



Universidad de Jaén
Centro de Estudios de Postgrado

Trabajo Fin de Máster

SEXISM IN WORKPLACES, LITERATURE, MEDIA AND FILMS AND THE EFFECTS ON EDUCATION

Alumno/a: **Rodríguez De La Rosa, Marta**

Tutor/a: Prof. D. Laura Blázquez Cruz
Dpto: Filología Inglesa

Junio, 2021

INDEX

1. Summary and Key words.....	3
2. Introduction.....	4
3. State of the Art.....	5
3.1 Sexism at Workplace.....	5
3.2 Sexism in Literature.....	7
3.3 Sexism in Media.....	9
3.4 Sexism in Films	13
4. How Sexism in the different spheres affects Students	17
5. Didactic Unit	19
5.1 Justification	19
5.2 Contextualization and Timing	19
5.3 Key Competences	19
5.4 Objectives	20
5.5 Cross-curricular issues and transversality	20
5.6 Contents	21
5.7 Lesson plan step-by-step account and materials	23
5.8 Evaluation	44
5.8.1 Instruments of evaluation	44
5.8.2 Evaluation Criteria	45
5.9 Innovation	45
6. Conclusion	46
7. References	48

1. SUMMARY AND KEY WORDS

In this Master's Final Project we address the issue of Sexism in Workplaces, Literature, Media and Films and the Effects on Education from different perspectives and taking into account some particular aspects inside the mentioned fields. Equality between genders is a cross curricular topic in the Spanish Education, however, this topic is not addressed directly. The knowledge of this topic, of the inequalities that a big part of the population suffers and the dramatic consequences underlying this issue must be learnt by the students in order to reduce the big gap between women and men.

Key words: Sexism, Women, Didactic Unit, English.

2. INTRODUCTION

This document is a final work for the Master named “Máster Universitario en Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanza de idiomas” from the University of Jaén during the academic year 2020/2021.

The chosen topic is “Sexism in Workplaces, Literature, Media and Films and the Effects on Education”. As equality between gender is a cross curricular topic on the secondary education in Spain, we have framed this topic and Didactic Unit in the first year of the Non-Compulsory Secondary Education. The Didactic Unit concerning this topic will be part of the English subject. It will be taught during the second term, as the grammar we have seen in this Didactic Unit fits this moment of the academic year. The main focus of this Didactic Unit is the grammar and the content related to the topic “Sexism in Workplaces, Literature, Media and Films and the Effects on Education”.

This topic is crucial for students as we live in the 21st Century and inequality between sexes is still a reality. Even though there are many other types of inequalities, it is not possible that students within the same context and environment have different opportunities because of their gender. This is the reason why a Didactic Unit that focuses directly on this big problem is needed.

The English subject is highly relevant nowadays as English is a useful tool in the 21st Century. Moreover, the topic we have chosen is a transversal one according to the law, so both topics displayed in this work are relevant for the students’ development professionally and ethically.

One of the main problems about this topic is the fact that even though this topic is said to be transversal, it is not usually addressed directly neither in English textbooks nor in any other subject. As the issue concerning this Didactic Unit should be considered an important one because it affects about half the population, we wanted to create a Didactic Unit that deals with this issue at the same time that students achieve the competences they should.

This work is divided into two parts. The first one is the theoretical one and it is where we have analysed the topic that we have already mentioned. In this part, we have investigated about sexism in the different spheres and the reflection all this could have on education. Secondly, we have proposed a Didactic Unit for the first year of the Non-Compulsory Secondary Education. Also, according to the legislation, we frame the objectives concerning this Didactic Unit and the contents that we approach with this Didactic Unit.

3. STATE OF THE ART

3.1 SEXISM AT WORKPLACE

Women are seen first as women and then as workers (Bobbitt-Zeher, 2011). With the sentence, we want to start what we will be explaining later as it sums up that in the work context women are treated in a biased way because of their gender. This sentence may represent quite well what we will explain above, but in brief, it wants to explain that women, for what being a woman means, are treated differently for their gender, no matter their abilities.

To understand gender discrimination in a more comprehensive way it is necessary to see that it is connected to a larger gender system which means, among other things, to analyse the structural features of sex segregation and the policies regarding it and how these policies mixed with stereotyping turns out into discriminatory actions (Bobbitt-Zeher, 2011).

The origins of sex discrimination are the cultural beliefs as well as the features of the organization of the institutions which, in fact, may seem to be constructed in a feminist way (Bobbitt-Zeher, 2011). However, it seems that during the last 15 years, the gender gap regarding opportunities in economy and education has decreased 4% and 118 years are still needed to make the full gap disappear (Vala & Verniers, 2018).

Just to start with, we will draw a general outline of the discrimination regarding sex: women are more likely to work part-time, to get lower paid jobs and are also less likely to get a management position (Vala & Verniers, 2018).

The 1964 Civil Rights Act and the 1963 Equal Pay Act supported equality between women and men as they back antidiscrimination laws regarding the workplace. According to Catherine Verniers and Jorge Vala, the changes that the institutions have undergone regarding gender meant that showing sexist opinions were seen as less accepted socially (2018).

First, we will describe the patterns that the discriminations in workplace present, and then we will try to analyse the psychological processes that are involved in these outcomes.

A study carried out by Donna Bobbitt-Zeher from the Ohio State University claims that out of 219 testimonials from women, regarding the work context, the most common form of discrimination towards them is expulsion, existing as well a meaningful number of women who suffered sexual harassment in the workplace. The number of women who have suffered expulsion is 62 and 26 women were sexually harassed. Nevertheless, it happens that one woman is likely to have suffered more than one type of discriminatory actions, which means that when gender discrimination occurs, it may not happen in just one form. More than the half of the workplaces where discrimination takes place are male-managed and a third of them is managed by women. In these cases in which women suffer more than one kind of discrimination, it is common that first they suffer harassment and unequal conditions and after that

they are fired or discharged. From this study we can claim that most of the workplaces in which women suffer discrimination are in charge of men (Bobbitt-Zeher, 2011).

Within the study, it is possible to read a few testimonials of women where they relate situations in which they were considered less intelligent for being women as well as being emotional kind of people. Pregnancy and unladylike manners are also part of testimonials in which women were rejected to work or fired for having those conditions. An interesting fact worth highlighting would be the discrimination that some narratives of black women portrays, which demonstrates the vulnerability suffered not only for being women, as women were judged in ways men did not as for using 'inappropriate language', but also the racism experienced for being black. These women received comments that white women did not receive as 'combative' and 'overbearing' (Bobbitt-Zeher, 2011). Black women testify to receive negative comments regarding their physical appearance, comments that hardly appear in white women's narratives.

Conversely, in workplaces where women are the leaders, the discrimination towards women is less than in those whose leadership is owned by a man. However, there is a controversial fact and it is that when the leadership is carried out by a woman, men tend to experience an unfavourable effect. Nonetheless, it is not easy to define it as a secondary effect of gender equality or a real discrimination towards men (Lucifora & Vigani, 2016).

Policies regarding the workplace ,and jobs in general, are missing in some aspects as maternity leaves and sexual harassment. A report shows a situation that may occur more often than we expect. We will show the case of a woman who was advised to make up the reason why she was absent to work. Instead of childcare, she should justify it as car trouble (Bobbitt-Zeher, 2011). This means that absence at work is not penalized, but so are the reasons that traditionally have made women absent at work. Motherhood is said to have power to create barriers benefitting the gender gap in the work context, obstructing women's seek of power in the workplace and not easing men's responsibility regarding childcare (Vala & Verniers, 2018). The traditional conception of motherhood keeps classic roles for women and men and creates the fake expectation that women, in general, should be mothers. The myths concerning motherhood infuse women of having a natural instinct to have children that men do not have.

In workplaces with competitive and high work intensity atmosphere and in which strict schedules are present and workers are compensated for this, the offer of opportunities is usually reduced for women as traditionally they have other roles to fulfil too. Conversely, it is demonstrated that the more women are present as leader in institutions, the more reduced the gender bias is in workplaces (Lucifora & Vigani, 2016).

After her study on gender discrimination at work, Donna Bobbitt-Zeher concludes some interesting facts. First of all and having interviewed a diverse group of workers, the main cause of gender discrimination is gender ideology. Another important fact to take into account is that institutional policies are based on gendered assumptions

whose creators would not define as discriminatory but neutral, however, and as a result, the final product is inequality at work based on gender (2011).

In a psychological way, the justification of this gender-based discrimination is a process in which prejudice is demonstrated and no sanction exists. These justifications and myths help increase the discrimination at workplace (Vala & Verniers, 2018).

3.2 SEXISM IN LITERATURE

Even though from the Renaissance period women are more prominent in literature than men, it does not mean that women are in the same position as men indeed are in an excellent place, and the reason lies on the way women are portrayed. It seems that in literature, women have problems that seldom have something to do with the real problems women do have. Regarding some of the topics related to women that we usually see in literature, it is possible to admit that they are shown from a very similar perspective most of the time. Mothering is seen from an unreal point of view in which the main focus is the child; conflicts between women do not exist, and if they do so it is for the attention of a man; menopause is not taken seriously. In literature, the most important relationship a woman is able to have is with a man and paying less attention to relationships that play an important role in real women's lives as it could be the one between mother and daughter. It could be admitted the fact that women play a trivial role in men's problems while men are the leading part in women's lives and problems as they tend to be marriage and the search of this seemingly relevant goal of women's life. Finally, and as a last feature to what women are in literature, we would point out the fact that the general perspective from which women are seen is as a solution or a person that fits the needs that men have (Wolff, 1972).

There are two main types of women that can be found in literature; the sensuous one and the virtuous one. The first one comes to fill the need that men have sexually and appears during the courtship process. The second woman is the one who deserves to be respected and whose image comes from Mary Magdalen. However, despite the features these women represent, the most important elements in stories are not the characteristics they own, but the way men see them and what these features mean for them. Usually, in men's literature, the sensuous woman inspires lewd attitudes while the virtuous one represents chastity and positive elements. Sensuous women tend to make men doubt about themselves, seen in a negative way. However, virtuous women, which is worth remembering that represent the good one, do not make them feel any sexual arouse or judgement (Wolff, 1972). Aspects as physical or economic depend on the kind of woman they are. Good women are aristocratic and their physical appearance is delicate, usually blond and blue-eyed. Bad women are poor and tend to be foreigners (Wolff, 1972).

As bad women inspire sin, and from a Christian point of view this has always been seen as negative, are usually exterminated from the story (Wolff, 1972). However, it happens rarely that these roles are reversed and the good woman is so strict that the

man feels pressure and runs away, and the bad one is worth of a compassionate behaviour (Wolff, 1972).

Women and men are portrayed differently. While men are usually portrayed as people who work outside home, women tend to be represented as in charge of the house chores, being the oppression created from the very beginning, from home. The outside world is a hard one so it is addressed to the strong men as women are represented as delicate creatures. So women are reduced to the domestic area. Moreover, this inferior level of women in literature also reflects them as obedient, submissive, docile and humble. However, they are responsible for the values and morality. They are responsible for making their homes a place in which men are protected from the dangerous and immoral world, however, and even having this responsibility, men are the ones who are represented as the head of the family (Zola Welcome Peter, 2010).

In literature, women generally tend to appear in relation to other males. It means, women are not a character just by themselves, but a wife, a daughter, a daughter-in-law or a lover. They are also commonly voiceless regarding adult issues, which justifies the fact that they are always created in relation with someone else.

Another fact is that women are represented as people who are not acquainted to culture. They speak like women, which means a limitation to their interests, topics and speeches. It is believed that when a woman receives verbal attacks, their image is more likely to be damaged as women are already seen as an inferior kind of humans. This verbal abuse to women has been represented commonly and it does not leave any prove, any scar. It can be hidden easily. It destructs the female characters and let them destroyed (Zola Welcome Peter, 2010).

This misrepresentation of women in literature we have displayed above has helped to justify women's subordination to men. Moreover, books need to be reviewed in order to analyse the image that male writers reflect about women on their literary works. Most of the stereotypes created by men reflect their fears (Zola Welcome Peter, 2010).

Constantly, women tend to be represented as rebellious and emotional, and as a consequence irrational to make decisions (Zola Welcome Peter, 2010).

Regarding the testimony of one of the authors of this book, having a look to the contents and professors of the English literature degree, most of the writers are men, exactly being 313 men and 17 women writers who were listed, as Jane Austen, Margaret Fuller, Emily Dickinson and Marianne Moore. It was possible to conclude that the perspective of the course may vary, however it does not happen with the fact that most female writers are ignored. Nevertheless, this does not happen only at university, but it happens with anthologies too as in *Norton Anthology* including 169 men and 6 women and *American Poetry and Prose* being composed for a list of 86 men and 10 women (Showalter, 1971).

Thus, the representation of women that will be seen will all be women in relation with male characters, as wives or sisters. Most professors are males too. With this panorama, women who study will perceive that the normative point of view is masculine, and not only in literature, but in society.

By this way, women studying will perceive that women writers are a suggestion, something recommended but not something that must be seriously studied. In general the atmosphere and the culture is masculine as the literature studied is masculine, but presented as human literature, as well as the professor who teaches it (Showalter, 1971).

The author proposes a course that herself has developed in order to encourage women to flourish as individuals. She comes up with a course in which the main objective is women students to determine themselves so they can choose their own education. First of all, in this course directed to women, a diverse range of literature concerning women, feminism, women's vocations and education will be read. This way, women students will have a different perspective of literature to what they have read before. Finally, the author wants students to be conscious of their development concerning women and feminism, so she asks for a paper in which the students themselves write about this topic (Showalter, 1971).

Again, according to this author, it is important to study writer women as a group instead of in relation to male authors. This is because studying them like this, some patterns are revealed. And what is even more important, this way the feminine perspective is recognised (Showalter, 1971).

3.3 SEXISM IN MEDIA

In media, it has been proposed to look who is part of sexism, how and what is the effect that it has. The relationship between the media companies, the content they share and the sexism is clear. First of all, most of these companies are directed by men; thus, the image that is transmitted about women is not real. The image about women that media represents is, again, as in literature, related to men, as wives, sisters or mums. These role models transmitted by the media disrupt women of achieving their real accomplishments and also affect their status on the real world (Tuchman, 1979).

On television, when workforce is presented, only 20% of them are women, they are shown as victims and in relation to men. In the middle of the 20th century, if women were on television it was a comedic situation. On written media, women have always been presented also in relation to men, as wives, mothers or lovers. Regarding the advertising industry, women are still represented at home while their husbands are out (Tuchman, 1979).

A study of the advertisements of two important brands on sanitary towels during 2012-2018 shows how one of them usually tries to prove the efficiency of the product with a creative experiment. During these experiments shown in the television advertisement, men are always present to test it (Sheila Navalón Esbrí, 2019).



Image 1: A clip from the TV advertisement of Ausonia (2013)

According to the study “Estereotipos femeninos en publicidad” (M. Martín Serrano, E. Martín Serrano y V. Baca, 1995) carried out 26 years ago which analyses 225 television advertisements and TV programmes found many stereotypes regarding gender roles; women tend to be young and the male partner tended to be more mature. The physical appearance of both also followed a pattern: his appearance was manly, mature with grey hair and the attitude was seductive, on the other hand, women were fair-haired and got fairy-appearance and eroticism and sensuality are tied to the image they represented; women were usually related to their bodies while men were related to their mind; women were superficial while men were transcendent and important. Men were represented as in the power of deciding the value as well as define what women are: First, they were represented as mothers, wives, housewives and after that they may have another function (as we have already mention it happens in media and literature), women were represented as in need of a man who protect them and unable to be independent, not as men who were depicted as so, impulsiveness and emotional were features attached to women while aggressiveness and reflexivity were to men, the roles of men were carried out in the public sphere while the feminine ones were accomplished at home and, finally, women were represented as having a low sexual desire (Silvia Mancebo Catalina, 2019).

The next study we are going to analyse was carried out nine years later by García Fernández & García Reyes under the name “Los estereotipos de la mujer en la publicidad actual”. For this study, advertisements were analysed taking into account the implication of women in the work environment. This study shows that women were commonly and stereotypically represented as housewives, mother or wives who are able to make decisions. Also, she is usually represented as dependent but professional at the same time, able to work outside home as well as inside. Another stereotype found in this study from 2004 is the woman who is independent and does not justify herself. Also, it was identified the tendency of relating women from the new century with technology. There were a few types of women that were seen on these advertisements: the young and modern woman who is intelligent and her personality is strong, woman as a beauty symbol, young, beautiful, with no wrinkles, cellulitis, stretch marks or acne, also the woman as object of desire, the trophy wife used only to present a product and the woman as the face of a brand (Silvia Mancebo Catalina, 2019).

The third analysis was carried out 11 years ago, in 2010, “Nuevos estereotipos femeninos en la publicidad” (Vidal Vanalocha y Nuño, 2010). For this analysis, 300

advertisements were considered and the results were the following ones: during 2010, advertisements tended to represent women as the silly blonde girl who lacks personality and is object of desire for men, she was also typically represented as a professional woman with an average job dreaming of improving her life, as a sacred and sacrificed mother, as a faithful wife, a sophisticated or sexual trophy, the abused woman, the submissive and obedient woman, the woman who is strong and does not look like a women, the object of desire, the one who is insecure, simple and childish, the woman who is an ignorant and need a man who explains things to her, the mature woman who takes care of herself in order to not get older... these were just some of the different roles that women played on advertisements 11 years ago. Finally, we are going to see the different stereotypes that women suffer according to the most recent study "Los estereotipos sexistas a través de los anuncios publicitarios" (Consejo Audiovisual de Andalucía, 2016). In this case, female and male stereotypes are analysed so we will compare them: women are housewives and are in charge of the house exclusively while men are professionals with high responsibilities. On the other hand, women can be represented as superwomen who have got a job but also do the housework while men are not agile with the housework so they need help from women, represented as in need of men and dependent of them while men are the head of the family, worker women are represented as having lower responsibilities while men are shown as the perfect father, emotional women who are not able to control their feelings is another stereotype seen frequently on advertisements while men are independent and their position is higher than the one of women, women as object of desire while men are shown controlling their feelings, women worried about their health and men who are very sexual and, finally, there is last stereotype that concerns girls. This last one shows young girls as reproducing roles assigned to mature women as taking care of the house and family and young boys representing stereotypical roles assigned to men as disengaging with the housework (Silvia Mancebo Catalina, 2019).

After having analysed all these studies which show the different patterns in which media shows women to the world, it is possible to claim that the roles of women on TV have not changed dramatically. The role of mother and wife is still the same 26 years later. These advertisements establish that women are in charge of the housework as well as taking care of the children. They are also repeatedly represented as dependent of men, emotionally or economically. However, it is possible to see how some more empowering roles have been introduced during the last years in media as the superwomen or the modern an independent woman. However, regarding this topic, it is possible to see a change, at least on the Spanish television.

According to Tuchman, about 90% of the voiceover in advertisements are still men. Moreover, on TV only 2.9% of people we see represent minority women and it happens commonly on comedies. However, and as shown before, the fact that women or minorities are now represented does mean everything is positive as this representation of women can be part of stereotypes that damage the image and progress of real life women.

According to Tuchman, there are two main reasons to accuse the Media as sexist; the positions of women within these organizations and its socioeconomic structure (1979).

The first reason is justified by the fact that few women own relevant charges within the business of the media. This is translated as the less women there are within the media industry, the more sexism there is in it. However, regarding media, when a company take into account the way in which it represents women does not mean this corporation is not sexist. Another curious fact is that women who work within these media company usually have the same patterns as their male colleague (Orwant & Cantor, 1977).

According to Orwant and Cantor, women who work in these companies tend to work and have the same choices that the rest of their males colleagues do have, and the main reason could be the fact that they are influenced by the stereotypes created and followed by the field they work in. This means, these women workers create sexist content because this is believed to fill the interest of the female audience. Thus, this sexism is understood as a social phenomenon instead of something personal (1977).

As Tuchman mentions, advertisers are decisive when it comes to creating content on media. This is translated as the following: if an advertiser sells something directed to young girls, the space is going to be created specifically for what girls are supposed to like. It clearly appeals gender. The same happens when we talk about journals directed to older women. Basically, content and advertisements are created in order to allure the audience they are directed to (1979).

The author claims that the way in which television appeals women has not changed significantly compared to the change on women magazines and how they attract their audience as, in some way, they support the women's movement. After this all, it is possible to say that media change according to what its markets request.

Tuchman offers an example which is worth highlighting. She talks about the new image of women that women magazine offers. In its cover, the woman appears dressed as traditionally businessmen have always dressed, with a suit. The title claims "she does not want to work for her boss, date her boss, or even marry the boss: she wants to be the boss". This cover pretends to be feminist as it shows that women could be at the same level as men, however, it is this comparison to men that demonstrated that once again women are treated in relation to men and not as individuals themselves. According to the title and the cover of this magazine, a business woman who deserves to be the boss dresses like men and act like men do act. This title simplifies feminism to just achieving being like a man and showing that it is something that any woman who desires it can make it, not considering the drawbacks that each woman could face because of their situation. It completely ignores the fact that sexism is a phenomenon that is institutionalized (1979).

There are some facts regarding gender stereotypes that researchers affirm; they claim that children go after children of their same gender playing stereotyped roles on media and reproduce these same tasks which at the same time creates stereotyped roles of women. It also claims that the content that do not follow these traditional stereotypes help to reduce it. Finally, it is claim that young girls who spend much time watching TV tend to reproduce traditional mindset and ambitions.

As the author mentions, media creates myths that make it really difficult to make some changes in society as what media transmit reaches society no matter the circumstances and with no variations. So, if we understand that media creates myths, we could say that the image that media gives about women is also a myth.

A stereotype that we all may recognise is the weathercaster woman. It happens that regarding this figure on TV, there are a few features that are related to her. The origin of this figure, or maybe we can call it "myth" as we have explained above, comes from the middle of the 20th Century when America was going through economic crisis and TV stations introduced some different tools to attract viewers. One of those ways that TV stations found to broaden their audience was hiring beautiful women for the weather forecast space on TV. Most of these "weather girls" were not expert on weather forecast and they were hired because of their physical appearance. This means, they were openly sexualized. As a reaction to this phenomenon, the American Meteorological Society created a Seal of Approval for the weathercasters, being 3 given to women out of the 200 first awarded, which leads to the disappearance of women in this space. This turned the profession into some kind of mockery and some weathercaster women refused to work in it. However, the tendency changed and even though the job was still stereotyped, and it still is, women went back to work as weather forecasters. This position continues to be stereotyped as only 11% of female meteorologists are chief and only a quarter of the weather forecast space on TV was filled by women in contrast to the weekend forecasts that were dominated by women. Age is another fact to take into account as the average age for women forecasters is between 26-30 and 46-50 for men (Perryman & Theiss, 2014).

As they mention, women weathercasters have to deal with the stereotyping of their profession as well as with the fact that women in science are perceived as less competent (2014).

3.4 SEXISM IN FILMS

In Lamphere article about women in films, it is emphasized the use of films that represent women's roles depending on the context and the culture in the teaching field. She claims that this helps students to see roles and context that are not commonly portrayed. Common topics in films about women are about the history of American women, work roles and social classes, however, when those films go deeper and examine the institutionalized structures are usually admired by reviewers rather than those which represent easy solutions to issues that women could be dealing with. However, the author points that there were not enough films on black women. Nevertheless, it is necessary to highlight the fact that even though this speech could sound contemporary, it is not and through a deeper analysis we could see things have changed and more films about black women are released. Having a look at the billboard, it seems to me that every now and then, films about black women are dropped, but without analysing the situation, it would be quite difficult to conclude the purpose of these films (1977).

Regarding films, there is a field which is commonly discussed lately. We refer to Disney films. Disney and its influence on feminism, women and the image it portrays has become very controversial during the last years as it used to show stereotyped women in its films: Snow White, Cinderella, Aurora from *Sleeping Beauty*, Ariel from *The Little Mermaid*, Belle from *Beauty and The Beast*, Jasmine from *Aladdin* or Pocahontas are all Disney Princesses. No matter the theme, that all these princesses are presented in relation to a prince or man that will be worth the problem or sacrifice, and that ultimately, will save them.

Physically, they all represent a stereotyped kind of beauty as they all have a normative body with a beautiful face, they are all skinny and flawless, they do not present any physical blemishes, they are all sweet and their behaviours and interest are kind of similar, they seem to be quiet women, patient, they do not complain too much, they usually accept everything that comes to their lives and, on the whole, they seem fragile and to be waiting to be saved. Finally, this happens and the one who saves them is always a man. There are topics that are usually represented as motherhood. In these films, princesses commonly lack their mothers and if they do have a mother, she does not usually have an important role in her daughter's life, at least as much as fathers do have.

On the other hand, there is another female character that Disney usually represents in their films: the bad woman, we could mention Maleficent from *Sleeping Beauty* (1959), Queen Grinilde from *Snow White and the Seven Dwarfs* (1937), as we can see below. These evil characters are usually represented as intelligent, probably more than the princess or main character. The two cases we have mentioned present similar features, they are high in stature, slim and they dress black, the way they hide hair reminds of a vampire.



Image 2: character *Maleficent* from *Sleeping Beauty* (1959)

Image 3: character *Queen Grinilde* from *Snow White and the Seven Dwarfs* (1937)

Maleficent, the one on the right has got magic powers and she does not represent a real character as at the end of the film she becomes a dragon. She is dangerous and she represents the opposite to what princesses represent (Alejandra Calvo, 2020). Disney adapted the film to real live action in 2014. Angelina Jolie was chosen as the actress to play Maleficent in the new film *Maleficent* (2014), image that we can see

below. This is not by accident as she is considered a *femme fatale* because of all the roles and actions films that she had played before.



Image 4: Character *Maleficent* from *Maleficent* (2014)

The *Femme Fatale* is one of the most repetitive and lasting characters that the cinema industry has represented in Hollywood films. She is an enigma but at the same time there expectations surrounding this character. The *Femme Fatale* is a sexualized character, but as Barnes-Smith claims, there are other features surrounding this stereotyped women that Hollywood has been using for years, as power, femininity, nostalgia or desire. She could represent one of the few finite representations of powerful women in the American film industry. However, it is not easy to define these women as a whole. So, the *Femme Fatale* character is a figure of an imperfect woman that originally comes from some performances, as the author postulates. Jessica Rabbit in *Who Framed Roger Rabbit* (1988) and Kathleen Turner in *Body Heat* (1981), both images below, are presented as two of the roles that could have defined what *Femme Fatale* is (2015).



Image 5: Characters Eddie Valiant and Jessica Rabbit from *Who Framed Roger Rabbit* (1988)

Image 6: Character Matty Walker from *Body Heat* (1981)

Another powerful cinematographic industry that deserves to be considered as it may influence strongly students, as we will see later, is the British one. To talk about this, we will be using a report carried out by Dr. Shelley Cobb, Prof Linda Ruth Williams and Dr Natalie Wreyford. They analysed a total of 203 films that were being produced in 2015 in the UK. Within the production of a film, there are six jobs that are considered key parts of the production: director, writer, producer, exec-producer, cinematographer and editor. Women were just 20% of the people who were in charge of these tasks. Within the 20% of women, 7% were women who belonged to minorities as Black or Asian. 25% of the films had no women involved in the production process. Within all directors, only 13% were women, which means that out of 203 films being produced, 26 were being directed by women. The production role in which women are more present is producer, as 27% were women. The one in which there were less women is cinematographers, being women 7%.

4. HOW SEXISM IN THE DIFFERENT SPHERES AFFECTS STUDENTS

To start with, we will throw some quantitative data: 7.6% of people that appear on all the textbooks of the compulsory secondary education are women (López-Navajas, 2015), the next 7 years, the percentage rose just 3-4 points. The school dropout rate among men is higher than among women, although this gap is decreasing (Forteza Calafell, 2018). Women represent 31% of research personnel in science and engineering in Europe (Martín Martín, 2012). Women are 59% of university graduates, however, they represent 18% of professors working full time in European universities. The percentage goes lower when it comes to science and engineering as women professors are 11%. In Europe, only 13% of the universities are run by women. In the medic field, women represent 50% of the staff, however, their representation in managerial positions is much lower, as women are 13% of department head.

Stereotyping could be the reason why there are fewer girls who choose scientific careers. As children grow up, they tend to see themselves reflected more and more on the social stereotypes shown in workbooks, films, Tv series and society in general. So, following these stereotypes, girls will tend to choose humanities while boys will tend to choose sciences. This could be the result of a mixture of circumstances: stereotypes on textbooks, teachers' attitudes towards girls and boys, guiding students' careers depending on their gender and also their parents' expectations depending on the students' gender (Martín Martín, 2012).

In the study that Ana López-Navajas and Ángel López García carried out in 2016 about the absence of women in textbooks, they have analysed the textbooks used in the secondary education in Spain and they proved, as said before, that only 7.6% of people who appear on them and authors are women. This shows how the knowledge being transmitted to students in the compulsory education is uncompleted. It proves how women are excluded from the educational speech and it is accepted even though it is illegal as, according to the Spanish law the basic cultural contents should be transmitted, something that is not happening because if 92.4% of the content transmitted is related to men, there is a big feminine part being excluded. On the other hand, equal opportunities should be offered to women and men, something, again, that is not being respected as this percentage shows.

According to the author, the study proves the common and systemic discrimination towards women in the textbooks used in education, which demonstrates the efficiency of this mechanism to exclude women. As a result, young women do not have feminine referents, which let them think there are no women in a wide range of fields such as the sciences. This systemic exclusion, makes women second-class citizens (Martín Martín, 2015).

The author concludes that there are two main fields in which this systemic exclusion plays a part. First, the cultural ambit. The absence of women is legitimized, socially accepted and it creates a wrong belief. Also, this loss of knowledge affects negatively to women and men. Moreover, the avoidance of women in the secondary education preserves inequality between women and men (Martín Martín, 2015).

This lack of women in education, makes women students have no feminine role models in which they could see a referent. There is a place in which sexism starts and it is at class. Some teachers may not be conscious of the power they have. Of course, education is regulated by politic, however, teachers do have a relevant role on students' misconceptions about gender. If a teacher spends 4 hours a week with a class of 30 students during one year, it would be 160 hours a year in which a teacher has the power to teach about gender values. Normally, teachers have more than one class, so the amount of young people that are in contact with only one teacher is huge. As society has helped in creating stereotypes and misconceptions, if a teacher teaches according to stereotypes and instead educating children according to their potential, they do it according to the stereotypes and expectations about their sex, the power a teacher has to teach about gender values is immeasurable.

Gender bias can be so rooted that identify it, even for teachers, may be really hard. For example, some comments that have traditionally been made towards women or men, as when it comes to strength. Teachers may utter sentences such as "I need two strong boys to move the tables". Also, it is common to make question to students regarding their sex, unnecessarily. It is pointless to expect all the boys to have the same answer and all the girls to think the same, so this distinction between sexes is not logical.

In a research about sexism and teaching, it was found that more than 75% of the future teachers of the sample studied had sexist beliefs (Carretero Bermejo, R. & Nolasco Hernández, A. 2017). This means that the education of the children is in charge of gender-biased teachers that will probably result on situations similar to the described above. However, they also found out that this sexist attitude is more common and intensified among men. The authors of the study propose solutions such as the creation of specific and compulsory courses at university that address these problems for teachers. Moreover, after their research, they think that it is necessary to legislate from a feminist perspective in order to make laws that are effective to eradicate this problem in the education system (Carretero Bermejo, R. & Nolasco Hernández, A. 2017).

5. DIDACTIC UNIT

5.1 JUSTIFICATION

Under the title “Sexism in Workplaces, Literature, Media and Films and the Effects on Education”, this unit intends to get students closer to a topic which directly affects the lives of all humans and the way in which they will develop. Educating students from a feminist perspective is crucial to create a world in which all human beings have the same opportunities regardless their gender. Educating from a feminist perspective is a powerful and game-changer tool. Therefore, this new point of view that has been offered to students through this Didactic Unit could help them directly and indirectly to reflect about the current situation people go through depending on their sex.

From the theory we have seen in the first part of the final project, we have created a Didactic Unit that accomplishes both the improvement of the competences at the same time students learn and get closer to one of the cross curricular topics that, due to its problematic, should be addressed straight.

Learning a new language is not the easiest thing, so we have selected resources that accomplish both objectives: learning a language and doing so from a feminist perspective. However, this topic should not feel odd for them as being students they are part of a system in which they are treated differently based on the gender. Through the use of articles, videos and vocabulary regarding this topic, students are expected to improve and develop their English skills.

5.2 CONTEXTUALIZATION AND TIMING

This unit has been designed for students in the first year of Non-compulsory Secondary Education. The high school they attend is a public one in a town in Córdoba called “IES Colonial”. This centre has all the technological resources necessary to carry out the activities proposed for this Didactic Unit such as computers and white boards. The students are between 15 and 17 years old and their level is considered to be close to B2 (CEFRL).

This class is a heterogeneous one as it is composed by 30 students. There are 16 girls and 14 boys. In this class, there is no student with a specific need.

Regarding timing, this Didactic Unit will be developed during the second term, after Christmas. There will be 6 sessions and each of them will last about 55 minutes. The last session will be used to test the students’ learning process.

5.3 KEY COMPETENCES

In this Didactic Unit, three main competences are integrated. First, the Linguistic Competence (CLC), as the English language is a tool that students use to communicate

orally and written. It is also a way to understand and represent reality as well as a way to organize ideas and emotions.

Secondly, the Digital Competence (DC) as students make use of new technologies as their phones, whiteboards or computers. They also use applications such as *Kahoot* and *Mentimeter*.

Finally, the Cultural Expression and Artistic Awareness Competence (CEAA), as this unit fosters education from a cultural perspective using films, literature and media. It also motivates students' creativity.

5.4 OBJECTIVES

The objectives of the Didactic Unit are the following:

1. To comprehend written texts as well as vocabulary, expressions and grammatical structures about the current situation of women at workplaces and movements related to its improvement.
2. To be able to understand oral productions about the topic concerning this unit, as well as improving the written and reading abilities through the knowledge of relevant literary works.
3. To foster the listening comprehension at the same time that creativity is boosted.
4. To be able to transfer ideas from oral to written productions about culture and education in relation to women's situation in the current world.
5. To communicate individual ideas about the topics that have been worked on.

Regarding the objectives of stage, this Didactic Unit alludes to the objectives b, c, f and h from the Royal Decree 1105/2014. From the Decree 111/16 and Decree 182/2020 this Didactic Unit refers to the objective

Regarding the foreign language objectives, the following ones are addressed in this Didactic Unit: 1,2,3,4,7, 9, 14 from the Order of 15th January 2021.

5.5 CROSS-CURRICULAR ISSUES AND TRANSVERSALITY

As a cross-curricular issue, the main one dealt in this unit is equality between women and men as it directly talks about gender issues that women find in different fields. Making students aware of these problems, analysing and treating the content from this approach is a way to fight for equality.

Regarding transversality, in this unit we cooperate with the *Spanish Language* department as well as with *Computer Studies* as we use new technologies in class which helps students get acquainted to it.

5.6 CONTENTS

This unit helps students to identify and learn terms related to the field of Feminism, sexism and the problems that women have to face because of gender, as well as understand written and oral productions about it. Moreover, at the end of the Didactic Unit, students will be able to write an opinion essay about this topic using terms adequately.

Regarding the linguistic exponent, the vocabulary presented in this unit is specific and related to the topics that we deal with, for example, *Systemic sexual harassment*, *sexual misconduct*, *gender-pay disparities* and verbs as *to be run by* or *to break in*. The grammar students learn in this unit is the passive voice.

SESSIONS	Skills
Session 1	Reading
Session 2	Grammar + literature Listening + Phonetics Vocabulary
Session 3	Listening + Grammar Speaking
Session 4	Listening + Grammar Reading
Session 5	Listening Speaking Writing + Grammar
Session 6	Speaking Listening Reading Grammar Vocabulary

Grammar: Passive voice in the different tenses. All the content used to teach grammar has been selected from a cultural perspective.

Vocabulary from the Didactic Unit "Sexism in Workplaces, Literature, Media and Films and the Effects on Education": Provocation, start, bad behaviour, to battle, meetings,

extend, protect, systemic sexual harassment, less privileged professions, sexual misconduct, to break in, to rise up the ranks, gender-pay disparities, gender equity, to be run by, gender identity, rigid standards, male, female, to put on, to laugh at someone, stereotypic responses.

Phonetics: Stress on words.

Writing: Opinion essay structure. Linkers.

Speaking and Listening: produce and understand productions related to the topic we are dealing with.

Reading: read and comprehend texts about the topic that this unit deals with.
From a cultural perspective, we are dealing with a topic that is very related to culture as we have directly focused on media, films, literature...

5.7 LESSON PLAN: STEP-BY-STEP ACCOUNT AND MATERIALS

SESSION 1

ACTIVITIES	SKILLS PRACTISED	TIMING	INTERACTIVE PATTERNS	MATERIALS AND RESOURCES
Warm up activity with Mentimeter #1	Writing Speaking Reading	10	Individual work and group work	Whiteboard Phones
Reading activity: Read a real article from The Guardian "Time's Up: Hollywood women launch campaign to fight sexual harassment". +Vocabulary exercise #2	Reading Writing	35	Individual work	Worksheet
Final activity: Discussion about the previous text.	Speaking	10	Group work	

This first session, as the rest of them, will be designed to last 55 minutes. As in every lesson, there will be an introductory activity in order to warm up. Through the app mentimeter, students will be asked to write whatever comes to their mind when the following sentences are written:

-Is education sexist?

-Write sexist concepts

-Are there jobs for women and jobs for men?

A brief discussion after each question will be created. The general opinion of the class will be shown, as well as some individual ones from those who feel more interested in the topic. If the teacher feels that the group is likely to respond well, it would be possible to create a debate between those who have faced opinions.

[illegible]

Finally, two vocabulary activities will be carried out by the students. With these activities, the objective is that they learn new vocabulary about the contemporary situation of feminism and jobs.

Time's Up: Hollywood women launch campaign to fight sexual harassment

- Women-fronted films are top three highest-grossing movies of 2017
- Hollywood after Weinstein: 'The animals have no choice but to be civilized'



▲ Clockwise from left: Natalie Portman, Kerry Washington, Eva Longoria, Emma Stone, Rashida Jones and America Ferrera, all of whom have signed the letter on countering sexual harassment. Photograph: Various

Three hundred female Hollywood actors, agents, writers, directors, producers and entertainment executives - including Natalie Portman, Emma Stone and Reese Witherspoon - are kicking off the new year with a coordinated effort to counter systemic sexual harassment in the entertainment business and US workplaces.

The initiative, announced with a full-page ad in the New York Times, includes a \$13m legal defense fund to help women in less privileged professions protect themselves from sexual misconduct and the consequences that may arise from reporting it.

Entitled Time's Up, the programme was launched with an open letter signed by hundreds of women in show business, including Ashley Judd, Eva Longoria, America Ferrera, Rashida Jones and Kerry Washington, as well as powerful backroom Hollywood figures, including producer Shonda Rhimes, whose credits include Grey's Anatomy and Scandal.

"The struggle for women to break in, to rise up the ranks and to simply be heard and acknowledged in male-dominated workplaces must end; time's up on this impenetrable monopoly," part of the letter reads.

"If this group of women can't fight for a model for other women who don't have as much power and privilege, then who can?" Rhimes told the New York Times.

"For years, we've sold these awards shows as women, with our gowns and colors and our beautiful faces and our glamour," Longoria added. "This time the industry can't expect us to go up and twirl around. That's not what this moment is about."



▲ Janelle Monáe, a signatory of the Time's Up open letter, at the 2017 Academy Awards. Organizers plan to ask women to wear black on the red carpet at this year's Golden Globes. Photograph: Ben Peterson/Getty Images

In a sense, Time's Up is being launched as a companion to the #MeToo movement that grew out of the spontaneous response to revelations about Hollywood's "casting-couch" system of sexual predation and enduring gender-pay disparities.

While attention has largely focused on show business and the media, Time's Up seeks to include the plight of working-class women.

The organization arose from informal gatherings of female talent agents in Los Angeles who started meeting after the issue of sexual harassment landed like a bombshell on the entertainment industry in October. The group rapidly expanded and now includes meetings and workshops for participants in New York and London.

Organizers said they were moved to broaden the effort after receiving an open letter on behalf of 700,000 female farmworkers in November.

The initiative's goals also include promoting legislation to penalize companies that tolerate persistent harassment, and to fight against the use of non-disclosure agreements to shield sexual abusers.

Organizers also plan to ask women walking the red carpet at the Golden Globes this year to wear black. "This is a moment of solidarity, not a fashion moment," actor Eva Longoria, who rose to fame in Desperate Housewives, told the paper.

Beyond the symbolism of red carpet fashion, Time's Up's legal defense operation will be administered by the National Women's Law Center's Legal Network for Gender Equity which connects victims of sexual harassment with legal representation.

Witherspoon told the New York Times the organization, which was founded in October, offered an opportunity for women to join forces in an industry that has typically been run by men.

“We’re finally hearing each other, and seeing each other, and now locking arms in solidarity with each other, and in solidarity for every woman who doesn’t feel seen, to be finally heard,” Witherspoon said.

While Time’s Up plans to structure itself as a decentralized organization with no formal hierarchy but established traditions, it plans to forge alliances with similarly focused organizations, among them 50/50 by 2020, a group that aims for equal representation in US boardrooms by 2020.

Producer and legal defense fund donor Katie McGrath said that many women had realized from early on that they needed to establish what they wanted to achieve, “and what was going to be required in order to shift and pivot from this horror to structural change”.

READING COMPREHENSION

1. Answer the following question regarding the text:

- Which is the goal of the women who joined forces?
- Which professions do these women belong to?
- Why does this group of women feel they have to fight for them and other women?
- When did women start to organize to create this movement? Why?
- Does this organization have a head member? Why?
- Name four objectives this movement aims.

2. Finish the following sentences with information from the text as the example shown:

- Campaign to fight sexual harassment ...
-> Campaign to fight sexual harassment is launched by Hollywood women.
- A \$13m legal defend fund to help women is less privileged professions is ...
->
- An opportunity for women to join forces was...
->
- Equal representation in US boardrooms is...
->
- Meetings and workshops for participants are...
->

VOCABULARY

1. Find synonyms in the text for the following words:

- Provocation
- Starting

- Bad behaviour
- Battle
- Meetings
- Extend
- Protect

2. Define the following expressions from the text:

- Systemic sexual harassment
- Less privileged professions
- Sexual misconduct
- To break in
- To rise up the ranks
- Gender-pay disparities
- Gender equity
- To be run by

To end up the lesson, students together with the teacher will discuss about the topic that have been dealt in the reading activity. With this task, students will have the opportunity to utter some sentences about this topic in a natural context. They will also need to answer their partner interventions so both, speaking and listening skills are practiced.

SESSION 2

ACTIVITIES	SKILLS PRACTISED	TIMING	INTERACTIVE PATTERNS	MATERIALS AND RESOURCES
Warm up activity	Speaking Writing	5	Individual work and group work	Whiteboard Phones
Grammar activity through literary works *3	Reading and Grammar	30	Individual work	Worksheet
Interview with Charlize Theron: sexism on "The Italian Job" fired me up. *4 *5 *6	Listening Writing Grammar Vocabulary	20	Edpuzzle	Whiteboard Worksheet

For this second session, we will ask students to write the concepts that were new for them from the previous class. From this, we will create a brief discussion about what they think that they have learnt about feminism at the workplace during the previous lesson.

Secondly, there will be an explanation about the passive voice. For explaining the grammar, a compilation of texts written by women will be given to students, as shown below. We have chosen six texts from Virginia Woolf, Sylvia Plath, Emily Brontë, Jane Austen, Zadie Smith and Chimamanda Ngozi Adichie. They are all pieces from relevant literary artworks or quotes from writers from the present and the past who deserve to be read. As women represent only 7.5% of authors and people that appear in textbooks at high school, we have created this material that makes visible women writers. So, as explained in the material itself, students need to read the texts and find sentences in the active voice to be turned into the passive one. As this activity is planned to last about 30 minutes, some time can be used to discuss the texts, in case the teacher thinks that students will respond adequately to this task.

*3

1- Read the texts and find sentences in the active voice. Then, turn them into the passive voice.

I need solitude.
I need space.
I need air.
I need the empty
fields round me;
and my legs
pounding along roads;
and sleep;
and animal existence.

— Virginia Woolf,
The Diary of Virginia Woolf

I began to think vodka was
my drink at last. It didn't
taste like anything,
but it went straight down
into my stomach like a
sword-swallower's sword and
made me feel powerful and
god-like.

~Sylvia Plath
The Bell Jar

"She longed to know what at that moment was passing in his mind; in what manner he thought of her and whether, in defiance of everything, she was still dear to him."

Pride & Prejudice, Jane Austen



Love is like the wild rose-briar,
Friendship like the holly-tree--
The holly is dark when the rose-briar blooms
But which will bloom most constantly?

The wild rose-briar is sweet in spring,
Its summer blossoms scent the air;
Yet wait till winter comes again
And who will call the wild-briar fair?

Then scorn the silly rose-wreath now
And deck thee with the holly's sheen,
That when December blights thy brow
He still may leave thy garland green.

Emily Brontë

“
Stop worrying about your identity and concern yourself with the people you care about, ideas that matter to you, beliefs you can stand by. Intelligent humans make those choices with their brain and hearts and they make them alone. The world does not deliver meaning to you. You have to make it meaningful...”

radio smith

She rested her head against his and felt, for the first time, what she would often feel with him: a self-affection. He made her like herself. With him, she was at ease; her skin felt as though it was her right size.. It seemed so natural, to talk to him about odd things. She had never done that before. The trust, so sudden and yet so complete, and the intimacy, frightened her.. But now she could think only of all the things she yet wanted to tell him, wanted to do with him.

Chimamanda Ngozi Adichie, *Americanah*

After this, a video of the actress Charlize Theron will be played. In this video, the actress talks about her experience on the cinema industry and briefly reviews what she has been through her career as an actress in Hollywood. For this activity, we will be using an app named “Edpuzzle”. Students will be watching the video and it will stop eventually to make some questions so the teacher will be able to see which students are understanding the reflections of the actress. From this video, students will need to complete a phonetics activity.

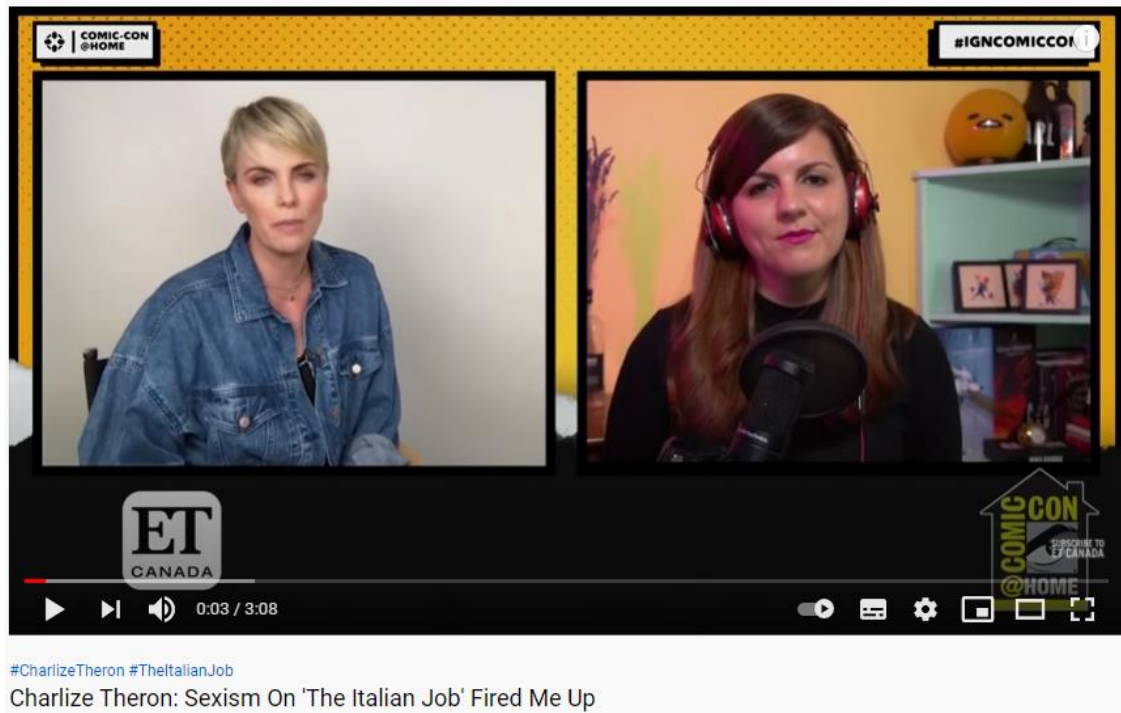
*4



*5

In the link below, it is possible to find the video “Charlize Theron: Sexism On “The Italian Job” Fired Me Up”

<https://www.youtube.com/watch?v=RuGtfYuMXQ&t=3s>



*6

PHONETHICS

1- listen to these words from the video and underline the syllables where the stress is.

- | | |
|--------------|-----------------|
| -Opportunity | -Tremendous |
| -Women | -Physically |
| -Schedule | -Between |
| -Insulting | -Stories |
| -Remember | -General |
| -Sessions | -Responsibility |
| -Recover | |

Above, the phonetics activity can be seen. In this case, it is related to the stress of the words. It is an easy activity that will make students be conscious of the fact that depending on the stress a word can be understood or not.

As a final activity to review grammar in this lesson, students will look for 3 sentences in the video which are possible to turn into the passive voice. For this, they need to listen to it again and write the sentences so the video will be played in order to complete the task. To end up the lesson, each student will read the chosen passive sentences aloud.

SESSION 3

ACTIVITIES	SKILLS PRACTISED	TIMING	INTERACTIVE PATTERNS	MATERIALS AND RESOURCES
Warm up activity *7	Speaking Writing	10	Individual and group work	Whiteboard Phones
Watching and listening: "10 Painfully offensive Disney Movie Moments They Want You to Forget" +Listening comprehension questions through Edpuzzle +Grammar and vocabulary tasks will be completed *8 *9	Listening Grammar Vocabulary	40	Individual work	Whiteboard Phones Worksheet
Final activity: Choosing a scene to rewrite and represent.	Speaking Writing	5	Group work	

As we did for the previous lesson, we will start reviewing the content we have already seen so far. In order to start the lesson, this activity will be carried out. Again, we will use the application *Mentimeter* so students can write their ideas and after that discuss them.

*7



A video about 10 Disney films which for some reasons- sexism, racism or homophobic- deserve to be highlighted in order not to repeat the same mistakes will be played. *Lady and the Tramp* (1955), *Aladdin* (1992), *Snow White and The Seven Dwarfs* (1937) or *Wreck-It Ralph* (2012) are a few of the Disney films with controversial scenes that are analysed here. As done in the previous lesson, students will answer a question after the explanation of the reason why each of these films deserves to be mentioned. Through the app *Edpuzzle*, again, we will carry out this activity. Then, out of this video, grammar activities will be developed so the students review and improve the use of the passive voice as it is the grammar concerning this didactic unit. After this activity, students will have practised the listening comprehension skill, grammar and vocabulary.

*8



*9



10 Painfully Offensive Disney Movie Moments They Want You To Forget

Below, it is possible to find the link to “10 Painfully Offensive Disney Movie Moments They Want You To Forget”

<https://www.youtube.com/watch?v=b30O8Sk51zM&t=4s>

Finally, in groups they will have some time to choose one of the scenes shown in the video. They need to write a different script for this scene in order to get rid of the sexism, homophobic or racism in it. Then, they will have time to practise as their performance will be evaluated in session 6.

SESSION 4

ACTIVITIES	SKILLS PRACTISED	TIMING	INTERACTIVE PATTERNS	MATERIALS AND RESOURCES
Warm up activity	Speaking Writing	10	Individual and group work	Whiteboard Phones
Discussion "Girl or boy thing" *10	Speaking Listening	20	Group work	Whiteboard
Listening and reading activity about children's stereotypes *11 *12	Listening Reading Grammar Vocabulary	20	Individual	White board.
Final activity: Discussion about all the content that has been seen today in class.	Speaking	5	Group work	

For this session, and as usual so far, the warm up activity will be a brainstorming activity with *Mentimeter* in order to make students talk and transmit the new ideas regarding the topics that have been suggested so far. Students are expected to incorporate new vocabulary and concepts in the warm up activity in each lesson so it will be possible to see the evolution they are going through.

Later, students will be asked about some activities that are traditionally linked to girls and others to boys, as we see below.

*10

- Burping and Farting
- Rescuing
- Dancing
- Teacher
- Cooking
- Pink
- Doctor
- Nurse
- Cars
- A six pack
- Diet drinks
- Scientist
- Blue
- Cleaning
- Lawyer
- Engineer
- Set of spanners
- Computer programmer
- Red
- Glitter
- Mathematician

This way, two main things will be put into practice. First of all, they will listen and produce content and secondly, it will be related to the topics that have been dealt so far: Gender roles, feminism, sexism... So, they will use all the vocabulary they have learned and will practice speaking and listening skills. Moreover, from this activity it is expected to reach some conclusions so the teacher will ask the students questions such as "Why do you think most of you agree?" "Where do all these ideas come from?" "Are these facts really 'boy thing' or 'girl thing'?" "Where does your answer come from?" As a teacher, we must expect young women and men to reflect and be able to see if their ideas come from stereotypes that are influenced by sexism or not. We want them to think and reflect deeply about this important topic.

The second main activity for this lesson will be to watch, listen to and read a video in which a few children are asked about gender stereotypes. Students will need to complete a worksheet regarding reading comprehension, vocabulary and grammar.

*11



Below, you can find the link to the video “Gender Roles-Interviews with Kids”

<https://www.youtube.com/watch?v=-VqsbvG40Ww>

*12

READING COMPREHENSION

Answer the following questions.

- By what age do children show rigid standards about gender?
- Why does the first boy think that boys are different than girls?
- Why does the second boy think that boys are better than girls?
- What does he think it will happen if he put on a dress?
- At the end of the video, what is proved?

VOCABULARY

Define with your own words the meaning of these terms after having watched the video.

- Gender identity
- Rigid standards
- Male
- Female
- Put on
- Laugh at someone
- Stereotypic responses

GRAMMAR

Create a passive sentence with each of the terms you can find above. Use a different tense for each sentence. |

Finally, to end the session, students will be asked to summarize what they have learnt from this session regarding gender stereotypes.

SESSION 5

ACTIVITIES	SKILLS PRACTISED	TIMING	INTERACTIVE PATTERNS	MATERIALS AND RESOURCES
Warm up activity	Listening Speaking	10		
Listening activity: Video "Gender Equity": How to eliminate gender bias in classrooms. +discussion regarding video *13	Listening Speaking	20		Whiteboard
Writing activity: Write an opinion essay on "Is your school free of sexism?" *14	Listening Writing	25		Worksheet

As this lesson is the previous one to the exam, at the beginning of the lesson the teacher will sum up everything that will be evaluated for this unit as well as make sure that students have learnt the content from this didactic unit. It will be a way to start the lesson. Questions such as "What is Gender identity?" "What are gender-pay disparities?" or "How would you define sexual misconduct?" Then, the teacher will ask questions about the grammar, which is the passive voice, in order to make sure that students know the contents that are supposed to have learnt during this Didactic Unit.

Then, a video about gender bias in classrooms will be played. It is expected to create a discussion as this will be the topic of the written part of the didactic unit.

*13



Below, you can find the link to the video “Gender Equity – How to eliminate gender bias in classrooms”

<https://www.youtube.com/watch?v=JKHAMvcHSPk>

So, after some minutes of discussion when students feel familiar with the topic, the teacher will show a scheme on how to write an opinion essay as students will have about 25 minutes to complete this task with all the grammar, vocabulary and content they have learnt from this unit. Students are expected to follow the shown structure of the essay, using all the information, ideas and topics that have been discussed during all the lessons. The topic of the essay is “Is your school free of sexism?” which lets students choose the approach among everything that has been studied so far. This class work will be evaluated as the written part of this didactic unit.

*14

How to write an OPINION ESSAY:

1 -> INTRODUCTION

Explain the statement and give your opinion about it

2 -> PARAGRAPH ONE

Give a reason for your opinion and explain it

3 -> PARAGRAPH TWO

Give another reason for your opinion and explain it

4 -> CONCLUSION

Summarise the main ideas

Do not forget:

-To use linkers in each paragraph

-To introduce each paragraph with a topic sentence

Now, write an opinion essay on "Is your school free of sexism?" Do not forget to use at least 4 linkers.

SESSION 6

ACTIVITIES	SKILLS PRACTISED	TIMING	INTERACTIVE PATTERNS	MATERIALS AND RESOURCES
-Representation of a chosen scene from session 3		30		
-Test: Two images with short pieces of text. Questions related to the texts and to grammar and vocabulary. *15		25		Worksheet

For this last session, students will play one of the scenes of the video that was played in session 3 “10 Painfully offensive Disney Movie Moments They Want You to Forget” in groups of two, three or four, depending on the scene. Each representation will take around 3-5 minutes. They are expected to treat the topic from a feminist perspective. Moreover, they will have to use the vocabulary and the grammar studied in this Didactic Unit.

After the first part of this session, there will be a second one in which the reading comprehension ability, the vocabulary and the grammar will be evaluated. For this test, two images will be shown to the students and they will need to answer questions regarding them.

*15



READING COMPREHENSION, GRAMMAR AND VOCABULARY TEST

1- Answer the following questions:

- What does the first photograph compare?
- What does the second photograph compare?

2- Join the following terms with photograph 1 or 2 and explain why: Gender identity, Stereotypes, Rigid standards, Gender equity.

3- Turn the following sentences into the passive voice:

- Some people still think that boys and girls are treated equally.
- feminists have fought really hard last years against stereotyped press.
- Media has been creating content specifically for girls and for boys.
- In the medic field, men represented more than 80% of high ranks.
- In some situations, women still have to demonstrate what they are capable of.

4- Create 2 sentences for each image describing them. Use the passive voice.

5.8 EVALUATION

5.8.1 INSTRUMENTS OF EVALUATION

To carry out the evaluation of this Didactic Unit, we will use the rubric shown below. Apart from this, daily observation of the students will be taken into account as well as revision of the activities that they complete in class. Also, they attitude of the students as well as their participation in class well be assessed too.

The evaluation of the unit will be carried out the following way:

ASSESSMENT		
	What will be evaluated:	Percentage on the final grade
-WRITING TASK	-Structure -Grammar -Vocabulary -linkers	30%
-PLAY	-Creativity -Organization -Script -Pronunciation -Communication	30%
-READING ACTIVITY	-Reading comprehension -Grammar -Vocabulary	30%

A third of the final grade will be the result students get on the writing activity from session 5 about “Is your school free of sexism?” The structure, the use of the passive voice and the vocabulary learnt and linkers will be evaluated. Another third of the final grade will be evaluated with the performance students need to carry out from the video “10 Painfully offensive Disney Movie Moments They Want You to Forget” of session 3. We expect students to change the stories and turn them into feminist ones, as well as being creative, and have a good pronunciation and communication. Finally, the last third of the final grade will be evaluated with the reading activity shown above. With this task, we will be able to see if students understand the text, the grammar seen in this unit and the vocabulary.

5.8.2 EVALUATION CRITERIA

- To identify the main ideas, relevant information and meaning of long texts with a complex structure from oral texts.
- To be able to create oral texts with a correct structure about different topics with a formal register using linking words adequately.
- To understand the main and general ideas from long texts produced in a written form about a wide variety of topics.
- To write any type of text as opinions, argumentative texts or any other about general topics being able to describe minutely.

5.9 INNOVATION

Along all the Didactic Unit, there are activities that have been carried out through the use of computers and also orally, which are both crucial for their future development as professionals but also in a personal context. The tasks in which these skills have been used were few and not only in order to find information, but also to show their own opinion, to express their ideas or to transmit key concepts.

As sometimes education is said to be too traditional and the way in which students are taught usually encourages them to learn by heart, with this Didactic Unit we wanted students to let themselves be creative. Also, we wanted that the materials used in class were a real form to learn so students spend time in class learning, not needing too much extra time to study in order to achieve a specific grade or pass the exam. The main objective is that they learn what is being shown in class. Through the debate, we want to enhance all this that we have mentioned above. We want to create a comfortable atmosphere where students feel comfortable enough to be creative and in which they feel that the main objective is their learning process and not a grade.

6. CONCLUSION

First, we can see that the origin of sexism at workplace comes from both the cultural beliefs and the existence of policies that carry sex discrimination. As proven above, it turns into facts as women getting lower paid jobs and the less possibilities to get a management position, in general but also in the medic and academic fields. Expulsion and sexual harassment seem to be the most common problems that women suffer at work because of their gender. Women from different ethnicities are also more likely to suffer different types of harassment. Also, throughout the investigation, we have been able to see that at work, some problems that are usually linked to women are penalized not because of the problem itself, but because of the fact of being a problem more likely to happen to women. After the analysis, we could say that in a legal way, women suffer problems at work that men do not, and it may be because institutional policies are based on gendered assumptions.

After that, we wanted to focus on other field which is highly linked with education, as the main objective is to see how different fields affect students regarding sexism. As literature is a relevant part of culture and both are narrowly linked to education, we have decided to invest time on it. Women and aspects related to them are portrayed in an unreal way and always connected to men. The differences between the way in which men and women are portrayed fulfils with the gender stereotypes. The image of women is very delimited and highly stereotyped as there are some features that are transversal to most portrayals of women in traditional literature. As a consequence, this common representation of women has helped to continue with the subordination of women.

Regarding the third field analysed, again as it happens in literature, the way in which women are represented is not real and it always tends to be in relation to men. The image of women that can be seen on media has not changed with the pass of the years too much. The stereotypes are quite similar during the last decades and they have just adapted to new concepts but still the traditional stereotypes of women remain on media. Moreover, the internal structure of the media companies represents a sexist place in which women do not have the same opportunities than men do.

When it comes to films, we directly could focus on a group of films which have had a huge impact on society: Disney films. We mention some films and some of the stereotypes that it is possible to find on them. As they have been watched by millions of people along the years, we can claim that the stereotypes on them have affected society in general. We could say that there are few generations that have grown really influenced by the strong stereotypes about women that we see on these films.

All these fields that we mention play an important role on education, as they all are part of our daily life. So, as a result, some of the facts from the fields seen above can be extrapolated to education, as the misrepresentation of women that is also a problem in textbooks in the public education. Also, we have been able to see that all the stereotypes analysed in this work may be part of the cause of the fact that girls and boys tend to choose different fields of study.

Personally, and after this deep analysis, it is possible to affirm that there is no surprise in the fact that women suffer a systemic exclusion and it is reflected on workplaces, literature, media and education easily. There is a social problem as there is a half of the population who is suffering exclusion because of their gender. There are specific mechanisms that ingrain these problems and even though it has been addressed by some institutions, it is not being solved. There are little improvements, but still we have been able to see that it is not enough, as it will be when people have the same opportunities no matter their gender. So, we would like to say that it is necessary a pact among all the institutions to take define actions to close the gap that we have shown in this work between the different genders.

The Didactic Unit created for this final project, aims to make this gap tighter showing a reality that happens systematically out there and that is socially accepted. We aim to educate students with values that let them be totally equal and that allow everybody to evolve and develop their skills and potential no matter their gender. As education's purpose should be that, this Didactic Unit has been created in order to achieve that goal.

7. REFERENCES

- Ausonia. (2013). *Spot Nueva Ausonia con sistema NO OLOR versión 60*. Commercial. <https://www.youtube.com/watch?v=LfaeoJs5T4M>
- Carretero Bermejo, R. & Nolasco Hernández, A. (2017). "Sexismo y formación inicial del profesorado". *Revista Educar*, 55 (1). <https://doi.org/10.5565/rev/educar.903>
- Clark, L., Geronimi, C., Larson, E. & Reitherman, W. (1959). *Sleeping Beauty*. [Film] U.S.A.: Disney.
- Cobb, S. & Williams, L.R. & Wreyford, N. (2015). Calling the Shots: Women working in key roles on UK films in production during 2015. University of Southampton. https://d1wqtxts1xzle7.cloudfront.net/51966520/Calling_the_Shots_Report_-_Films_in_Production_2015.pdf?1488286553=&response-content-disposition=inline%3B+filename%3DCalling_the_Shots_Women_working_in_key_r.pdf&Expires=1622106932&Signature=O-z7jHhsmY2ngo71hIE84nO3R3xq863xduAPtbv~DJqfs6yZRvYyAsswQK-Aw0de6Au36265n8ITVrYtq7NiykQsDrXvOVJgLTnnMqHxbz3JxUu50L9fIGChzT8V8fvs7V7q0ojwhEaUIHdKuHTWaU5rKlwY~hUG241FNJWgQ2qRWt37kAuN4WDggIFrBdusmIXMmh~5K2ySC6f0sz8rJ3s3fowEEJI1oh14dnxUwhmU6ebbelYNCw7~39J7c1eZh3ZzOlbcPOZj3SCUJaN4WJmAkzsljtjlLsfCpmK39zkpFYDbV01CKwC2Y3ouhe-rF84Kme0VqIQkr45eXv8TA_&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA
- Cottrell, W., Hand, D., Jackson, W., Hand, D., Morey, L., Pearce, P.C., & Sharpsteen, B. (1937). *Snow White and the Seven Dwarfs*. [Film]. U.S.A.: Disney.
- Farrimond, K. (2018). *The Contemporary Femme Fatale: Gender, Genre and American Cinema*. Routledge.
- Forteza Calafell, M. (2018). *Abandono escolar desde una perspectiva de género*. [Trabajo Fin de Grado Universitat de les Illes Balears].
- Franjo Calvo, A. (2020). *Evolution of the role of women in Disney films*. [Trabajo Fin de Máster, Universidad de Jaén]. http://tauja.ujaen.es/bitstream/10953.1/13806/1/Franjo_Calvo_Alejandra_MD_2020.pdf
- Griffin Wolff, C. (1972). "A Mirror for Men: Stereotypes of Women in Literature". *The Massachusetts Review*, 13 (1/2), 205-218. <https://www.jstor.org/stable/25088222?read-now=1&refreqid=excelsior%3A5ff1e2632bb9f9119d82530829888faa&seq=1>
- Kasdan, L. (1981). *Body Heat*. [Film]. U.S.A.: Warner Bros.

- Lamphere, L. (1977). "Women in Film: An Introduction". *American Anthropologist New Series*, 79 (1), 192-193. https://www.jstor.org/stable/673997?read-now=1&refregid=excelsior%3A556ad422589b96e7410890734dde61d6&seq=1#page_scan_tab_contents
- López Navajas, A. & López García, A. (2015). *Las mujeres que nos faltan. Análisis de la ausencia de las mujeres en los manuales escolares*. [Tesis doctoral Universitat de Valencia]. <https://roderic.uv.es/bitstream/handle/10550/50940/Ana%20L%c3%b3pez%20Navajas-TESIS-Las%20mujeres%20que%20nos%20faltan.pdf?sequence=1&isAllowed=y>
- Mancebo Catalina, S. (2019). *El Feminismo en el Marketing Actual*. [Trabajo fin de Grado, Universidad de Valladolid]. <https://core.ac.uk/download/pdf/286693354.pdf>
- Martín Martín, G. (2012). "Mujeres Científicas en la Unión Europea: ¿escasean todavía las mujeres en carreras científicas y en posiciones de liderazgo?". *Revista De Física Médica*, 13 (1). <https://revistadefisicamedica.es/index.php/rfm/article/view/35>
- Navalón Esbrí, S. (2019). *La Incidencia del Feminismo en los Anuncios de Compresas en España (2012-2018)* [Trabajo Fin de Grado, Universidad Jaume I]. http://repositori.uji.es/xmlui/bitstream/handle/10234/184802/TFG_2019_NavalonEsbrí_Sheila.pdf?sequence=1&isAllowed=y
- Orwant, J.E. & Cantor, M.G. (1977). "How Sex Stereotyping Affects Perceptions of News Preferences". *Journalism Quarterly*, 54 (1), 99-139. <https://journals.sagepub.com/doi/abs/10.1177/107769907705400114?journalCode=jmqb>
- Perryman, N. & Theiss, S. (2014). "Weather Girls on the Big Screen: Stereotypes, Sex Appeal, and Science". *Bulletin of the American Meteorological Society*, 95 (3), 347-356. https://www.jstor.org/stable/26218891?read-now=1&refregid=excelsior%3AAda519022950081eef8e1af22bf175e88&seq=2#page_scan_tab_contents
- Showalter, E. (1971). "Women and the Literary Curriculum". *College English*, 32 (8), 855-862. https://www.jstor.org/stable/375623?seq=1#metadata_info_tab_contents
- Stromberg, R. (2014). *Maleficent*. [Film]. U.S.A.: Disney.
- Tuchman, G. (1979). "Women's Depiction by the Mass Media". *Signs*, 4 (3), 528-542. <https://www.jstor.org/stable/3173399?read-now=1&refregid=excelsior%3A7a464fd79a15bf7f09c2d1c747ed4d65&seq=1>
- Welcome Peter, Z. (2010). *The Depiction of Female Characters by Male Writers in Selected Isixhosa Drama Works* [Trabajo de Fin de Grado, Nelson Mandela Metropolitan University]. <https://core.ac.uk/download/pdf/145053066.pdf>

- Zemeckis, R. (1988). *Who Framed Roger Rabbit*. [Film]. U.S.A.: Touchstone Pictures
Amblin Entertainment Screen Partners.