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バービードールの教育的意義に関する考察：
ドールがもたらす教育的メッセージの変化：
第2次ドールリフォーム

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Examination of the Educational Significance of *Barbie*:

Transforming the Messages of Dolls: the Second Doll Reform

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This paper explores the educational significance of *Barbie* from the 1960s to the first half of the 1980s. She is 61 years old and still popular all over the world. Most toys have a short lifespan in spite of a lot of investment of time and money. From this perspective, *Barbie* is one of the rare toys with longevity. She survives because of her educational messages, which have been continuously updated in order to remain appropriate for a changing US society. She is categorized as a fashion doll, a type which had not been at the center of the doll industry since the first doll reform.

The first doll reform occurred in Germany, which dominated the world toy market in the early 1900s. The first doll reform aimed at countering French dolls, which emphasized consuming fashion. The toy industry in Germany produced baby dolls in order to educate girls to become good mothers. After that, baby dolls were widely used as a girls' toy with a clear educational purpose.

Barbie has an adult female body and functions differently from a baby doll from an educational point of view. This is how the second doll reform was brought about by *Barbie*. Through playing with *Barbie*, girls learned that they would be able to choose their career from among the many professions that *Barbie* clothes indicated. They also learned grooming and presentation through impeccable *Barbie* clothes. In addition,

they developed their personal, moral and social qualities. This learning happened for girls from the 1960s to the 1980s because they were inspired by the *Barbie* outfits. Most importantly, significant trends in the US society and economy were ready for this message.

Barbie was conceived by Ruth Handler, one of the founders of Mattel. Her clothes were designed by Charlotte Johnson. These two actors are key figures in the inception of the second doll reform. The purpose of this paper is to perform a dynamic analysis of how they crafted *Barbie* to serve the new educational ends of this reform. To this end, this paper draws on literature written about *Barbie*, historical and contemporary *Barbie* costumes, haute couture collections in the Metropolitan Museum, Ruth Handler's biography, and Ruth Handler's documents housed in the Schlesinger Library on the History of Women.

Key words

Barbie, Ruth Handler, Charlotte Johnson, symbolic play, educational ends

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