In fact, in the specific case of bulimia, research has revealed that the bulimic woman does not deprive herself of food. What is more, as she seemingly eats very reasonably, she seems to belie she has any problem whatsoever. Yet, at the very core of bulimia lies the same unacknowledged struggle to deal with unwanted emotions – namely, the one that surreptitiously whispers that the woman is not good enough, which strikes right at the centre of her dis/belief in herself:

> The bulimic woman finds very little solace in the experience of eating. She will not feel better until she has filled and then emptied herself out. She needs to cleanse herself, to deny the need for soothing, to throw up and out of herself what she cannot digest. The process of not being able to keep what she wants inside her is reiterated. The bulimic behaviour continually short-circuits the discovery of what is troubling her deep down. Bulimic episodes are almost like substitute dramas. (…) They are dark and messy expressions of an inner turmoil she cannot eradicate. (Orbach, n. p.)

In this light, Orbach points out, bulimia and anorexia are sister diseases in which starving and bingeing are converse disturbing expressions of the same emotional pain. In the case of teenage girls, I would argue, this connection between under- or over-eating and emotional agony is even more exacerbated by the insecurities attached to discovering one's inner self as the body is also rapidly changing, and coming to terms with the process of growing.

Historical and Autobiographical Accounts of Starving, and Literary Portraits of Binge-Eating and Starving

Charlotte Brontë's Jane Eyre, Olga Lengyel's Five Chimneys: A Woman Survivor's True Story of Auschwitz, Kevin Lewis's The Kid: A True Story, and Suzanne Collins's Catching Fire (Hunger Games, Book Two)

As I wanted my students to realise that eating, or its lack thereof, is as much a part of historical and autobiographical accounts in addition to fiction as it is a vital part of real life, in the next lessons my students read selected passages from Charlotte Brontë's *Jane Eyre*, Olga Lengyel's *Five Chimneys: A Woman Survivor's True Story of Auschwitz*, Kevin Lewis's *The Kid: A True Story*, and Suzanne Collins's *Catching Fire* (*Hunger Games*, Book Two). Ranging from one to two-page long excerpts, these passages are either historical and autobiographical accounts of starving (*Five Chimneys: A Woman Survivor's True Story of Auschwitz; The Kid: A True Story*), or literary portraits of binge-eating (*Catching Fire*) and starving (*Jane Eyre*)

In order to ground the historical and autobiographical accounts in the specific time and place of their authors, as well as understand the underlying historical circumstances of the fictional texts, I started by asking my students to form four groups, each of which was in charge of searching for one of the authors, and then should share their findings with the other groups. While a group was presenting, the other groups were taking notes regarding some biographical details of the author (name; date of birth and/ or death; family; education; curiosities), as well as a brief synopsis of the text under analysis, to fill in these headings in the handout I provided them.

Therefore, a group brought up the fact that Charlotte Brontë wrote all her novels under a male pseudonym because both she and her sisters Emily and Anne "did not like to declare [themselves] women, because – without at that time suspecting that [their] mode of writing and thinking was not what is called 'feminine' – [they] had a vague impression that authoresses are liable to be looked on with prejudice" (Brontë, 1910, p. x). A second group was impressed that Olga Lengyel, a Hungarian Jewish prisoner at the Auschwitz-Birkenau concentration camp and the only member of her immediate family to survive the Holocaust, later wrote a memoir about her experiences in the camp. A third group was put out by the fact that not much information on Kevin Lewis was available, other than that he had been raised in a violent, abusive family on a small council estate

called New Addington in the 1980s, and that his autobiography had been turned into a film in 2010. The fourth group discovered that the inspiration behind Suzanne Collins's *The Hunger Games* was the Greek myth of Theseus and the Minotaur, in addition to her father›s career in the Air Force, which gave Collins a privileged insight into starvation and the effects of war. Before we moved on to the texts, and in answer to specific questions from students who were either puzzled by Victorian gendered politics of writing, required more information on the Holocaust, or wanted to learn about Theseus and the Minotaur, I provided some extra information on these topics so that my students could be fully aware of the historical, cultural and social contexts of the four authors, and approached their texts in a more informed manner.

The students first read a passage from the fifth chapter of *Jane Eyre,* in which the eponymous narrator describes her first morning at Lowood Institution, an orphanage for girls in the 19th century. Aged ten, Jane is faced with burnt, inedible porridge for breakfast, which she soon learns is a regular occurrence at the institution, and depicts in harrowing detail the feelings of hunger the inmates experienced, as well as their delight on being provided an unexpected treat of bread and cheese a few hours later, which slightly assuaged their ravenous craving (Brontë, 1981, pp. 38-41).

As my students could not understand why the burnt porridge had been served in the first place, I explained the context in which this scene comes up in the novel, namely the false religious fervour of the orphanage's hateful director. The students were indignant that Mr. Brocklehurst insisted that the institution's plan to bring up the girls was "not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying" (Brontë, 1981, p. 55) through deliberate starvation. They wanted to know whether any inmate had rebelled or died from lack of nourishment, which I responded to by asking them to find out and tell me in the next lesson, as one of my goals as a teacher is also to provide opportunities for my students to read by stimulating their curiosity.

After they had done the required reading comprehension exercises (true/ false exercise; synonyms exercise; comprehension questions) and grammar (verb tenses; the second conditional), I asked the students to join their original group and do a written assignment: two groups should imagine that they were the person in charge at Lowood and had the power to decide the diet of its inmates, and then propose a diet so that the pupils did not feel hungry and ate healthy food, whereas the other two groups should focus on Jane's feelings of hunger and imagine the other meals that day. In order to make their dietary plan more credible, one of the groups first researched on the kind of meals prepared in the 19th century in England, while a second group impressively described a hunger-stricken Jane who was so weak by dinner time that she was barely able to swallow a few mouthfuls of the watery stew she had been presented with.

The second text read in class was a passage from chapter one of *Five Chimneys: A Woman Survivor's True Story of Auschwitz*, detailing Olga Lengyel's harrowing experience of deportation in a cattle car supposedly headed for Germany, in which there was no food or water for so long that many passengers died, others prayed for death as a liberation from hunger, and there is even a description of an attempted suicide on the part of a woman who could not endure the torture of hunger any more (Lengyel, 1995, pp. 17-20).

I divided this text into two sections: in the first, the students were presented with a guided cloze exercise, in which words pertaining to the semantic fields of food and hunger were removed to a list and had to be inserted in the correct gaps; in the second, the students were first handed in a true/ false exercise they should do while I read the text aloud, and only afterwards did I hand them the remaining section of the text so that they could check their answers. They were so horrified by the scene in which a mother weeps over her dying eighteen-year-old daughter and wishes for a speedier deliverance that they wanted to know how long a person could survive without food or water. Again, I asked them to look that information up and tell me what they had found.

The discussion then centred on lack of food, malnutrition, and death by starvation in concentration camps, as some of them had watched either *Schindler's List* or *The Boy in the Striped Pyjamas*. Yet, one of the students remarked, it was oddly more disturbing to read the words of a person who had undergone starvation than watch its effects on people in films. "That is the power of literature", I told them, quoting Joyce Carol Oates's remark that "reading is the sole means by which we slip, involuntarily, often helplessly, into another's skin, another's voice, another's soul" (Bausells, 2016, n. p.).

We then moved on to a combined passage from chapters eight and eleven of *The Kid: A True Story*, in which Kevin Lewis (2008) recounts his permanent state of hunger as a child, since his abusive parents often spent the money meant for food in cigarettes and liquor, his petty thefts of food from other children at school as he never has breakfast and is ravenously hungry (pp. 62-63), and his attempts to earn some money at odd jobs so that he can feed himself as well as his siblings (pp. 80-83). As Lewis's descriptions of severe hunger are very graphic, my students were horrified that this was a true story in which a child starved due to parental neglect and abuse and had to fend for himself if he did not want to go hungry.

Since I have the Portuguese edition of the autobiography, the passage read in class was in Portuguese, and the students' task was to join their group to translate a different section of the text into English, and then share their work so that all the students got the complete passage after the completion of the assignment. In addition, I asked them to select all the words/ expressions related to food or hunger, so that they could develop their word bank.

The last text read in class was meant to tackle a different eating disorder, bulimia. Therefore, I selected the party scene in chapter six of *Catching Fire*, in which the first-person narrator and protagonist Katniss Everdeen is the guest star at President Snow's food-stuffed party, together with fellow victor Peeta Mellark. A newcomer to the Capitol, Katniss is not used to its lavish displays of multifarious plates stuffed with exotic delicacies and wants to sample everything until she is too full to eat anything else. When she announces that out loud, two guests reveal the secret for being able to fulfil her wish to taste all the food available: by making themselves puke with the help of some unknown liquid, they can keep on eating and having fun, and they proffer the wineglasses filled with the liquid (Collins, 2009, pp. 76-79).

I presented the text as a cloze exercise, in which the students had to fill in the gaps with words pertaining to the semantic fields of food and hunger, so as they could bring into play their newly acquired vocabulary. Before reading aloud the excerpt in order to correct the exercise, I asked them to tell me the words they had chosen and wrote their predictions on the board to check how many of them actually matched the original text. Although many of the words my students used were not exactly the ones used in the novel, they were able to provide in most cases a suitable synonym. Their next task was to imagine what comes next: do Katniss and Peeta take the contents of the vial, or do they reject it? I asked the students who were familiar with either the book or the film to keep quiet, so that their classmates could try to guess what the characters did. (They both lose their wish to eat anything else, and swiftly move away into the dance floor.) Since I had explained the plot of *The Hunger Games* and the way in which Katniss and Peeta had won the 74th Games, the students correctly surmised that neither of them would drink the strange liquid.

Healing the Body and the Mind from Self-Imposed Starvation

After we had read the four texts, I asked my students to comment on their impressions regarding both food deprivation and binge eating. I had intended to start the discussion by asking my students to trace similarities between the first three texts so that they could distinguish between going hungry because you have no choice and choosing to go hungry, but I did not need to. In fact, it was one of the girls who had considered herself "too fat" who steered the discussion into the specific realm of eating disorders by admitting that she had been so impressed that there were people who desperately wanted to eat and could not that she felt ashamed of having plenty to eat and refusing it. Only now, she acknowledged, had she realised how it felt not to be able to eat when you're truly hungry as you are not allowed to.

This perceptive remark plainly revealed that she had reflected on the fact that going hungry was not something that the fictional Jane or the real Olga and Kevin were in a position to decide, since starvation was a tool of repression and domination that was forcefully imposed on them – unlike anorexia, which is self-imposed. In fact, "not so much a conscious act of will (although it contains elements of that) as an unconscious solution to a set of inter- and intra-psychic problems that cannot be met another way", for the anorectic woman "the denial is a strength, it gives her a sense of accomplishment", and is frequently "the only aspect of her behaviour that gives her a feeling of pride" (Orbach, 2018, n. p.).

So that they could fully realise the implications of anorexia and bulimia on the normal functioning of the body and the brain, they next read a description of their effects taken from Susie Orbach's *Hunger Strikes.* They took this text very seriously, as it emphasised both the physical symptoms and the psychological consequences felt by sufferers of both types of eating disorders, and they had tended to prioritize the body over the brain.

For two “too fat” girls, I believe this was a “Eureka moment”, as their exclamations and questions clearly suggested that they had realised the link between mental anguish and self-imposed food deprivation.

To drive that realisation home, my students read a short article in which pop icon Lady Gaga admits to having suffered from both anorexia and bulimia as a young woman, and thanks her fans for loving her no matter what, and know the meaning of real beauty & compassion”. The article ends with a very empowering request for her female fans: “To all the girls that think you’re ugly because you’re not a size 0, you’re the beautiful one. It’s society that’s ugly” (Greenwald, 2012, n. p.). My female students especially were impressed by Lady Gaga’s admission that she was trying to overcome two eating disorders, since she was a public figure and therefore much more exposed to public scrutiny and criticism than the average Jane, and considered her an inspirational figure since her example might encourage fellow sufferers to acknowledge their problem and begin to heal as well.

It was on that note that we watched the teenage series *Glee*’s videoclip for Christina Aguilera’s “Beautiful”, in which a cheerleader asks her audience at a fully packed gym, “How many of you feel fat?”, and is first answered by a gorgeous girl no one would expect to feel that way. Arms start being raised at her next questions: “How many of you feel like maybe you’re not worth very much? How many of you feel that you’re ugly, that you have too many pimples and not enough friends?” Finally, many people in the audience join the cheerleaders in singing “Beautiful”, a song which discusses inner beauty, self-esteem, and insecurity, and strongly appeals to the self-empowerment brought about by self-acceptance.

Conclusion: Debunking “Fat” Stereotypes in the Classroom

In order to raise awareness regarding eating disorders with pedagogical responsibility, I have therefore used different resources. I feel it is my responsibility (and my privilege) as a teacher to foster a consistent sense of self-worth in my students, so that they will be able to become their own stereotype-free person. The outcome was positive, since my “too fat” students were able to see themselves through a different lens. In the following week, I asked the class who had skipped breakfast, and had the satisfaction to learn that only two girls had not eaten by ten o’clock but meant to do so in the following break.

Therefore, I believe that discussing eating habits and disorders in this specific school context may prove an effective tool for change in girls’ lives. I strongly advocate that teaching students to love their bodies and love themselves at school may play a decisive part in fostering the students’ self-confidence, as well as contribute to their keeping healthier eating habits.

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Alexandra Cheira is a researcher at ULICES (University of Lisbon Centre for English Studies, Portugal). She holds a PhD in English Literature and Culture, and her current areas of research include contemporary women's writing, women's studies and, particularly, gender issues and wonder tales in A. S. Byatt's fiction. She is the editor of *(Re)Presenting Magic, (Un)Doing Evil: Of Human Inner Light and Darkness* (Inter-Disciplinary Press, 2012). She translated A. S. Byatt's "Cold" into Portuguese and wrote an introduction to the tale for *Contar um Conto/ Storytelling* (eds. Ana Raquel Fernandes and Mário Semião, Textos Chimaera, 2014), an anthology of short fiction by contemporary British and Irish authors in translation.