



**Universidad
Zaragoza**

Trabajo Fin de Máster

En Profesorado de E.S.O.,
Bachillerato, F.P. y enseñanzas
de Idiomas, Artísticas y
deportivas. Especialidad: inglés.

The Purple Screen: Dealing with Gender Roles and
Cinema in the EFL classroom

La pantalla morada: Abordando los roles de género
y el cine en la clase de EFL

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2021

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Abstract

The main aim of this project is that students reflect on gender roles in cinema and that they communicate their ideas by means of the L2. This paper starts with the premise that the regulation of gender roles is still a very present issue in adolescents' daily lives and in popular culture. Boys and girls constantly feel the pressure to fit in very specific sets of masculine/feminine behaviors. In order to avoid this, I have designed a learning unit in which cinema will be used to promote education against sexist stereotypes and to develop the communicative competence (as well as other competences). Cinema is not only a useful tool for the learning of the four skills, but also learners will see the L2 as a medium to express their ideas, instead of as a static set of rules.

The unit has seven lessons in which the principles of Communicative Language Teaching, Cooperative learning and Project-Based Language Teaching are followed. Movie clips are shown in class and learners are required to do diverse activities which will prepare them to the final project, the recording of their own movie clip about gender roles. In this manner, students will not only learn to understand the cultural and social implications of gender roles in movie clips, but also to think critically about them and to communicate their own views, creating a safe and feminist space of meaningful interaction.

Resumen:

El objetivo principal de este proyecto es que los alumnos reflexionen sobre los roles de género y el cine y que comuniquen sus ideas por medio de la L2. Este artículo empieza con la premisa de que la regulación de los roles de género es un tema todavía muy presente en la vida diaria de los adolescentes y en la cultura popular. Los chicos y las chicas

constantemente sienten la presión de encajar en estándares de comportamiento masculinos o femeninos muy específicos. Para evitar esto, he diseñado una unidad didáctica en la que el cine se va a usar para promover la educación contra los estereotipos de sexistas y para desarrollar la competencia comunicativa (así como otras competencias). El cine no sólo es una herramienta útil para el aprendizaje de las cuatro destrezas del inglés, sino que también los estudiantes verán la L2 como un medio para expresar sus ideas, en vez de como un conjunto de reglas estáticas.

La unidad tiene siete lecciones que siguen los principios del enfoque comunicativo, el Aprendizaje Cooperativo y el Aprendizaje por Proyectos. Escenas de películas se van a mostrar en clase y los estudiantes realizarán diversas actividades que los prepararán para el proyecto final, la grabación de su propia escena sobre roles de género. De esta manera, los estudiantes no solo aprenderán las connotaciones sociales y culturales de los roles de género en el cine, sino que también pensarán críticamente sobre ellas y comunicarán sus propias opiniones, creando un espacio seguro y feminista para la interacción significativa.

1. INTRODUCTION:

Adolescence is an essential stage for the internalization of gender roles, since it is the moment in which children are expected to become men or women. The classroom, being the space in which teenagers interact with each other, functions as a microcosm of patriarchal society, in which masculinity and femininity are negotiated and regulated. According to Gail Dines, it is during puberty when girls assume a stronger feminine role because of social pressure, since fitting in will make them more visible than being different (2010, p. 91). This regulation of conventional feminine behaviour, either self-imposed or inflicted by peers, affects girls' relationship between each other, their own self-esteem and their perceived-role as objects of the male gaze. On the other hand, men socialize as the subjects of the look and learn that their role in society is the one of power and domination. Also because of social pressure, boys accept a type of masculinity that promotes violent attitudes and prevents them from showing themselves as vulnerable or expressing their emotions.

This pressure to fit in gender roles does not only come from classmates, but also from popular culture. Cinema is a great source of information for the youth, which influences their opinions, personality and gender expression. As part of patriarchal society, the cinema industry perpetuates gender inequality through very specific models of womanhood and manhood. Students should be encouraged to think critically about those ideas and to see their constructability. According to Judith Butler, gender has a performative nature (1990). In this manner, gender expressions construct a certain gender identity, which is culturally acquired rather than being based on any internal reality (Butler, 1990). Only having this idea on mind, they will be able to develop their own identity, away from sexist stereotypes that hurt their self-image and their relationships with their equals.

This project rests upon by two documents: *la Orden ECD/494/2016, de 26 de mayo* and *la Orden ECD/1003/2018, de 7 de Junio*. The first document establishes the basic curriculum for secondary, in which gender equality and education against sexist stereotypes are part of the cross-curricular contents. Regarding the second document, *El artículo 11* of this decree establishes that every center has to elaborate an equality plan. This plan has to promote the inclusion of methodologies and materials that follow the ideas of female empowerment, feminist epistemology and new masculinities.

In order to deal with gender roles in the classroom, I will use an active methodology, based on Cooperative Learning and on Project Based Language Learning (PBL). Always taking into account the principles of Communicative Learning Teaching (CLT) and, therefore, the curriculum's requirements.

Cinema will be at the center of these lessons, since many researchers affirm that cinema is a useful tool for both the learning of the English language and the development of socio-emotional values. In this case, the chosen movies will introduce issues such as female relational-aggression and the beauty cannon or male physical aggression and the repression of emotions. In this manner, clips of these movies will be used in class as the starting point of numerous activities as part of the activation, discovery and deepening stages of PBL. These activities are expected to encourage students to reflect, express and share their ideas about hegemonic masculinity and femininity, how they are perpetuated in the classroom and how they affect the way they relate to each other. In the stages of planning and creation, students will have to apply the ideas that they have acquired throughout the lessons in order to rewrite one of the movie scenes seen in class, critically subverting and undermining gender stereotypes. Then, they will have to perform and record the scene, taking into account aspects as costume, make-up, setting and editing. In this manner, students will be accountable for the production of a short film that

gets their message across. In the publishing stage, they will have to show it to their classmates in a short film festival that will take place at the end of the unit. Afterwards, the assessment, reflection and celebration of learning will be done by teachers and students conjunctively through an award ceremony and a self-reflection carousel.

This dissertation is divided in six main sections. The second one states the purpose and objectives of the learning unit. The third section contains a theoretical approach to both: the use of cinema in the English classroom and the manner in which audiovisual products influence teenagers' perception of gender, which is nothing but a construction. The fourth section explains the methodology that I have followed for the unit. The fifth section develops the teaching project itself and it is divided in several parts: the specific context for which the learning unit is designed, its contribution to the key competences, learning objectives and specific contents, lesson sequence, materials, and evaluation tools and assessment criteria. Finally, the conclusions and limitations of the project will be dealt with.

2. PURPOSE AND OBJECTIVES:

The main aim of this project is that students develop their communicative competence in the L2 by means of PBL, Cooperative Learning and CLT. The unit will develop the students' performance in the four skills and the three components of the communicative competence. Furthermore, the lessons will contain real world contexts and will make students deal with movie clips as authentic materials in the L2. Learners will be required to interact with each other and to cooperate, creating a positive interdependence and group cohesion through the unit, following Dörnyei's guidance (1994).

Moreover, that students develop their social and civic competence is also a key objective of this project. The unit promotes principles of equality and tolerance. Teenagers will be encouraged to use the English language in order to show critical thinking towards the regulation of gender roles through the cinema, which perpetuates sexist attitudes and inequality. Gender will be shown as a performance so that students become free from normative social norms and acquire their own perspective on the matter, using the L2 to express and discuss their ideas with their classmates. This will be achieved by means of various activities around a set of movie clips, which will encourage students to think about gender in the movies and to discuss their ideas in a safe and feminist space. In the final project, they will have to create their own audiovisual product that reflects what they have learned and that shows their own view on the topic. The production of the short film will require students' creativity, team work and critical reflection of society and gender roles.

3. THEORETICAL FRAMEWORK:

3.1. THE USE OF CINEMA IN THE EFL CLASSROOM

Cinema has proven to be a useful tool for the acquisition of the communicative, socio-cultural and civic competences. While movies can expand the students' knowledge and interest about the Anglophone culture, they can also help teenagers to develop their social conscience and emphatic attitudes. Moreover, cinema can also nourish the learning of English as a second language. As Ana María López Gallardo explains, it contributes to the acquisition of the communicative competence at various levels: linguistic, discursive,

strategic, sociolinguistic, sociocultural and affective (2014), providing a holistic vision of the language and its uses.

The four basic skills of the English language can be enhanced by means of cinema. Regarding listening and reading, some authors advocate the inclusion of subtitles in movies so that students receive information through various sources at the same time. As Abdolmajid Hayati and Firooz Mohmedi explain, L2 subtitles should be included in movies, since it is the most efficient manner to improve intermediate students' comprehension of the text (2014). Receiving the information both through listening and reading, students will be more likely to assimilate the message (Hayati and Mohmedi, 2014). Furthermore, according to Atiya Khan, movies do not only promote students' listening and reading strategies, but they can also be used as a starting point for speaking or writing, for instance, by means of debates or film reviews respectively (2015).

Moreover, cinema is a supply of authentic materials for the English classroom (Khan, 2015). These texts portray how the language is used in the real world in a more approachable manner than traditional textbooks (Khan, 2015). For instance, movies can give students the chance to hear accents from different regions inside the classroom. The movies that I have chosen include a variety of accents from the North of England, Texas or the west coast of the United States, but in a more extensive unit, many more could have been added. In addition, as Raniah Hassen Kabooaha explains, cinema can be a tool for teaching the students aspects such as body language or the common ways of initiating and engaging in conversation (2016), which are not usually found in textbooks or similar materials. This exposition to real situations offers students a pragmatic view of language as a means of communication, instead seeing it as a set of static and mechanical forms that they have to memorize.

As she explains, cinema closes the gap between the L2 students and the native speakers' culture (Kabooha, 2016). Because of this, after watching a movie, students are more likely to express interest in the learning of the target culture and language (Kabooha, 2016). This usually encourages them to intervene in class more often (Kabooha, 2016). In her research project, students were more active and committed when using films in class than when working with the course book (Kabooha, 2016). Even if, for her, the benefits of cinema on education depend on the teacher's methodology, she remarks that movies are useful tools in order to trigger students' interaction (Kabooha, 2016). López Gallardo shows a similar approach, explaining that cinema is a motivating and flexible material for language teaching, since students are willing to express their beliefs and to discuss them with others, creating a favorable climate for the participation of all (2014).

Furthermore, according to her, one of the most important advantages of dealing with movies in the English classroom is that they introduce communication in a specific context (López Gallardo, 2014). Thus, since communicative situations are presented in a complete manner, L2 students are able to understand them more easily (López Gallardo, 2014). This also enables them to see communication as the true purpose of language learning, instead of the completion of mechanical exercises. Moreover, as she explains, audiovisual content has proven to be a powerful tool for the learning of abstract ideas and new concepts (López Gallardo, 2014). Therefore, cinema does not only improve students' linguistic abilities, but also helps them to comprehend other cultures and to develop their intellectual capacities, as well as to increase their critical thinking (López Gallardo, 2014).

Mercedes García Palma also sees cinema as a vehicle for the teaching of both the linguistic and the extralinguistic elements of communication (2014). For her, communication is not only verbal, but social, and cinema gives teachers the chance to instruct students in both aspects (García Palma, 2014). Through cinema, students can be

aware of the linguistic features of English and also bear in mind the “cultural, social and pragmatic aspects of human interaction” (García Palma, 2014). She gives special emphasis to the teaching of emotions and social skills in order to form conscious and civic individuals (García Palma, 2014). Moreover, she claims that an empathic approach will lead students to see the communicative value of the L2, improving their use of the language in a more effective manner than traditional homework (García Palma, 2014). According to her, movies encourage spectators feel empathy towards the characters and to lead them towards an emotional catharsis (García Palma, 2014). Therefore, movies are the ideal means for the teaching of English as a medium for human interaction (García Palma, 2014). For this purpose, the lessons should focus on the discussion of those scenes which are likely to affect the spectators emotionally, relating them to the students’ experiences and closing the gap between their environment and the one of the characters (García Palma, 2014).

However, students should not emphasize with characters in a passive manner. Instead, they should be encouraged to be critical towards the ideologies that those characters represent. Ana Luisa Goncalves et al. remark that nowadays teenagers are constantly exposed to audiovisual messages, which we need to help them interpret and manipulate (2011). Cinema is not only a source of entertainment, but also of information about the society we live in (Goncalves et al., 2011). This type of content shapes adolescents’ opinions and personalities (Goncalves et al., 2011). According to them, education has to form individuals who are conscious of the world around them and who are able to think by themselves, without suffering from any external manipulation (Goncalves et al., 2011). Students need to be aware of the ideology behind the films that they watch and of the methods that are used in order to persuade spectators (Goncalves et al., 2011). Therefore, education should include cinema instruction so that the students’ self-perception is not

influenced by others (Goncalves et al., 2011). Only in this manner, teenagers will develop their critical thinking and will question the veracity of what they see (Goncalves et al., 2011).

As Carmen Herrero and Isabelle Vanderschelden affirm, the fact that we live in a technological era in which moving images are a widespread form of communication does not only mean that students receive external information about the world in this format, but that they can express their own ideas as well (2019). Our students may act as spectators, but they can also act as filmmakers in a digitalized world in which nearly everybody has the means for recording his/her own story (Herrero and Vanderschelden, 2019). According to them, education should take advantage of this new situation in order to engage the new generations (Herrero and Vanderschelden, 2019). They make reference to the term “multiliteracies” in order to explain that nowadays students should not only be instructed in traditional linguistic forms of communication, but also in new technological and audiovisual methods (Herrero and Vanderschelden, 2019). This would include notions that allow them to analyze and infer meaning from films, as well as to produce this type of communication (Herrero and Vanderschelden, 2019). In this manner, students will be able to actively participate in the globalized world (Herrero and Vanderschelden, 2019). Moreover, working with films in the classroom enhances originality, cooperation, inventiveness and accountability, it develops students’ learning strategies and promotes the activation of their previous knowledge (Herrero and Vanderschelden, 2019). According to them, every subject in the curriculum should provide film literacy as one of the essential abilities in the contemporary world (Herrero and Vanderschelden, 2019). Nevertheless, English as a foreign language is even more suitable for the inclusion of audiovisual content, since cinema can help students to

assimilate notions of conversational language or cross-cultural communication (Herrero and Vanderschelden, 2019).

Following this line of thought, teenagers are vulnerable to the sexist messages that they find in movies and they should be given the language and the tools to deconstruct those ideas and to develop and communicate their own. In the following section, gender will be analyzed as a performance, which is transmitted through cinema, between other forms of popular culture, and which prevents teenagers from expressing their true selves.

3.2. GENDER AS A PERFORMANCE: MEDIA INFLUENCE IN ADOLESCENTS' GENDER ROLES AND HOW TO CHALLENGE IT

According to Campbell Leaper and Carly Kay Friedman, audiovisual products play a key role in young girls' and boys' assimilation of gender roles (2007). The young acquire information about gender attitudes and their social outcomes through observation (Leaper and Friedman, 2007), not only of everyday situations, but also of cinema and television, among others. As most of the content that girls and boys consume is impregnated with hegemonic representations of gender, they assimilate those ideas, which will repercuss on their relationship with themselves and with others (Leaper and Friedman, 2007). In this section, I am going to explore how adolescents are affected by the stereotypical media portrayals of gender roles and also discuss gender as a performative construction which must be subverted by means of an approach that negates its universality and which gives visibility to silenced identities.

Tom Ter Bogt et al. argue that popular young media usually promotes a clichéd vision of femininity and masculinity, which has a strong impact on young people's minds (2010). As they explain, adolescence is a period in which our conception of gender

becomes more complex, in part due to the discovery of one's sexuality and the development of the cognitive processes (Ter Bogt et al., 2010). Society redirects those changes so that teenagers fit in the already established gender roles (Ter Bogt et al., 2010). Through imitation, adolescents acquire normative social conducts, that is, they reproduce the gender roles that they observe in the media and assimilate them as part of their identity (Ter Bogt et al., 2010).

In this manner, the fact that men are more represented in the mass media gives girls and boys the message that men are more powerful in society than women are (Leaper and Friedman, 2007). Another instance of the perpetuation of gender roles in the media is the image that physical appearance is the most important quality for a woman (Ter Bogt et al., 2010). This may encourage young girls to objectify themselves, provoking in many cases low self-esteem or depression (Ter Bogt et al., 2010). On the other hand, the media shows male sexual fixation as the norm (Ter Bogt et al., 2010). Physical strength is depicted as ensuring sexual relations, from which men are supposed to receive power and dominance (Ter Bogt et al., 2010). Those ideas, according to their study, enhance gender violence and rape culture (Ter Bogt et al., 2010).

In order to deal with gender stereotypes and dismantle the idea that they are universal, stable and binary identities, I am going to explore Butler's ideas about the performativity of gender. Butler defines gender as a "set of repeated acts, within a highly rigid, regulatory frame that congeal over time to produce the *appearance of substance*, of a natural sort of being" (1990, p. 45, my remark). That is, masculinity and femininity are constituted by a succession of actions which are culturally classified as such, rather than being inherent to the human identity (Butler, 1990). For instance, women who express disturbance about their appearance or men who express obsession with sexuality are executing acts which

are culturally identified as feminine and masculine respectively and which create the illusion of a feminine/masculine identity.

Nevertheless, for Butler, gender expressions are the source of gender identity, instead of the other way around (Butler, 1990). This gender identity is nothing but an artificial construction, since identity should be a reflection of one's experience, instead of being based on an external regulatory framework (Butler, 1990). Therefore, since gender is not natural, but "a doing", it has a performative nature (Butler, 1990). The actions that conform gender are previous to the individual, since they are result of historical and political circumstances, and they are also postponed during his/her life, since gender cannot be actually completed (Butler, 1990). Gender attempts to emulate an ideal standard, which can never be fully accomplished (Butler, 1990). Frances Smith relates this endless process to the "liminality of adolescence" (2017). Certainly, trying to fit into the stereotypical image of a man or a woman can be compared to the process of growing into an adult, since both gender and adulthood are unreachable and contradictory prototypes. Likewise, I would like to relate this idea of the ideal man or woman to the models of masculinity and femininity that the media promotes, which are imitated by spectators but never fully accomplished.

As Butler argues, patriarchal heterosexuality establishes and perpetuates these stereotypes, which are based on the binary opposition between femininity and masculinity (1990). These two genders are the only ones regarded as valid, since conservative society considers that they secure the concordance between sex, gender and sexual orientation (Butler, 1990). This concordance is nothing but a political and cultural artifice that attempts to regulate individual's identity and sexuality (Butler, 1990). According to her, since gender is a cultural construction, there is not any guarantee that a feminine gender

is going to coincide with a female body or a masculine gender with a male body (Butler, 1990).

Anyhow, the “heterosexual matrix”, as Butler calls this regulatory framework, determines what is considered human, real or legitimate and what is not (Butler, 1990). It silences the individuals whose gender is not aligned with their sex and their sexual desire with the two previous factors (Butler, 1990). That is, according to this frame, female beings should identify with the feminine gender role and be attracted to their male counterparts and males identify with the masculine and be attracted to women (Butler, 1990). As she explains, any deviation from this pattern is considered unintelligible (Butler, 1990). For this reason, drag and other deviations from the norm can function as a manner to give voice to the silenced ones and to expand our vision of reality (Butler, 1990).

According to Butler, it is necessary to denaturalize gender, contextualizing the actions which constitute it and exposing them as part of a regulatory framework (1990). Binary sex and the concordance between sex, gender and desire mentioned above are sustained by heteropatriarchal society and work to maintain its oppression (Butler, 1990). For this, gender should not be considered as a stable reality, but as a social and cultural apparatus (Butler, 1990). For her, this will be achieved by means of subverting and multiplying the actual notions of gender from the inside (Butler, 1990). As she argues, to deny the existence of gender is not a possibility, since it is a political and social reality present in contemporary power structures, language and culture (Butler, 1990). Instead of that, she advocates for a parodic approach to gender, repeating the actions that constitute hegemonic masculinity and femininity with distance and criticism towards them (Butler, 1990).

In this unit, I am going to use cinema in order to expose gender as a cultural apparatus in the English classroom. Through the movies, students will be encouraged to reflect about gender as a performance, a set of acts that the characters represent in order to fit into a social category. Moreover, the characters should be approached by students as constructions of masculinity or femininity, created in order to represent certain ideology that the movie wants to promote. The objective is not that students receive information about gender roles, but that they reflect about masculinity and femininity, developing their critical thinking strategies. Then, they will have to modify one movie scene and to perform it, subverting conventional gender roles and expressing their own visions. For this, gender's stability and universality should be undermined, expanding the possibilities of identity and imagination. In the following section, the methodology of the unit is going to be explained.

4. METHODOLOGY

As I have stated above, my main aim is that students develop their communicative competence in the L2 and that they use it to express their own views and critical thinking about gender roles in the movies. For this, I will use CLT, PBL and Cooperative Learning as the main methodologies, as well as including differentiation to attend the diversity in the class.

As the Curriculum of Aragón states, the objective of EFL teaching is that the student is able to communicate in English in a variety of contexts and with a variety of means (26th May 2016). In this unit, I intend to create a variety of meaningful contexts in which students can communicate and express their ideas on the topic of gender and cinema, both

of them being issues that have a clear influence in their everyday lives. This is an active and learner-centered approach, in opposition to the traditional passive and teacher centered instruction. In this manner, the focus of my lessons is to provide learners with the tools to engage in real interaction, rather than the memorization of mechanical chunks.

In order to achieve this, I have used Cooperative learning strategies. Through the unit, cooperation and positive interdependence will be promoted. According to Dörnyei, the more individuals commit to the group, the more social dynamics will influence them to participate in the achievement of group goals (1994). In the first lessons, students will do activities individually, with their shoulder-partners or with the whole class. When dealing with the final project, they will be organized in groups of five or six. Heterogeneous groups will be encouraged, since, in this manner, each member can contribute his/her skills and views on the topic and the final product will be richer and more complex.

Likewise, I have decided to use Project Based Language Learning for the sequencing of my lessons. This methodology establishes a problem to be solved by the students, which encourages them to use the L2 for a specific purpose, creating an atmosphere of meaningful interaction. In this case, the production of a short film on gender roles for a short film festival will be the challenge. PBL has seven stages which are going to be followed through the unit:

Activation. In this stage, students will be presented with the challenge that they must accomplish and retrieve their previous knowledge about the topic of gender roles in the movies.

Discovery. Comprehensible input about gender roles in the movies will be incorporated to the students' knowledge through interaction and negotiation of meaning.

Students will explore, observe, experience this new input and also define it, explain it and give examples.

Deepening. Students' understanding of the matter will deepen through communication and critical reflection.

Planning. In this stage, the learners organize and plan the short film that they are going to create in order to demonstrate their learning.

Creation. Students create the product, the short film, taking into account make-up, props, lighting, camera angle, etc.

Publishing. The whole class shares their learning, in this case in a short film festival.

Assessment, reflection and celebration of learning. Students are assessed on their learning and reflect about the result.

The fact that PBL has different stages contributes to the differentiation and scaffolding needed in a diverse learning environment. Through the different stages, learners have different opportunities to interact with the ideas of gender and cinema with the final challenge of creating a product that reflects their learning. Moreover, this methodology promotes students' interaction, creating an atmosphere in which everyone can contribute with diverse roles and skills.

On the same token, I have designed a variety of materials which appeal to the different learning profiles and the multiple intelligences. Students will have numerous opportunities to organize their ideas, develop their learning and demonstrate their results through think-charts, compass points, diagrams and the production of written extracts. The production of the short film will enable them to perform diverse roles and skills. My intention is not that students learn certain information about cinema or about gender, but

that they reflect about stereotypes and express those ideas through a movie. Creativity and the positive exchange of points of view will be valued. The following section will present the teaching project and its different parts.

5. TEACHING PROJECT

5.1. CONTEXTUALIZATION

The topic of the unit is Gender roles in the movies. Cinema is not only engaging for students, but it can also help them acquire the communicative competence and the four skills. Since movies are full of ideological messages regarding gender stereotypes, a unit that deals with cinema from a feminist approach becomes essential in the EFL classroom.

The activities will be cooperative and they will follow PBL's seven stages. The first lesson will introduce students to the topic. To do so, they will be asked to reflect on their previous experience and they will also be presented with the final challenge: the recording of a short film. The second lesson will make students discover how gender roles work in the movies *Grease* and *But I'm a Cheerleader*. In the third and fourth lessons, they will deepen and share their views, by means of a Screen Switch activity and of a debate. In the fifth and sixth lessons, students will have to plan and create their short film, showing their own ideas on gender roles. In the seventh session, a film festival will be celebrated, the awards of different categories will be given and students will reflect on their own learning.

Even if I did not have the chance to implement it, I have designed this learning unit for the high school in which I did my Practicum. It is a public high school of the city of

Zaragoza. It has a well-known bilingual program of French, and a very recent English bilingual program, which has only been implemented in the first year of ESO.

The high school is located between two very different neighborhoods. One of them is a working-class area, characterized by its old buildings, its high population density and one of the highest percentages of immigration of Zaragoza. Of this neighborhood, half of the population either has not finished the compulsory education or has finished it, but has not continued with their studies. The other one is a residential middle-class area with a plurality of services and which is considered one of the cultural centers of the city. The high school receives students from both of them, which results into a very diverse student body with very different needs.

The high school has nearly seven hundred students and almost eighty teachers. It offers secondary education, sixth form of sciences, of social sciences and humanities, a professional qualification program and the aforementioned bilingual programs.

4°C, the class for which I have prepared my project, has twenty-one students. It is a very heterogeneous group. While some students have a B1/B2 level, understand all the activities and are willing to participate in the English classroom, others are very insecure about their abilities to communicate in English. With this project, I intend that all of them have several opportunities to think critically and to communicate in the L2.

My teaching Project has been considered inappropriate in the center, that is why I have decided not to mention the name of the high school. I have been said that gender and sexuality are not contents of the English subject. Even if I have been able to keep some parts of the unit, many others have been censured for dealing with matters as virginity, the beauty cannon or sexual reorientation camps. As I have explained above, this project follows the requirements of the curriculum of Aragon established by *la Orden*

ECD/494/2016, de 26 de mayo, which considers gender a cross-curricular content; of the equality plans of *la Orden ECD/1003/2018, de 7 de Junio*, which enacts the teaching of new masculinities and feminist epistemology; and I would like to add *la Ley 18/2018, de 20 de diciembre, de igualdad y protección integral contra la discriminación por razón de orientación sexual, expresión e identidad de género en la Comunidad Autónoma de Aragón*. The 20th article of the last law remarks that LGBTI reality has to be incorporated in the Aragonese cross-curricular contents. To silence certain issues does not make them inexistent, because they are part of teenagers' everyday life. In my view, to normalize matters of gender equality and sexual orientation in the classroom is essential so that students are able to reflect upon them in a safe space. Moreover, this project is aligned with the curriculum's key competences, as the following section is going to explain.

5.2. KEY COMPETENCES

First of all, the communicative competence is going to be central in the unit, since the principal aim is that students communicate their ideas about gender in cinema, both in oral and written forms. The curriculum of Aragon establishes that this competence requires a functional and contextualized approach, which allows students to consolidate their skills to communicate in every aspect of life (*ORDEN ECD/489/2016, 26 de mayo*). In this unit, movie clips are going to present language in specific contexts and students are going to be asked to reflect about it and to produce their own meaning. Learners will have to understand authentic materials in the L2, share their ideas with their partners through oral discussion and create a final product in order to communicate what they have learned.

The communicative competence has three components: linguistic, pragmatic and socio-cultural. In order to develop the first component, I intend to raise students' awareness about grammatical structures and vocabulary that they can use in real contexts, instead of focusing on the repetition of mechanical exercises. Regarding the pragmatic component, I am going to show language as a tool for communication, using movie clips so that students think and discuss about the different functions of language. The socio-cultural component will be developed through the exploration of language in movie clips which present different contexts, styles and registers, as well as gender differences.

The social and civic competence will also be relevant, since the unit deals with gender roles and discrimination. The lessons will make students reflect on the society we live in and on their own values and attitudes, always advocating for respect and tolerance towards others. Movie clips will show different examples of how gender roles work and learners will be asked to think about whether this happens on their daily experience by means of various activities. The main aim of the unit is to teach students that there are different manners of expressing masculinity and femininity and that they are all valid.

The sociocultural competence will also be essential, since my intention is that students reflect on the Anglophone culture, their own culture and the conventions of the two regarding gender. Movie clips will be the central cultural manifestations in the unit and students will learn through them to appreciate cinema and also to be critical of the ideology behind. In this manner, they will have to critically reflect on the gender stereotypes, values and traditions that the films shown in class promote.

I will also develop the digital competence, engaging students who are part of a generation of digital natives. According to the Curriculum, nowadays communication through digital means is prevailing. Because of this and because of their interactive nature, ICTs have become very effective tools for the teaching of the L2 in different

contexts (*ORDEN ECD/489/2016, 26 de mayo*). In this unit, students will not only be encouraged to use ICTs as a source of new information but also as a way of expressing themselves and creating new content. Resources as *Edpuzzle*, *Flippity* or *Youtube* will be used to present input and others as *Google Drive*, *OBS* or *Imovie* to demonstrate students' learning.

Moreover, the learning to learn competence will be developed. When planning and creating the short film, learners will have to, as the curriculum stipulates, organize their ideas, cooperate with others and self-asses their own work (*ORDEN ECD/489/2016, 26 de mayo*). In this manner, they will become autonomous and responsible of their own learning.

By the same token, the entrepreneurship competence will also be present in the unit. According to the curriculum, students have to develop their problem-solving skills and their ability to plan, make decisions, to be critical and creative (*ORDEN ECD/489/2016, 26 de mayo*). This unit promotes those features, making learners responsible for the creation of their own product. Moreover, it opens the possibility for them of considering the world of audiovisual communication as a professional path in the future.

5.3. OBJECTIVES AND SPECIFIC CONTENTS

This unit has two aims: that students understand the movie clips shown in class and that they are able to produce their own. For this, they will have to take into account their learnings throughout the unit about the gender roles portrayed in the movies and subvert them in their own clips.

The four skills are going to be developed. Regarding the comprehension of oral texts, students will do various activities which will make them reflect on a set of movie clips

and the social conventions and ideologies behind them. The comprehension of written texts will be done through an activity in lesson 2, in which students will be asked to read a movie review and put a title to the movie it describes, and in lesson 5, in which they will have to analyze a movie script and identify some of its features. The production of written and oral texts will also be part of the unit, since students will have to write their own scripts and perform them. Moreover, various of the activities will require students to write or orally share with the class some reflections.

In this manner, learners are intended to develop the Ob.IN.5 of the Curriculum of Aragon, since they have to use their knowledge about the language to comprehend oral and written texts, write and talk correctly and reflect about the use of the L2 in communicative situations. Moreover, the Ob.IN.6 will also be important, since they will have to develop autonomous and cooperative learning strategies, especially using the ICTs as tools.

The unit has a series of learning outcomes, which are explained in the Appendix 1. They are based on curricular requirements and they will serve to evaluate the students' performance in the unit, including aspects such as to identify and classify the gender roles in movie clips, to produce a movie script expressing their own ideas about gender or to perform a role in a movie about gender roles. Moreover, each lesson has particular learning outcomes, which students must fulfill in order to develop their learning and achieve the final challenge. The specific learning objectives of each lesson appear in the Appendix 2.

The contents for the unit have been selected from the fourth of ESO section of the curriculum of Aragon for this subject, according to the knowledge that students should have to complete the different tasks of the unit. I have included contents related to the abilities and strategies for production and comprehension. Also, socio-cultural and socio-

linguistic aspects, such as body language, social conventions and values, beliefs and attitudes related to gender roles, sexist stereotypes and gender equality. The activities promote communicative functions, as exchange of opinions and points of view, narrations of states and present situations and description of physical and abstract qualities. Finally, some syntactic structures have been included as adjectives of comparison, adverbs of manner, tense review (present simple/continuous, present perfect simple and will, be going to), modality of possibility, prediction and deduction, that-clauses and conjuncts to express sequence, contrast or exemplification. Regarding common-use lexis, vocabulary related to cinema, gender and daily life has an essential role in this unit.

Regarding cross-curricular contents, I am going to deal mainly with gender equality and education against sexist stereotypes, but also with LGBTI reality in some of the lessons, which, according to *la Ley 18/2018, de 20 de diciembre*, is also a cross-curricular content. The next section is going to establish how this contents and objectives are introduced in the seven lessons of the unit.

5.4. LESSON SEQUENCE

As I stated in the methodology section, in this unit, I am going to use PBL and its seven stages (for a detailed view of each lesson see Appendix 2). I intend to provide students with enough comprehensible input and with opportunities to practice. In this manner, gradually, they will have the necessary knowledge on the topic and skills so that they are able to demonstrate their learning with their final project. This final project will be the production of a short film, which will emulate a scene seen in class of the students' choosing, changing and challenging its ideas regarding gender and reflecting their own.

The activities will be varied and they will require students to identify the gender roles portrayed by the movie clips. Then, they will have to critically reflect on them and express their own opinions on the issue. Regarding differentiation, the variety of resources appeals to the different learning profiles and the multiple intelligences. Scaffolding and ongoing assessment will be provided throughout the unit through cheat sheets and ongoing assessment. Moreover, students will work individually, in pairs and in groups depending on the activity. The short film will be done in groups of five or six. In this project, learners will perform a variety of roles and skills and every short film will reflect the group's interests and opinions on the topic.

In the activation stage, students will retrieve their previous knowledge about gender roles in the movies, as well as be introduced to the final challenge. Firstly, the online tool *Padlet* will be used so that each student writes an example of a movie which, in their opinion, shows gender roles in a very strong manner. In this activity, learners will relate their previous experience with the topic of the unit. Then, the final challenge will be presented to them through a poster announcing the short film festival that is going to take place at the end of the unit. At the end of the class, students will fulfill a compass points template in which they will explain what worries them and excites them of making their own movie clip, as well as what they need to know and what strategies they think they are going to use. In this manner, I will get to know my students and their thoughts about the final project. For homework, they will have to make the groups for the final project and tell the teacher about it via email.

The second lesson will be part of the discovery stage, in which learners are expected to explore how gender roles are presented in the movies. For this, a movie clip of *Grease* (1978) and another one of *But I'm a Cheerleader* (1999) will be shown in class. These scenes deal with the behaviors that are expected from men and women according to their

gender and sexual orientation. As a pre-watching activity, a review of each movie will be given to students and they will have to put a title to each of them. Then, they will watch the clips, while they fill a think chart with two categories: specific examples of gender roles presented in the scenes and the students' opinions, beliefs or wonderings about them. In this manner, learners can learn to identify gender roles, but also to think about their implications by themselves. As post-watching activity, they will have to fill a Venn Diagram with things that both movies have in common and things in which they differ. As homework, students will do at home a matching game with *Flippity* with vocabulary words that appear in both movies and send the responses to the teacher via email.

Then, the deepening stage will take place, which will be the next two sessions. In this stage, students develop their ideas about gender in the movies, making them more complex and sharing them with their classmates. The lesson number three will involve a scene of the movie *Rebel without a Cause* (1955), which deals with toxic masculinity and male physical aggression, and a scene of the movie *Mean Girls* (2004), which talks about female competition and relational aggression. As pre-watching activity, students will have to guess what the films are about just looking at the cover. Then, we will do an activity called Back to the Screen Switch, in which the students are divided in pairs, one of them looking at the screen and the other one at the back. For this, they will be given cheat sheets with useful expressions in case they need it. After watching the first clip, the one who has seen it has to explain his/her classmate what has happened. Then, the roles will be reversed with the other clip. With this activity, I intend to create positive interdependence between students, to promote communication and to practice listening comprehension as well as the oral description of a situation. As post watching activity, they will have to discuss in pairs whether these are accurate representations of friendships between men and between women and write a short paragraph cooperatively explaining

their views. For homework, I will also provide them with *Flippity* matching cards with vocabulary of the scenes, which they will have to send the teacher via email.

The next session will involve a debate with two movie scenes in which the questions will be introduced by *Edpuzzle*. The clips will be from the movies *Billie Elliot* (2000) and *Dumplin'* (2018), which deal with issues as gendered activities, the beauty cannon and the idea that there is more than one way of being male/female. The class will be divided in two groups, one of favor of the idea that gender is something you born with and the other of femininity and masculinity being a set of social notions. For scaffolding, the students will be given cheat sheets with useful expressions to express their opinions. The scenes, with two questions each, will be played and the groups will have four minutes to prepare an argument. Then, each group will have two minutes to give an answer and the teacher will have two minutes to give feedback to both. There will also be a final round which will work as a final conclusion. The main aim of this activity is that students exchange their point of views and that they learn how to argue, putting themselves in the place of others and developing their previous reflections into coherent arguments. As homework, they will respond to the questions of the *Edpuzzle* video in a word document, taking into account the points discussed in class.

Then, the planning stage is going to take place. Students will be divided in groups of five and they will select a movie that they want to work with from the ones seen in class. They will search the script of the scene on the internet, with the help of the teacher and put it in a word document where it can be modified. This script will be the basis for their short films. Firstly, learners will have to highlight the important information and identify the context, the main characters and the conflict. Then, they will do the modifications that they consider necessary so that the scene portrays their ideas about gender roles, writing a coherent and natural dialogue that they will have to perform in the creation stage. They

can change the dialogues, increase the parts of some characters or even to invent characters from scratch if there are not enough in the original scene. The important thing is that they do not only demonstrate that they understand the scene, but that they can challenge it and write it in a way that it supports their own ideas about gender. They will also use *Storyboard* to design their specific ideas for the recording of the short film in a visual manner.

The sixth session will involve the creation stage, that is, the recording of the short film. First, the students will be offered a set of places in the high school which can be the setting of their film: the playground, the gym, the classroom or the theatre. They will also be reminded to take into account pronunciation but also aspects as camera angle, setting, lighting, props, etc. Then, they will record their short films with their phone cameras and I will go to the different settings to monitor them and to give them suggestions for improvement. At home, students can edit the video through *OBS*, *Imovie* or other editing tools.

The publishing stage will be done in the seventh lesson, in which the film festival will be celebrated in the classroom. We will show in class the videos made by the students. In this manner, they will be able to share their ideas with their classmates and to feel that their effort is compensated. Afterwards, the assessment, reflection and celebration of learning stage will take place, in which the students will vote the winners of four categories: best actor, best actress, best adapted script and best production, giving at least one reason for each one of their choices. Finally, learners will make a self-reflection carousel in which everyone says something that they have learned in the unit.

These lessons are organized following the PBL structure so that students develop the four skills and their own views on the issue. In this manner, they will be able to elaborate the final project and also to reflect about their own learning. In the next section,

the materials that are going to be used in the unit are going to be explained, as well as their contribution to the students' learning.

5.5. MATERIALS

The materials for this unit are based on CLT, PBL and Cooperative learning. (See the materials of the unit in Appendix 3). Their main goal is that students interact and communicate with each other, prioritizing fluency and the positive exchange of ideas. Students will be encouraged to reflect on gender roles on the movies and to share their views with their classmates. In this manner, through a variety of resources and techniques, learners will form their own critical opinion on the issue and they will be ready to express it through the final challenge.

The ICTs constitute an essential part of the teaching materials of the unit. I intend students to interact with these tools, developing their digital competence and becoming autonomous and able to communicate in a digitalized world. Some of the tools that I have used to design the activities are *Padlet*, *Flippity*, *Edpuzzle* or *Storyboard*.

There are also various templates as a think-chart, a compass-points, a Venn Diagram and other resources which will help students to structure and organize their own thinking. For example, the compass-points template will make learners reflect on their ability to produce the short film and the think-chart will help them classify and get acquainted with different gender roles in the movies. Those resources are mainly designed through *Canva*.

As the learning unit puts cinema in the middle, various movie clips were selected. The criteria for choosing the movies had to do with their portrayal of gender roles. *Grease* shows very specific masculine/feminine behaviours when dealing with romantic

relationships. *But I'm a Cheerleader* shows the common association between gender and sexuality. *Rebel without a Cause* shows masculine physical aggression, while *Mean Girls* female relational aggression. Lastly, *Billie Elliot* and *Dumplin'* portray the suffering but also the liberation that subverting gender stereotypes implies. Movies are authentic materials, which are engaging and entertaining and which also show instances of how gender roles work in realistic and fully contextualized situations. With these clips, I intend students to see that gender roles are constructs and that there is more than one way of being a woman or a man.

Students will be presented the film festival through a poster made by *Canva*. The fact that there will be awards for each category will encourage them to take into account the different aspects of film-making and to do a quality product which portrays their ideas regarding gender roles. Moreover, this will establish an atmosphere which is similar to an actual film festival, creating an opportunity for meaningful interaction. In my view, the production of a short film is an engaging challenge through which they can express their creativity and their critical reflections.

For homework, I have designed games with *Flippity*, which will make students practice the vocabulary of the different scenes and understand better what is happening in them.

For scaffolding, learners will be provided with Cheat Sheets for the Screen Switch and for the debate with useful structures and expressions that they can use. As I have mentioned above, the think-charts, compass points and diagrams will help them to organize their thinking. In addition, the variety of teaching strategies and of manners of presenting the input appeals to the different learning profiles and multiple intelligences. In the next section, I am going to introduce the evaluation tools and assessment criteria for the unit.

5.6. EVALUATION TOOLS AND ASSESSMENT CRITERIA

The evaluation of this learning unit is formative, since it takes into account the students' learning process throughout the unit. It is also continuous, since students will constantly receive feedback and suggestions for improvement in the different activities. Moreover, the evaluation should be adapted to the specific needs of each student and context in which it is implemented.

The learning outcomes of the unit (see Appendix 1) are based on the evaluation criteria of the Curriculum of Aragon and take into consideration both the students' process and final product, as well as the four skills.

Regarding the assessment of the process, students will have to submit an individual portfolio at the end of the unit, which contains a sample of the following activities made through the unit: The compass-points template in which they express their views on the final project, the think-chart and Venn Diagram on gender roles in *Grease* and *But I'm a Cheerleader*; the short reflection on the depiction of friendship between men and between women in *Rebel without a Cause* and *Mean Girls*; and their individual responses to the questions of the *Edpuzzle* video about *Billie Elliot* and *Dumplin'*. In this manner, this portfolio will show that students have worked and reflected through the unit. This section will be 25% of the mark and the students' listening comprehension of the scenes seen in class, as well as their ability to write clearly and coherently, expressing their own ideas, will be the principal factors which will be evaluated.

Then, the script written in groups in the planning stage will be evaluated by means of a rubric. This activity will measure the students' writing and reading skills, since it will be based on the script of a scene seen in class. The students will have to understand the

written material and adapt it to their own ideas, modifying the dialogues and everything that they consider necessary. The script will be 25% of the mark and its rubric will take into account aspects as vocabulary, grammar, coherence and structure, their comprehension of the scene and their ability to adapt it to express their own ideas.

Then, the final product, the short film, will represent 40% of the mark. It will also be evaluated through a rubric in which pronunciation, fluency, body language, ability to get the message across and the resources employed will be the main criteria.

Finally, the students' attitude and participation through the lessons will represent 10% of the final mark. This will be done through a checklist completed by the teacher, taking into account each student's final reflection and whether or not they submitted the homework of the different lessons. In my view, it is not only important to value the students' final project, but also their work in the different activities and their attitude towards the unit itself.

6. CONCLUSIONS

Adolescents are forming their identities and personalities in a society that encourages men to be physically strong, emotionally distant and inherently violent and women to be obedient, passive, competitive with each other and constantly worried for their appearance. Popular culture is not only a source of entertainment, but also a powerful ideological tool which reproduces and perpetuates those stereotypes. That is why I have chosen cinema, which also happens to be an engaging and effective resource for EFL teaching, to deconstruct gender in the classroom and to show its performativity. With this,

my aim is that students are not manipulated by external patriarchal beliefs which limit their behaviour.

As educators, we have the obligation to transmit feminist values of equality to the students. According to the curriculum of Aragon and to *la Ley 18/2018, de 20 de diciembre*, gender equality, education against sexist stereotypes and LGBTQ reality are cross-curricular contents. As stated by *la Orden ECD/1003/2018, de 7 de Junio*, every high school is required to create an equality plan that promotes the teaching of feminist epistemology, new masculinities and female empowerment. In such a legal framework, the fact that I have been prevented from teaching this unit plan in my Practicum II proves the necessity to bring this type proposals to the high schools. The reasons that I was given were that I should not show movie scenes that deal with virginity, the beauty cannon or sexual orientation to teenagers. However, we are talking about a generation that has unlimited access to the internet and that receives that type of information every day. Censure has not any sense in this context, instead, we need to create in the English classroom a feminist and save space to reflect about these complex issues and to express ideas freely.

This unit follows the PBL methodology and prioritizes CLT and Cooperative learning. The fact that gender and cinema are two issues that affect their everyday life is not only engaging but it also creates opportunities for fully contextualized and authentic language use. The organization of the lessons intends students to develop their critical thinking in each stage, acquiring enough input and skills to be able to produce the final product: a short movie which expresses their own ideas on gender roles. In the activation stage, their previous experience about gender roles in the movies is retrieved. In the discovery stage, then they are asked to identify and classify specific stereotypes about masculinity and femininity. In the deepening stage, learners share and strengthen that

knowledge in activities which involve pair and group communication. Those tasks are designed so that students become able to identify gender roles in movie clips, to think by themselves about the implications and to cooperate with their classmates so they are able to produce their own short film in the planning and creation stage. In the publishing and assessment, students participate in a film festival and reflect on their learning.

Moreover, the learning unit contributes to the Communicative Competence, as well as to its three components, and also to the Socio-Civic Competence, the Sociocultural Competence, the Digital Competence, Learning to Learn and the Entrepreneurship Competence.

As possible limitations of the project, it is true that in a diverse classroom, as the one I have designed this project for, will have students which feel very comfortable expressing their ideas about gender roles in English and others who do not. Either because they do not have enough information about the issue or because they lack the confidence or tools to communicate in the L2. I am not aware of the degree of difficulty that those students would have when implementing the project precisely because it has not been implemented. However, in my opinion, the only manner to change this and to address those difficulties is to impart this unit. The ones who have not thought much about gender roles will have enough opportunities to do it throughout the lesson and the ones who do not dare to communicate in the L2 will receive scaffolding to do so.

In conclusion, this unit creates a safe and feminist space in which every student is encouraged to think critically and to express his/her ideas on gender; a space in which the L2 is not treated as a set of static rules, but as a means of ideological reflection and communication. This proposal intends to form students who are not only free from external manipulation but who are also able to use the L2 to create their own audiovisual content which challenges the status quo.

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9. APPENDIX

Appendix 1: Specific evaluation criteria

These are the objectives and the evaluation criteria that I have designed for the unit, which are based on the curriculum's requirements.

Objective (At the end of the unit, students will be able to...)	Curriculum criteria and standards	Key competences	Assessment tools
Identify and classify the gender roles of movie clips, as a manner to understand the social and ideological connotations behind an oral text	Crit.IN.1.1. Crit.IN.1.2. Est.IN.1.1.2. Est.IN.1.2.1.	CCL-CSC- CAA-CCEC	Final portfolio
Produce written texts which express their own ideas about gender roles in the movies	Crit.IN.4.2. Est.In.4.1.2.	CCL-CSC- CAA-CCEC	Final portfolio Rubric for the script
Understand the specific information of a movie script, as well as the ideology behind regarding gender	Crit.IN.3.1. Crit.IN.3.2. Est.IN.3.1.1. Est.IN.3.2.1.	CCL-CSC- CAA-CCEC	Rubric for the script
Adapt a movie scene, writing an alternative script which expresses their own ideas on gender	Crit.IN.4.1. Crit.IN.4.2. Est.In.4.1.2.	CCL-CSC- DC-CAA- CCEC-CIEE	Rubric for the script
Perform a role in a short film about gender roles, taking into account aspects such as pronunciation, register, body language and communicative situation.	Crit.IN.2.1. Crit.IN.2.2. Est.IN.2.2.1.	CCL-CSC- DC-CAA- CCEC-CIEE	Rubric for the short film
Reflect on their own learning process and orally express the results of that reflection	Crit.IN.2.1. Est.IN.2.1.2. Est.IN.1.2.1.	CCL-CSC- CAA-CCEC- CIEE	Checklist for participation

Appendix 2. Lesson Sequence

LESSON 1: “What Do you Know about Gender Roles in the Movies?”. ACTIVATION.

Learning objectives	At the end of the lesson, students will be able to... <ul style="list-style-type: none"> - Give examples of gender roles in movies they know through <i>Padlet</i> - Orally comment on their classmates' examples - Express their expectations about the final project in a compass points
Skills	Writing, speaking, reading.
Curricular contents	<p>Abilities and strategies for reading comprehension:</p> <ul style="list-style-type: none"> - Comprehension of general and specific information of texts written in commonly used language: a poster <p>Abilities and strategies for oral production:</p> <ul style="list-style-type: none"> - Spontaneous participation in class, using conventions of oral conversation <p>Sociocultural aspects:</p> <ul style="list-style-type: none"> - Values, beliefs and attitudes about gender roles <p>Communicative aspects:</p> <ul style="list-style-type: none"> - Exchange of opinions and points of view about gender roles in movies <p>Syntactic-discursive structures:</p> <ul style="list-style-type: none"> - Tense review: will, be going to, for the compass points on the final project - Adjectives and adverbs of comparison to talk about gender roles in movies <p>Common-use lexis: about cinema and gender</p>
Cross-curricular contents:	Gender equality, education against sexist stereotypes

Activity	Procedure	Interaction pattern	Materials	Timing	Key competences
1.Activation of previous knowledge	T asks SS to comment on a collaborative mural on <i>Padlet</i> with examples of movies they know which portray strong gender roles. Then, the whole class comments whether they agree or not and why.	Full class interaction	A screen to project the mural An electronic device for each student	20'	CCL-CD-CSC-CAA-CCEC
2.Presentation of the final challenge	T shows students the poster of the short film festival, SS read it and ask questions	Full class interaction	A screen to project the poster	10'	CCL-CAA-CIEE-CCEC

3. Compass points on students' expectations	T gives Compass points to students to fulfill with what it worries them, what it excites them, what are their needs and their strategies for their final project. They will have to fulfill it while the teacher monitors them.	Individual compass points	Photocopies of the compass points	20'	CCL-CAA-COEE
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Homework	Ss will have to make the groups for the final project and tell the teacher the next day
Scaffolding	<ul style="list-style-type: none"> - Ss will be provided with an example on the <i>Padlet</i> mural which they can follow if they want - T will monitor students while they write their comments, help them if necessary and do questions to them about their opinions when the interaction part takes place - The poster contains all the information the students need and a copy will be provided to them via email - The compass points will help the teacher to be aware of the different needs of the students, providing with a save space in which students can express their beliefs, feelings or possible difficulties

LESSON 2: "Discovering Gender Roles in the Movies". DISCOVERY.

Learning objectives	<p>At the end of the lesson, students will be able to...</p> <ul style="list-style-type: none"> - Understand the general information of a movie review - Understand the general and specific information of various movie scenes - Identify and classify gender roles in the movies - Compare how gender roles work in two different movies
Skills	Reading, listening, writing.
Curricular contents	<p>Abilities and strategies of reading comprehension:</p> <ul style="list-style-type: none"> - Comprehension of specific and general information of texts: of film reviews - Prediction of information through textual elements <p>Abilities and strategies of oral comprehension:</p> <ul style="list-style-type: none"> - Comprehension of specific and general information of oral texts (dialogues) <p>Abilities and strategies of written production:</p> <ul style="list-style-type: none"> - Composing of creative texts (descriptions) <p>Sociocultural aspects:</p> <ul style="list-style-type: none"> - Social conventions regarding gender - Values, beliefs and attitudes about gender roles - Body language of the characters

	<p>Communicative aspects:</p> <ul style="list-style-type: none"> - Exchange of opinions and points of view about gender roles in movies <p>Syntactic-discursive structures:</p> <ul style="list-style-type: none"> - Passive voice: “girls are told to...” “boys are told to...” - Adjectives and adverbs of comparison to compare gender roles in the two different movies - The complex sentence: That-clauses (I think that...) <p>Common-use lexis: cinema and gender roles</p>
Cross-curricular contents	Gender equality, education against sexist stereotypes and LGBTQ reality

Activity	Procedure	Interaction pattern	Materials	Timing	Key competences
1. Putting a title	T will give Ss a review of each of the movies <i>Grease</i> and <i>But I'm a Cheerleader</i> . Ss will have to read them and put a title to each movie according to the information of the text. Then, they will share them	Individual work and full class interaction.	The movie reviews	10'	CCL-CAA-CIEE-CCEC
2. Finding gender roles in <i>Grease</i> and <i>But I'm a Cheerleader</i>	Ss will be given a think-chart with gender roles and they will have to find examples of them in different clips of the movies. Then, they will have to write implications or beliefs they have about them.	Individual work	A screen to show the scenes Photocopies with the think-chart	30'	CCL-CAA-CIEE-CCEC-CSC
3. How have gender roles changed?	Ss will be given a Venn diagram to compare gender roles in both movies, what they have in common and what it is different	Individual work	Photocopies with the Venn diagrams	10'	CCL-CAA-CIEE-CCEC-CSC

Homework	Ss will be given a link to a <i>Flippity</i> game, which they will have to do at home and send the corresponding words and definitions to the teacher via email
Scaffolding	<ul style="list-style-type: none"> - T will monitor students and help them with the vocabulary of the reviews so that they understand everything - T will write in the blackboard the structures “In <i>Grease</i>, girls are told to...”, “In <i>Grease</i>, boys are told to...”, “In <i>But I'm a Cheerleader</i>, girls

	<p>are told to...”, “in But I’m a Cheerleader, boys are told to...”, “I think that...”, “I wonder if...” in the blackboard. Ss can use them in both activities but it is not compulsory.</p> <ul style="list-style-type: none"> - T will show the names of the characters in case Ss do not remember - T will monitor them and ask them specific questions to help Ss get the examples
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LESSON 3: “Masculine and Feminine Friendship on Screen”. DEEPENING.

Learning objectives	<p>At the end of the lesson, students will be able to...</p> <ul style="list-style-type: none"> - Make predictions about a movie looking at the cover - Understand the general and specific information of a movie scene - Describe what happens in a film scene - Compare a film scene with their own experience and write a short paragraph about this cooperatively
Skills	Speaking, listening, writing.
Curricular contents	<p>Abilities and strategies for oral comprehension:</p> <ul style="list-style-type: none"> - Comprehension of general and specific information of diverse oral texts (dialogues) <p>Abilities and strategies for oral production:</p> <ul style="list-style-type: none"> - Production of oral descriptions, narrations and explications <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> - Social conventions regarding gender - Attitudes, values and beliefs about gender roles - Body language of the characters <p>Communicative aspects:</p> <ul style="list-style-type: none"> - Exchange of opinions and points of view about gender roles in movies - Description of physical and abstract qualities of people, objects, places and activities <p>Syntactic-discursive structures:</p> <ul style="list-style-type: none"> - Modality: possibility (could, may, might), prediction (will), positive deduction (must), negative deduction (can’t) - The adjective and adverb: comparison - The complex sentence: That-clauses - Contrastive and concessive connectors <p>Common-use lexis: cinema and gender</p>

Cross-curricular contents	Education against sexist stereotypes, gender equality
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Activities	Procedure	Interaction pattern	Materials	Timing	Key competences
1. Guess the plot	T will show students two images with the covers of <i>Mean Girls</i> and <i>Rebel without a Cause</i> . Ss will have to guess the plot in pairs.	Pair interaction	The screen to project the covers	10'	CCL-CAA-CCEC-CIEE
2. Back to the Screen Switch	In pairs, one student looks at the screen and the other to the back. T puts the movie clip. The one who has looked explains the other what happens. Then, they swap. They have to agree on what the movies have in common and in what they are different with the information they shared.	Pair interaction	The screen to project the movie clips Cheat sheets with useful structures for scaffolding	30'	CCL-CAA-CCEC-CSC
3. Are these movies realistic?	In pairs, students have to write a short paragraph explaining why or why not these movie scenes match their experience.	Pair interaction.	A sheet of paper for each student	10'	CCL-CAA-CCEC-CSC-CIEE

Homework	Ss will have to do a <i>Flippity</i> game with the vocabulary of the scenes and send the corresponding words and vocabulary to the teacher via email.
Scaffolding	<ul style="list-style-type: none"> - T will make specific questions to the Ss who do not know what to say in the first activity. For example: "Who can be the protagonist?" "What can be the conflict?" "Do the protagonists seem friends or not?" - The fact that Ss work in pairs will make them collaborate and help each other to come with their own conclusions - T will provide Ss with cheat sheets with useful structures for the Back to the Screen Switch - T will monitor Ss interaction and give them feedback

LESSON 4: "The Origin of Gender Roles". DEEPENING.

Learning objectives	At the end of the lesson, students will be able to...
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	<ul style="list-style-type: none"> - Understand the general and specific information of two movie scenes - Plan a coherent argument in groups - Argue about the origin of gender roles
Skills	Listening, speaking.
Curricular contents	<p>Abilities and strategies for oral comprehension:</p> <ul style="list-style-type: none"> - Comprehension of general and specific information of diverse oral texts (dialogues) <p>Abilities and strategies for oral production:</p> <ul style="list-style-type: none"> - Production of oral descriptions, narrations and explications <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> - Social conventions regarding gender - Attitudes, values and beliefs about gender roles - Body language of the characters <p>Communicative aspects:</p> <ul style="list-style-type: none"> - Exchange of opinions and points of view about gender roles in movies <p>Syntactic discursive structures:</p> <ul style="list-style-type: none"> - Tense review: present simple/continuous - The preposition and prepositional phrases: cause relations, support, opposition - The complex sentence: That-clauses - Connectors: sequence, concessive and contrastive, exemplification <p>Common-use lexis: cinema and gender</p>
Cross-curricular contents	Education against sexist stereotypes, gender equality

Activity	Procedure	Interaction pattern	Materials	Timing	Key competences
1. Debate: Are gender roles natural or social constructs?	<p>The class will be divided in two groups, one in favor of gender being social and other one which has to defend that it is natural.</p> <p>Two movie scenes of the movies <i>Dumplin'</i> and <i>Billie Elliot</i> will be played with two questions each added by <i>Edpuzzle</i>. There will be four minutes to prepare an argument, two minutes each to argue and two minutes for the T to give them feedback. At the end, a final round of conclusions will be made.</p>	Whole class interaction	<p>The screen to show the scene and questions</p> <p>Cheat sheets with useful expressions</p>	50'	CCL-CAA-CSC-CCEC-CIEE

Homework	Ss will have to write a response at home to the questions of the <i>Edpuzzle</i> videos, expressing their own opinions on the issue. This will also develop their digital competence.
Scaffolding	<ul style="list-style-type: none"> - Cheat sheets will be provided with structures Ss can use to express their point of view and to argue - The groups will be heterogeneous and each student will contribute with different skills and ideas - T will monitor the interactions and give feedback to both groups for two minutes - The questions of the <i>Edpuzzle</i> video will be projected onscreen and will help students to be aware of the questions

LESSON 5: “A Class of Screenwriters, Producers and Designers: Adapting a Movie Scene”.
PLANNING.

Learning objectives	<p>At the end of the lesson, students will be able to...</p> <ul style="list-style-type: none"> - Understand the general and specific information of a script - Adapt the script to their own ideas - Write coherent and natural dialogues which express their own ideas - Plan the recording by means of the online tool Storyboard
Skills	Reading, writing.
Curricular contents	<p>Abilities and strategies for reading comprehension:</p> <ul style="list-style-type: none"> - Understand the general and specific information of an authentic text: a movie script <p>Abilities and strategies for written production:</p> <ul style="list-style-type: none"> - Composition of creative texts: a movie script - Use of strategies of production: Execution: write a text according to a model <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> - Social conventions and linguistic registers - Values, beliefs and attitudes regarding gender roles <p>Communicative functions:</p> <ul style="list-style-type: none"> - Narration of facts, states, present situations, intentions... depending on the scene - Exchange of personal information, opinions and points of view - Expression of interest, approval, sympathy, satisfaction, confidence, surprise... also depending on the scene and characters - Establishment and maintenance of communication and organization of the speech <p>Syntactic-discursive structures:</p> <ul style="list-style-type: none"> - Tense review: present simple/continuous - Adjective and adverbs to explain the characteristics of the characters or events - The simple sentence - The complex sentence: That-clauses <p>Common-use lexis: of daily life, it depends on the scene they choose</p>

Cross-curricular contents	Education against sexist stereotypes, gender equality, LGBTQ reality
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Activities	Procedure	Interaction pattern	Materials	Timing	Key competences
1.Script analysis	SS will choose a movie scene seen in class in groups and will search its script on the internet with the teachers' help. Then, they will put it in a word document and they will highlight the important information and identify the main characters, the gender roles, conflict and context.	Group interaction	A digital device for searching and manipulating the script	10'	CCL-DC-CAA-CCEC - CIEE-CSC
2.Scriptwriting	Each group will write their own script, following the previous example but adapting it to their own ideas about gender roles	Group interaction	A digital device to modify the script	30'	CCL-DC-CAA-CCEC - CIEE-CSC
3. Design of a storyboard	The groups will use the tool <i>Storyboard</i> to design the visual aspects of their short film	Group interaction	A digital device per group	10'	CCL-CAA-CIEE-CCEC-DC

Homework	Ss will have to learn their roles and prepare the props for their scenes
Scaffolding	<ul style="list-style-type: none"> - The fact that they have to work and analyze a real script before writing their own will help them organize their ideas and understand what is required of them - They can ask the teacher for the vocabulary they do not know or look at their homework of the vocabulary of the scenes - The script will work as a WAGOL and they will have to wonder what they want to conserve and what they want to modify according to their ideas - The fact that they have to work in groups will provide for a variety of ideas and to combine the different skills of the different students - The T will monitor them and give them feedback - The tool Storyboard will help them to visually organize their ideas

LESSON 6: “The Making-off”. CREATION.

Learning objectives	<p>At the end of the lesson, students will be able to...</p> <ul style="list-style-type: none"> - Perform a role in a short film, putting themselves in the skin of their characters - Interpret the script they wrote, following the conventions of oral conversation and taking into account register, pronunciation and body language - Make their own short film about gender roles, which expresses their own ideas
Skills	Speaking.
Curricular contents	<p>Abilities and strategies for oral production:</p> <ul style="list-style-type: none"> - Production of oral descriptions, narrations and explanations - Use of communication strategies: execution: express the message with clarity, coherence, a correct structure and adjusting it to the model and formula (dramatization) <p>Sociocultural and sociolinguistic aspects:</p> <ul style="list-style-type: none"> - Social conventions and linguistic registers - Values, beliefs and attitudes towards gender roles - Body language <p>Communicative functions: (depending on the character and scene)</p> <ul style="list-style-type: none"> - Narration of facts - Exchange of personal information, opinions and points of view - Expression of interest, approval, sympathy, confidence, surprise... - Establishment and maintenance of communication and organization of the speech <p>Syntactic-discursive structures: (also depending on the character and scene)</p> <ul style="list-style-type: none"> - Tense review: present simple/continuous - Adjective and adverbs to explain the characteristics of the characters or events - The simple sentence - The complex sentence: That-clauses <p>Common-use lexis: of daily life.</p>
Cross-curricular contents	Gender equality, education against sexist stereotypes, LGBTQ reality.

Activity	Procedure	Interaction pattern	Materials	Timing	Key competences
1.Making-off of a short film	T will offer a set of places in the high school where students can record. Ss will perform and record with their mobile phones in groups the script they wrote, taking into account pronunciation, register and body language, as well as lighting, camera angle,	Group interaction	The scripts Mobile phones Props, make-up, costumes or other things of the students' choosing	50'	CCL-CSC- CD-CCEC- CIEC-CAA

	props, make-up, etc. T will go to the different settings and give them suggestions for improvement.				
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Homework	Ss can edit their short films if they want with tools as <i>imovie</i> or <i>OBS</i>
Scaffolding	<ul style="list-style-type: none"> - They will have the scripts with them if they need them - The scripts will be written by the group and they will express their own ideas and beliefs - Each student can choose the role that adapts to their personality or their comfort zone - Ss will work together and can help each other to improve their pronunciation or body language - T will monitor and give suggestions for improvement

LESSON 7: “The Purple Festival”. PUBLISING, ASSESSMENT, REFLECTION AND CELEBRATION OF LEARNING.

Learning objectives	<p>At the end of the unit, the students will be able to...</p> <ul style="list-style-type: none"> - Share their ideas about gender roles in movies through their short film - Evaluate their classmates’ work, voting for each category and explaining their reasons - Reflect on their own learning, saying one thing they learned in the unit
Skills	Listening, writing, speaking.
Curricular contents	<p>Abilities and strategies for oral comprehension:</p> <ul style="list-style-type: none"> - Comprehension of specific and general information of oral texts (their classmates’ short films) <p>Abilities and strategies for oral production:</p> <ul style="list-style-type: none"> - Spontaneous participation in class, using conventions of oral conversation <p>Sociocultural aspects:</p> <ul style="list-style-type: none"> - Values, beliefs and attitudes about gender roles <p>Communicative aspects:</p> <ul style="list-style-type: none"> - Exchange of opinions and points of view about what they learnt <p>Syntactic-discursive structures:</p> <ul style="list-style-type: none"> - Tense review: present simple/continuous, present perfect simple - Adjective and adverb: comparison, adverbs of manner - Complex sentences: That-clauses - Connectors: concessive, contrastive, exemplification. <p>Common-use lexis: gender roles and cinema, also about the process of learning.</p>
Cross-curricular contents	Education against sexist stereotypes, gender equality.

Activity	Procedure	Interaction pattern	Materials	Timing	Key competences
1.Film festival	The short films about gender roles created by the students will be screened in class.	Whole class interaction	A screen to project them	20'	CCL-CSC-CCEC-CIEC-CAA
2.Award ceremony	T will write in the blackboard the different categories: best actor/actress, best adapted script, best production. Ss will vote for each category, writing reasons for their voting choices. The votes will be anonymous. The results will be calculated in class by voluntaries, reading aloud the reasons, which will work as feedback.	Whole class interaction	White paper sheets for the votes The blackboard to calculate the results	20'	CCL-CIEC-CAA-CSC
3. Self reflection carousel	Each student will comment on their own learning process following a carousel structure	Whole class interaction	No materials will be used	10'	CCL-CIEC-CAA-CSC-CCEC

Scaffolding	<ul style="list-style-type: none"> - Ss will be provided with the different categories and T will help them in case they do not know how to give reasons for their choices - For the self-reflection carousel, T will write in the blackboard structures such as “I have learnt that...”, “The most interesting part of the unit has been...”, “before I thought that... Now I think that...”
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Appendix 3: Materials

The materials for the unit are original and specifically designed for this project, except from the movie scenes, which have been taken from six different movies.

FIRST LESSON

Padlet mural in which students will have to write examples of gender roles in movies they know:

<https://padlet.com/7358931/ehmffc8y52b91h1e>



Poster of the film festival that will be used to present the challenge:



Compass points so that students express their expectations about the final challenge:



SECOND LESSON:

Review of *Grease* so that students put a title to it:

California 1958, Danny Zuko and Sandy Olsson meet at the beach and fall in love. What they don't know is that they are going to attend the same high school. Danny is the leader of the T-Birds, a black leather jacket-wearing gang and Sandy hangs with the Pink Ladies, who laugh at her for being too pure. When the two meet at Rydell High, Danny doesn't behave the same. They both try to change and be like each other so they can be together.

Review of *But I'm a Cheerleader* to put a title to it:

Megan is a cheerleader and has a boyfriend, but she is not attracted to him, she doesn't like kissing him, she's constantly looking to her cheerleader friends, and she only has posters of girls in her bedroom. Her parents think that she must be a lesbian and send her to a sexual reorientation camp, in which she can learn how to be straight. In this camp, she will meet other sexual misfits and she will fall in love. Will Meghan be able to turn straight? Or will she remain forever a lesbian?

Scene of *Grease* to show in class:

<https://drive.google.com/file/d/1WXOPZ1VQYlnxAAUWuZHRpDUaCqM10if6/view?usp=sharing>



Scene of *But I'm a Cheerleader*:

<https://drive.google.com/file/d/1z8wshkoWQIW96nkzkj2xAmAltEtfKuYv/view?usp=sharing>



Think-chart about gender roles in *Grease* and *But I'm a Cheerleader*:

GENDER ROLES

EXAMPLES IN THE MOVIES

IMPLICATIONS

A male character
expressing his sexuality

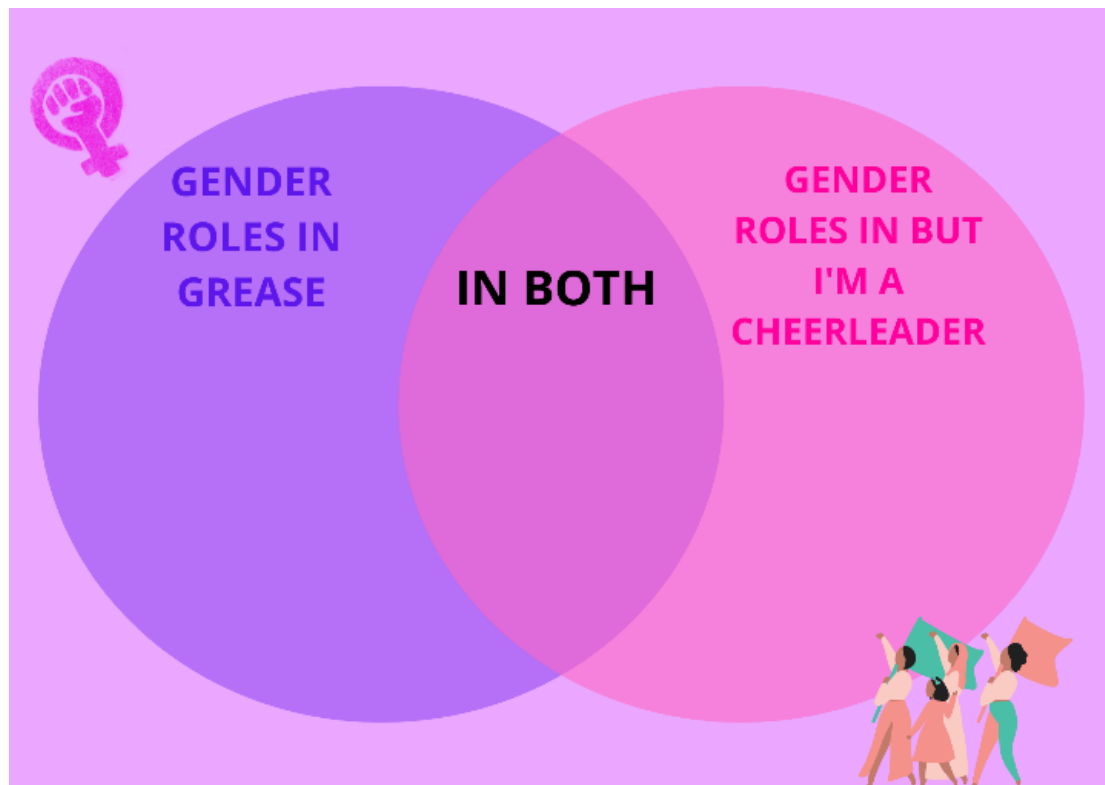
A female character
expressing romantic
feelings

A male character being
violent

A female character
being mean to another

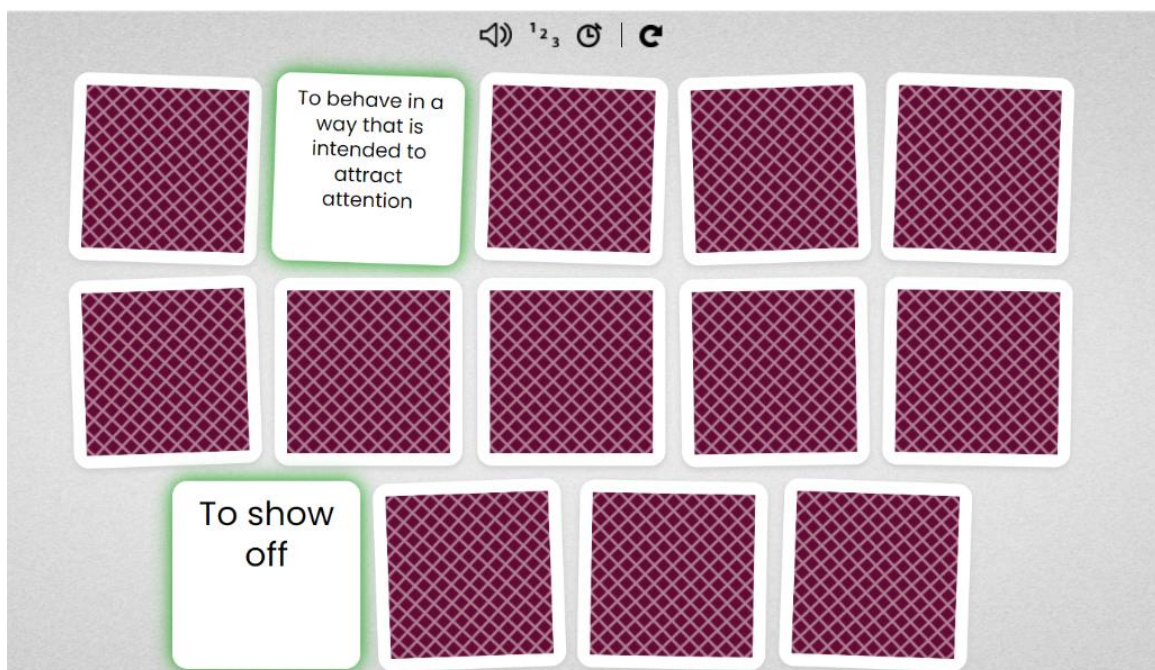
A female character
being objectified

Venn Diagram for Ss to complete about gender roles in *Grease* and *But I'm a Cheerleader*:



Matching game made with *Flippity* for homework

https://www.flippity.net/mg.php?k=1rsXTg3UCfsNmR6afKZmZinH9s4nZW7E_SIGE3yHAbfk



LESSON 3:

Covers of *Rebel without a Cause* and *Mean Girls*, for students to guess the plots:



Scene of *Rebel without a Cause*:

<https://drive.google.com/file/d/1wSt5g-z94xgSQs7uvvWZ7PybZ5sHCO-K/view?usp=sharing>




Scene of *Mean Girls*:

<https://drive.google.com/file/d/1260DjZv2eDGV8MQ5KsRZ0k2q1RIMAKFS/view?usp=sharing>



Cheat sheet for Back to the Screen Switch:



BACK TO THE SCREEN SWITCH

To describe a scene...

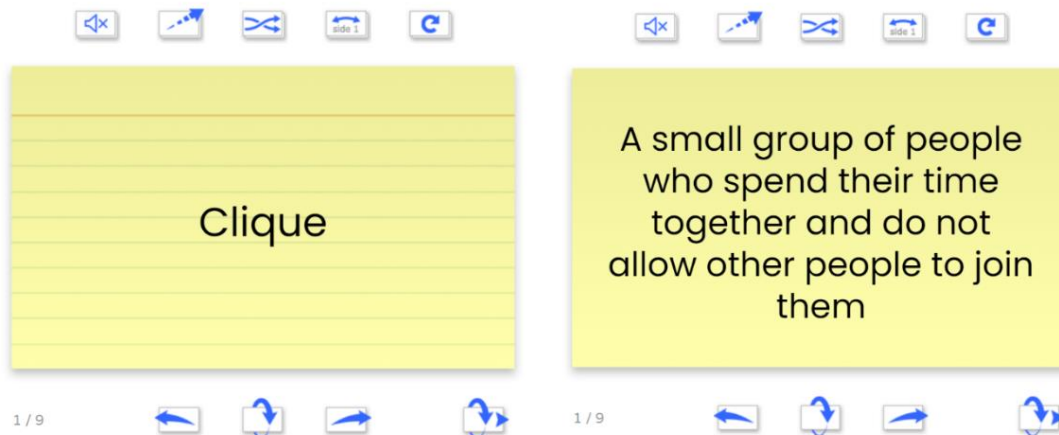
- The setting is...
- The protagonist is/seams/looks...
- The protagonist talks to/goes to...
- The conflict is that...
- I think that...

To compare both scenes...

- Although this movie...
- In contrast/in opposition, the other one
- This movie is funnier, lighter, more modern...
- than the other one
- Both movies...

Game made with *Flippity* for homework:

<https://www.flippity.net/fc.php?k=1h7XLELdaLcjJnPvdCySRV6FvA8UNXcigJZbAlGtatS8>



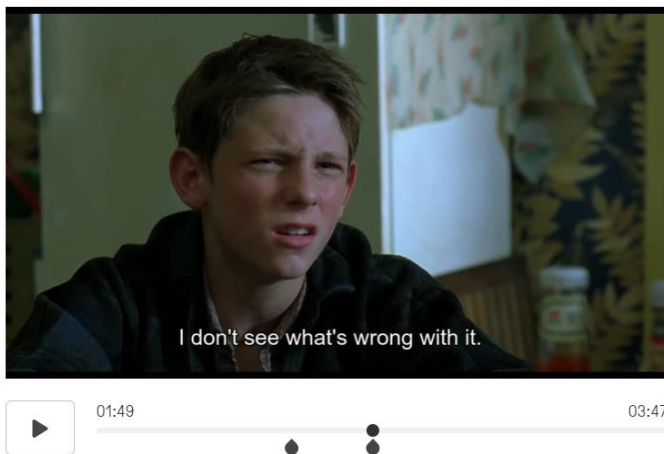
4RTH LESSON:

Cheat seat for the debate:



Videos edited with *Edpuzzle* for the debate:

<https://edpuzzle.com/media/60c217b916ddeb418be93c25>



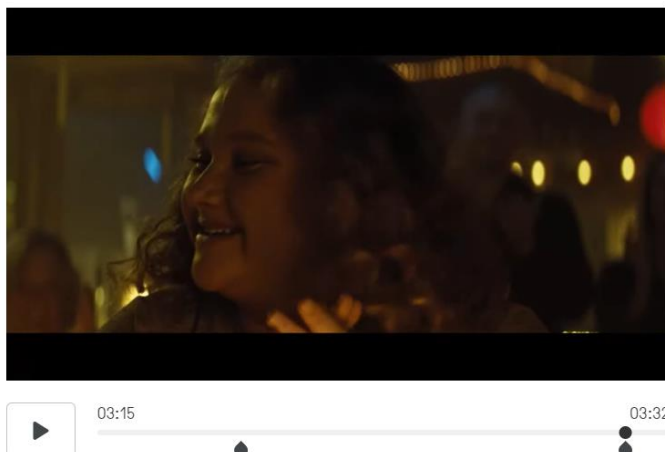
OPEN ENDED QUESTION

Are there sports which are for boys and sport which are for girls?

Continue



<https://edpuzzle.com/media/60c2178f61e22741a3fca8d9>



OPEN ENDED QUESTION

Can drag queens be examples of femininity?

Continue



*Feedback will be displayed once students submit their responses

Appendix 4: Evaluation rubrics

I have designed these rubrics specifically for this project.

Rubric for the script

Criteria	Below expectations	Approach expectations	Meet expectations	Exceed expectations
Vocabulary	Students do not use vocabulary seen in class	Students use at least two vocabulary words seen in class	Students use at least four vocabulary words seen in the unit, showing that they understand them	Students use more than six vocabulary words of the unit, showing that they are able to include them to their speech
Use of English	Students make a lot of mistakes to the point that the meaning of some sentences is not clear	Students make some mistakes but the overall use of English is correct and does not impede to understand it	The grammar of the script adjusts to the basic rules of English, most of the sentences being simple but correct	The script has complex structures, subordinative and coordinative, with adequate links
Coherence and structure	There is not a clear plot line through the script and no structure is presented	The script has a clear plot but with no structure	The plot is well-developed and it has an introduction, body and conclusion	There is a clear separation between introduction, body and conclusion and the plot is so-well developed that a feeling of catharsis is accomplished
Adjustment to the original script in terms of conflict and setting	There is not any similarity with the original script	There is some similarity with the original script but it is anecdotal	Students show that they understand the original script with the appearance of some of its elements	Not only the main elements of the original script are followed but also its aesthetic and thematic features, but adapted to the students' ideas
Communication of their own ideas about gender roles	The script shows no relation to the topic or shows the same ideas	The script shows some superficial criticism towards gender roles	The script portrays students' ideas	The script portrays that students have undergone a

	that the initial script		about gender roles	reflection about gender roles and that they consider different points of view, arriving to a final conclusion
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Rubric for the short film

Criteria	Below expectations	Approach expectations	Meets expectations	Exceeds expectations
Pronunciation	The student's message cannot be totally understood because his/her pronunciation	The student's pronunciation is intelligible	The student pronounces correctly the basic phonemes	The student pronounces correctly the different phonemes, taking into account accent and word stress
Body language	The student makes no use of body language while he recites his dialogue.	The student makes little use of body language, which is limited to some gestures and postures.	The student uses some body language while he recites his dialogue, either gestures, facial expressions, postures or eye contact.	The student constantly uses body language which is culturally pertinent, taking into account gestures, facial expressions, postures and eye contact.
Fluency	It is difficult to understand the student.	The student can be understood but does not take into account rhythm or intonation	The student speaks with correct rhythm and intonation, making herself/himself clearly understood	The student makes a good use of rhythm and intonation, which matches his/her character's mood and intention
Communication of the character's	The character's ideas are lost and there is not such	The student is able to get the overall intention	The student is able to get some of the ideas of	The student is able to put himself/herself

message /performance	thing as a performance	od the character across, but not specific ideas	the character across	in the skin of the character and communicate his/her ideas
Resources employed	The student does not use props or characterization and there is not any editing in the video.	The student uses very few props and characterization, there is not any editing in the video.	The student makes use of some props and characterization, there are at least three different shots which are later edited.	The student makes use of props, make- up and costumes. Various camera shots are recorded and edited later, taking into account lighting and camera angle.

Participation checklist

Criteria:	Satisfactory	Non- satisfactory
The student participates in the class activities		
The student submits the homework regularly		
The student shows interest in the topic and gives his/her opinion regularly		
The student works cooperatively with his classmates in the group activities		
The student's final reflection shows that he/she has reflected through the unit		

