



Universidad
Zaragoza

Trabajo Fin de Grado

English as a Foreign Language context: An agent of change to counteract gender-based stereotypes in the Primary classroom

El contexto de la enseñanza de inglés como una lengua extranjera: Agente de cambio para combatir los estereotipos de género en el aula de Primaria

Autor/es

Elena Cantera Martínez

Director/es

Silvia Pellicer Ortín

Facultad de Educación
2017

TABLE OF CONTENTS

1. INTRODUCTION	2
2. THEORETICAL FRAMEWORK.....	4
2.1. A Feminist Overview.....	4
2.2. Stereotypes	6
2.3. The EFL Communicative Context.....	13
2.4. The Gender Approach and the EFL Communicative Context	15
3. CURRICULAR FRAMEWORK	18
4. METHODOLOGY	21
5. NEEDS ANALYSIS	24
6. RESULTS AND DISCUSSION: CREATION OF AN ACTION PLAN.....	39
7. CONCLUSION	46
REFERENCES	48
APPENDIX	52
I. Initial students' survey	52
II. Teacher's survey completed	61
III. Chart used to analyse stories' and blog resources' gender stereotypes	65
IV. Observation chart used to analyse students' drama plays.....	66
V. Observation chart used during the role-play as a final evaluation.....	66
VI. Students' comments and reactions during the final evaluation task:	68
VII. Examples of surveys completed by students	70
VIII. Examples of students' drawings.....	88
IX. Stories used in literacy classes and analysed from the gender perspective:	96
X. Observation chart completed while analysing stories' gender stereotypes.	97
XI. Resources of the blog which have been analysed.....	100
XII. Chart completed while analysing the blog resources' gender stereotypes	104

XIII.	Lesson Plan 1: What's your story about?	105
XIV.	Lesson Plan 2: <i>Changing stereotypes from the stage!</i>	117
XV.	Lesson Plan 3: What have we learnt?	127
XVI.	Students' creations through collaborative reading comprehension task: ...	132
XVII.	Checklist completed during the analysis of the drama plays:	136

Abstract: Gender stereotypes are social constructs according to which different roles, traits or preferences are expected from females and males. These stereotypes reflect gender discrimination, which still remains in the society and thus, in our schools. This dissertation is intended to analyse to which extent the context of English as a Foreign Language may be an agent of change while facing gender stereotypes and developing students' gender awareness. A case study has been carried out by analysing the students and the teachers' perspectives and the materials used in a particular literacy class. In addition, three lesson plans were elaborated, following key principles from the communicative language teaching and task based approach, and the results were examined to identify possible changes in the students' gender bias.

Título: El contexto de la enseñanza de inglés como una lengua extranjera: Agente de cambio para combatir los estereotipos de género en el aula de Primaria.

Resumen: Los estereotipos de género son constructos sociales según los cuales se espera de mujeres y hombres distintos roles, rasgos o preferencias. Estos estereotipos reflejan la discriminación de género presente en la sociedad y, por tanto, en sus escuelas. Este trabajo está dirigido a analizar hasta qué punto el contexto de enseñanza del inglés como una lengua extranjera puede constituir un agente de cambio al enfrentarse a los estereotipos de género y desarrollar la conciencia de género de los alumnos. Se ha llevado a cabo un estudio de caso, analizando las perspectivas de los estudiantes y profesores y los materiales utilizados en una clase concreta. Además, se elaboraron tres planes de estudio siguiendo una serie de principios desde el método comunicativo y el enfoque de enseñanza por tareas, y se analizaron los resultados para identificar posibles cambios en los prejuicios de género de los alumnos.

1. INTRODUCTION

The proposed study examines the conditions that promote gender stereotypes and their permanence within a school, focusing on the teacher's methodology, which includes activities and resources to which pupils will be exposed. Nowadays, gender stereotypes are considered an important issue to address in our classrooms in order to reduce the inequality between men and women. This topic has been selected in order to examine the actual factors related to a literacy classroom which contribute to the creation of gender stereotypes and take advantage of them in order to counter-act those ideas and reverse this situation from the gender perspective.

It is important to introduce a gender perspective to students at primary school and counter-act gender stereotypes creation since school is a key context in which children spend many years, and it conditions their socio-emotional development and their identity construction process. Moreover, English as a Foreign Language (EFL) context is entirely appropriate to promote this since it supposes a bridge between cultures and students adopt other ways of interpreting the world through a new cultural background.

Some research hypotheses should be confirmed through this study. It is considered that traditional gender stereotypes remain in students' minds. They are characteristics related to appearance, personality, hobbies and preferences which are associated to a specific gender. It is also assumed that there are resources such as videos, illustrations, aural means and stories, which are used in EFL classes and contribute to gender-based stereotypes creation. Moreover, I would like to verify that EFL classroom constitutes an agent of change through the teacher's attitudes, methodology and resources in terms of adopting a gender perspective.

Similarly, a set of objectives to achieve through this study have been established. Firstly, I would like to determine the existence or lack of gender stereotypes conditioning students of EFL classes in the specific context of Primary education. Secondly, the study aims at analysing to which extent EFL materials such as aural resources, stories, charts or illustrations contribute to the creation of gender stereotypes in children. Another goal is to design an action plan to eradicate stereotyped attitudes

related to gender observed during the analysis stage. Finally, this study is intended to demonstrate why the EFL context is adequate for this change.

Regarding the structure of the dissertation, I will firstly expose the theoretical framework of my study, including several theories and studies related to the feminist perspective, the creation of stereotypes, the relationship between gender stereotypes and the EFL context, this context from the communicative approach and the task based learning and, finally, the connection between the gender perspective and communicative language teaching. I will also present the curricular framework used to justify the main objectives of the study and the lesson plans design. I will explain the methodology through which I have carried out the case study. Then, there is a section focused on identifying the main needs to solve through the elaboration of an Action Plan, which constitutes the next section, including the design and the implementation of three lesson plans. Finally, the final section will show the main conclusions of the study.

Some possible limitations may appear during the study, such as the lack of gender stereotypes exteriorized by students. In case gender stereotypes appear, the resources and activities created may have no effect on children's previous stereotypes. Moreover, students may show an unrealistic perception regarding gender issues due to the group's influence.

2. THEORETICAL FRAMEWORK

2.1. A Feminist Overview

In general terms, feminism attempts to fight against actual differences between men and women through gender stratification, since a greater power and privilege have been traditionally given to men over women. Moreover, patriarchy is critically examined regarding the organisation of the society based on the acknowledgement of male supremacy and the oppression of women.

Since its origins, feminist criticism has assumed that those inequalities do not result from biological factors or a divine mandate, but from an enforced “otherness” (de Beauvoir, 1963). In other words, gender is a cultural construct which takes place due to ideology, “but it is also a system of practices that informs every aspect of daily life – the clothes we wear, the machines we invent, the pictures we paint, the words we use” (Greene & Kahn 1985, p. 2-3). Mercedes Bengoechea highlights the importance of language as another factor, since gender construction is highly conditioned by the patterns transmitted to men (such as competition or aggressivity) and women (dependency and passivity) through language in different contexts and interactive practices, which are clearly segregated.

A relevant contribution to the feminist perspective was the distinction established by de Beauvoir between a “female object” and a “male subject”, which responds to the cultural perceptions and practices derived exclusively from the dominant male patterns. This assumption was reinforced during the second wave of feminism since, according to Sherry B. Ortner, even though cultures vary considerably, “the secondary status of woman in society is one of the true universals, a pan-cultural fact” (1974, p. 68). She also relates these cultural beliefs and practices to the “universality of female subordination”. In this line, the opposition is defined as “hierarchical, in that maleness is valued over femaleness as well as simply being opposed to it – as male control over the exchange of women testifies” (Greene & Kahn 1985, p. 8).

Moreover, this antagonism was equated to the one between culture and nature according to the influential theory of sex-gender systems claimed by Ortner. She

examined the causes of the assumed inferiority of women, focusing on the cultural elements according to which women's roles and cultural, intellectual and physical products are underestimated in contrast to men's. Social structural arrangements, which exclude women from decision-making and high social positions, were identified as the main factor for this subordination.

Furthermore, culture, associated to human rationality, elaborates meaningful artefacts from natural sources, controlling nature depending on its purposes. It may be claimed that, to some extent, culture implicitly recognizes itself to be not only different, but superior to nature. Female subordination may be explained by this opposition since women are associated with nature and men, who are closer to culture, would be "naturally" expected to subordinate them. This equalisation is supported by other significant arguments. Women's bodies directly condition women's life expectations as their space and life cycle are "more taken up with the natural processes of reproduction than is man's body, which leaves him freer to use tools and symbols, to hunt and make war" (Greene & Kahn 1985, p. 9). It has been strongly asserted that the woman's body is not adapted to her own needs, but to others' ones, conditioning women's social roles from their birth. Moreover, women's social constructed roles as "the bearer but specially the nurturer" (p. 9) of children, added to their symbolic association to the domestic sphere place them closer to nature: "although women participate actively in the "culturalisation" of their children, their reproductive potential is what binds them to an inferior position in society" (Pellicer 2009, p. 137).

According to this, it is vital to recognize the importance of using women's experiences as resources for cultural, historical and social analysis, since it has obvious "implications for the social structures of education, laboratories, journals, learned societies, funding agencies; indeed, for social life in general" (Harding 1986, p.163). Women's circumstances have been slightly told from traditional-history, but it is women who should be considered as able to expose how these experiences really were, have been and are.

2.2. Stereotypes

As mentioned, several factors have contributed to placing women and men in different positions. Not only biological, but also social, cultural and historical circumstances have determined the roles men and women are expected to play. This process can also be explained by analysing the creation of stereotypes.

Stereotypes are made about a certain group and applied to their members due to schema processing. According to Tajfel's social categorization theory, humans are categorized based on shared characteristics (such as race, age, gender, religion or sexual orientation), creating "In-Groups" and "Out-Groups" (1970). Stereotypes would be created by associating negative traits to the Out-Groups and positive ones to the In-Groups, maintaining a positive self-perception. Hamilton and Gifford (1976) add that stereotypes result from "illusionary correlations" through which humans associate a group and a particular characteristic, even when the correlation does not exist. They also assume the use of "Confirmation Bias" while looking for any evidence which supports the stereotype.

According to the social role theory (Eagly, 1987; Eagly, Wood & Diekmann, 2000), gender stereotypes emerge through the inference of internal attitudes while observing each gender group carrying out different societal roles. It also highlights the importance of changes in social roles in order to change gender stereotypes.

Stereotypes may be considered cultural phenomena since they play an individual cognitive function and they have social cognitive implications. Stereotypes may be then seen as "subjective culture", which coincide with a culture's "characteristic way of perceiving its social environment" (Triandis 1972, p.3) while material culture includes dress, food, houses, tools, and machines. As a cultural product, stereotypes may be also transmitted through communication sources¹.

The mentioned In-group and Out-group are created through the process of "othering". From this concept the theory of identity formation comes to the fore, which

¹ For instance, an experiment was carried out in order to analyse the process through which stereotypes are reproduced in the written or oral transmission of a story in serial reproduction chains. A story was given to two different groups or participants. One of them was asked to write it from memory or word-for-word and the other one had to read it and communicate it orally to another person. The results showed that "when a story was transmitted across multiple minds, it became increasingly consistent with cultural stereotypes" (Lyons & Koshima 2001, p. 385).

asserts that “subordinate people are offered, and at the same time relegated to, subject positions as others in discourse. In these processes, it is the centre that has the power to describe, and the other is constructed as inferior” (Jensen 2011, p. 65). These concepts were used, for example by De Beauvoir (1963) while depicting how men are seen as the norm and women as the “others”. The concept of ‘otherness’ was also studied by Stuart Hall, who highlighted the importance of media while representing a certain group biologically different (due to race or gender) as ‘the others’.

2.2.1. Gender stereotypes: with a focus on education

According to this, gender stereotypes could be defined as beliefs that underlie discriminatory behaviours based upon a person’s categorization as female or male (Barberá, 1998; Moya & Puertas, 2003). Their study focuses on factors such as personality traits, in which two categories are opposed depending on the subject’s gender: instrumentality (including attributes such as aggressive, associated to men) or communality (including others-oriented or emotional as usually associated to women).

An analytic study in this field was carried out by Castillo-Mayén and Montes-Berges aimed to “verify the validity of the traditional gender stereotypes” and “to know whether other gender stereotypes have currently emerged”. The results showed that there were traditional stereotypes which were no longer valid such as *docile, willing* or *destined to the reproduction* as feminine and *self-efficient, triumphant* or *active* as masculine ones. Another important finding was related to new gender stereotypes, since some traditional masculine stereotypes, such as *intelligent* or *rational*, are now associated to women, while traditional feminine stereotypes, such as *incomplete* or *passive*, are assigned to men currently. Nonetheless, the study also demonstrated the maintenance of many traditional gender stereotypes like *selfish, physically strong, insensitive* or *brave* as masculine or *submissive, sweet, emotional* or *understanding* as more typical of women. Thus, it was reflected that “a gender-based hierarchy system does exist in our society as it may be observed, for instance, in the persistent violence against women, the gender wage gap, the lower number of women as leaders, or in the perpetuation of gender stereotypes and roles in a markedly sexist publicity” (p. 1046).

Even though nowadays women and men are equally represented through compulsory education attendance percentages and women obtain very good results, it seems social opportunities still remain unequal for them. It is education the field from

which all the future citizens acquire certain values, knowledge and attitudes. The good academic results of women may suggest that there is not any type of discrimination. However, as Marina Subirats (1991) points out, discrimination influences gender construction through which girls internalise their secondary role and their insecurity related to the public field, even if they are the most brilliant students (p. 46). Ana Sánchez Bello (2002) adds that they learn that their interests must be targeted at caring and paying attention to other people, and this involves their interest in professions such as nursing, teaching or secretariat (p.93). Thus, this professional decision is conditioned by gender segregation. It is essential to avoid this from school, promoting the best conditions through which students may construct their gender identity. Therefore, school has a fundamental role in combating gender segregation since it constitutes a basic children's background not only for conceptual but also cultural, social, moral and emotional learning.

Moreover, especially during primary education, students start developing their critical thinking and high order skills while they reflect about their surroundings. During primary education, family and school suppose the main pillars which provide children the incentives to reflect and create their particular perception about cultural and emotional issues. Moreover, school is the closest context in which children interact and initiate a social process, which contributes to their self-image creation. Thus, as traditional gender stereotypes are still reproduced to some extent, it is necessary a space in which they are challenged to assure that students are able to broaden their understanding of gender roles and construct their identity.

2.2.2. Gender stereotypes and Educative Resources

The resources used in schools are an important source of knowledge and they are an attempt to show students different perspectives about the world. This is the reason why it is necessary to analyse the different biases which they include, such as texts and pictures which reproduce gender stereotypes and reinforce patriarchal society. Resources may then be considered a basic factor which determines the way in which students learn and construct both their self-perception and the perception of their surroundings. Thus, when certain situations or elements are presented as frequent, this may become a cultural, social or emotional pattern which would be acquired by children as the norm.

It is essential to bear in mind that the classrooms are seen as a space of learning in which children are expected to acquire a set of values, knowledge and attitudes. All the class resources have to be selected by the teacher not only because of their theoretical but also cultural, social and emotional content. In the case of this particular case study, specific resources such as storybooks, songs and poems are used.

Songs are usually used in classrooms to motivate students while conceptual or procedural contents are presented. They combine motor and cognitive skills which facilitate learning. Poems may be also useful to focus on linguistic features. Both resources present a special potential to make students reflect through the narration. Certain situations and the characters that experience them are relevant in terms of students' learning since, even though their characteristics are not the main objective of the tasks carried out around these resources, they set a framework for the students to reflect.

However, I am going to focus on the use of stories as an educational resource since they are essential within this case study. Storybooks are the main sources through which children develop different linguistic skills such as reading and subskills such as predicting, guessing, and linking the content to their prior knowledge while dealing with topics related to their daily life experiences, feelings and cultural and intercultural values. Their potential is also justified by the opportunities they involve in terms of preparing students for a major awareness, openness and acceptance towards the wide diversity of characters and situations which are narrated. Moreover, children receive optimal input (Krashen 1982, p. 103) through storybooks in a familiar context, which raises their motivation and may contribute to their creation of positive attitudes towards the foreign language. They are also useful in terms of helping students to connect fantasy and imaginary worlds and characters with their own experiences (Ellis & Brewster 2002, p.1).

It is important to note the importance still given to traditional folktales, fairy tales and fables, which are a relevant part of the influences that model the cultural norms of the society and the world in which a child lives. Moreover, they influence both the way in which children are treated by adults or other children and those children's future expectations since "the characters depicted in stories help children to determine what it means to be a male or female as it applies to behaviour, traits or occupation

within a child's culture" (Kuykendall & Sturm, 2007). That is why it is important to take into account the content of stories since regarding stories "shape-shifting" characteristic, several studies concluded that "repeated exposure to the stereotyped images of gender was likely to have a detrimental effect on the development of a child's self-esteem as well as his perceptions of his own and others' abilities and potential" (Farish & Sturm, 2007).

The traditional European canon of fairy tales reflects the patriarchal values of the society. Women are defined then as beautiful or attractive objects which do not own the power to alter their lives. If they are powerful, however, they tend to be ugly too, and sometimes they are even evil. Another influential serial of stories is the one produced by The Walt Disney Company. These include a group of princesses' stories with common characteristics which contributed to the creation of a new "girlhood" (England, Descartes and Collier-Meek, 2011), whose ultimate aim was to encourage children to feel identified with the characters and increase the amount of purchased products through masculine and feminine gender role portrayals. There is a connection between gender role portrayal and media, since several studies show that "higher levels of exposure to television have been correlated with more traditional ideas of gender roles" (Frueh and McGee, 1975). Several common characteristics were detected such as the preponderance of housework performed by female characters. Another study focused on "the gendered characteristics of the prince and the princess characters, the performance of climactic rescues by the characters, and the romantic resolution for the prince and princess character at the end of the movie" (England, Descartes and Collier-Meek, 2011). The first conclusion assumed that characters varied significantly according to their gender. Some of the most common characteristics attributed to princes were "physically strong, assertive and athletic" (England, Descartes and Collier-Meek, 2011). The majority of stereotyped characteristics were related to princesses, including "affectionate", "fearful" or "troublesome". It is worth noting the importance of coding rescuing behaviour, which constitutes the second conclusion of the study. Rescues suppose an important source of gendered messages. (England, Descartes and Collier-Meek, 2011).

It is important to bear these conclusions in mind while creating or selecting resources, since stereotyped ideas may be reproduced by students. In fact, "Consistently

portrayed gender role images may be interpreted as “normal” by children and become connected with their concepts of socially acceptable behavior and morality. For example, when children see villainy in a character illustrated via gender transgression (e.g., a male villain appearing effeminate), they may develop lasting negative associations with non-stereotypical gendered behavior” (Li-Vollmer and LaPointe, 2003). The constructivist approach also supports this assumption since it suggests that children create their beliefs by drawing on the interpretations of what they observe and live. Thus, observing stereotyped or non-stereotyped elements may influence their ideas about gender.

To sum up, it is worth remarking that storytelling has been used by cultures to transmit attitudes, values and morals to children. Thus, “educators should have an interest in exposing children to books and basal readers that serve to reduce gender stereotyping” (Karniol & Gal-Disegni, 2009).

2.2.3. Teachers’ attitude towards gender stereotypes

One of the most important factors which may contribute to removing the current gender stereotypes is the way teachers consider this feminist perspective while performing classroom practices. Several studies have highlighted common topics shared by the teachers. Evelyn Johnson (2005) selected data from the implementation of a gender-inclusive curriculum policy to observe the connection between primary school practitioners and the feminist perspective. The most important finding was the teachers’ discourses of resistance to gender-inclusive policies. On the one hand, she found evidence that suggested that “policy conceptualization of gender inclusiveness as shared discourse is significantly flawed” (Johnson 2005, p.235). On the other hand, primary teacher positions were characterized by multiple discourses of resistance. A greater resistance was found from senior teachers and in the rural sector. This study illustrated the need of feminist effort “at the level of policy implementation as well as policy construction” (Johnson 2005, p.237).

One of my main claims is, thus, that teaching strategies have to be taken into account while analysing gender differences in the classroom. After detecting several daily micro-inequities in classroom interactions, several strategies were specified by Carol S. Marshall and Judy Reinhartz (1997) when addressing gender issues at school.

They pointed out the importance of knowing the educational equity laws (which forbid any discrimination by gender) and analysing the teachers' behaviours. Moreover, a system to recognize each student is recommended, since it allows the teacher to know learners separately and to promote them with opportunities to participate equally. Since teaching resources are an important source of role models, the necessity of including non-traditional resources in the classroom is also remarked. This would include materials which do not portray men or women following a serial of traits or characteristics depending on their gender.

2.2.4. Students' attitude towards gender stereotypes

Several studies have examined students' stereotypes, distinguishing those regarding different groups of students. One of them, carried out by Ella Westland (1993), examined if children reacted uncritically to classic fairy tales, being exposed to the risk of internalising and reproducing those stories' gendered-stereotyped behaviours and characteristics. Students drew their favourite character from "Snow White", "Sleeping Beauty" or "Cinderella" and invented a fairy story. In this case, most of the girls chose to represent an independent and active heroine. Traditional feminine stereotypes were present in their stories, but these did not coincide with the conventional fairy tale pattern. The most significant proportion of stereotyped elements came from boys of a middle-class school. Most of them did not alter the conventional standards of classic fairy tales, representing stories with macho heroes, vicious enemies and bloody confrontations. Thus, "the boys had more of a vested interest than the girls in sticking to fairy-tale stereotypes" (Westland, 1993).

Narration was analysed through another study to identify children's stereotypes while they positioned themselves by creating their narrations. Girls chose romantic themes and everyday life ones while boys' stories were related to heroes and involved action and fights. The election of the protagonists was similar. In the boys' stories no female characters appeared. In fact, a boy was going to use a female character as his story's protagonist, when a partner laughed at his decision and made him change the gender of the character. This could be related again to the construction of masculinity through denying any female-related component (Jordan, 1995). In the girls' stories, however, although they played secondary roles, male characters were not only present, but also necessary since the stories were about the romance between female and male

characters. Thus, children's stories could be considered gender-stereotyped since they present elements which are characteristic of traditional fairy tales and folktales.

2.3. The EFL Communicative Context

While evaluating, planning and implementing Literacy lessons intended to achieve not only cultural but also linguistic objectives along the study, I have drawn on Communicative Language Teaching. This approach is very comprehensive since there is not a single method based on it, but several ones that prioritize different linguistic aspects, such as functional or structural ones. However, it is important noting that "what is essential in all of them is that at least two parties are involved in an interaction or transaction of some kind where one party has an intention and the other party expands or reacts to the intention" (Littlewood 1981, p. 5).

There are several key principles that define the approach and I have considered them while planning the lesson plans and looking for the connections between a feminist pedagogy and EFL teaching. The Communication principle highlights the necessity of participating in exchanges in which there is real communication. Language is used in real contexts, avoiding isolated lists of vocabulary and structures which are not going to be used with a clear purpose. Thus, the functional, grammatical and lexical knowledge is learnt only when the communicative competence is developed. In order to achieve this, it is essential to focus on meaning rather than on form. In every communicative exchange, there is an information gap between the participants. This is related to the meaningfulness principle, since the information gap has to be filled through negotiation of meaning, which is a key process that allows the parties to check comprehension or clarify the message to make sure that the communicative purpose is achieved.

Many aspects such as pronunciation or grammatical accuracy may be developed through specific activities. However, during communicative activities, the importance usually lies in the message. Thus, mistakes are not as important as producing comprehensible messages responding to a particular function. This is directly related to another important characteristic of the approach: the necessity of interaction among the students. Only through interaction students develop both communicative and linguistic competences since they are introduced to realistic and contextualised situations in which the information gap actually occurs and leads them to produce and also to struggle and

ultimately create language. It is important to highlight the grammar teaching according to communicative approach, since it is not explicitly learnt before practicing the language, but inductively acquired while completing different tasks or eventually while participating in activities intended to focus on form, which are always performed after the meaning ones.

Traditional roles performed by the teacher and students totally change according to this approach, which is learner-centred. Students negotiate and make decisions while participating in collaborative and cooperative situations in which they express their own interests and ideas. The teachers' function is not to control the language which will be used or to explain linguistic features or structures and correct every mistake, but to facilitate authentic resources and provide opportunities to interact in order to make students produce the language. Teachers are also expected to manage group work, guide students through different techniques and encourage them while producing the language. It is also important to analyse students' particular needs and respond to them by adapting the resources and procedures.

As mentioned, the task-based structure has also been taken into account while planning and implementing the activities to be carried out along this study. The main assumption of this methodology is the use of the target language in order to achieve a particular outcome through tasks. This is linked to the necessity of using the language for a communicative purpose in contextualized situations. Tasks must involve a primary focus on meaning, as well as the development of at least one of the four main language skills. These will be used in order to fill an information, opinion or reasoning gap through language production.

There is a clear framework proposed by Willis (1996) in order to structure the lessons according to this approach. A first period or *pre-task* would involve the introduction to the topic and the task as well as students' previous schemas activation, providing students the language to be used during the task and elements which respond to students' interests and motivate them to carry out the task. During the task cycle, students would plan and complete the task through interactive and collaborative or cooperative activities, practicing one or more language skills and reporting after that the result to the rest of the class. There is a post-task period, which is form-focused. Students would analyse the language used during the task and practice it in other

contexts. It may also include activities which involve other processes such as creative or artistic work around the topic of the task. Thus, this type of learning assures the existence of motivation and a real reason that leads the use of the target language through authentic communication situations, as well as the students' exposure to rich comprehensible input and opportunities to produce output (Krashen, 1982) and the possibility of focusing on form when needed.

2.4. The Gender Approach and the EFL Communicative Context

A recent commitment assumed by the field of education is related to the incorporation of a gender perspective within EFL classrooms. An increasing number of researchers are realising that it is essential to focus on this gender perspective from schools and, concretely, from EFL classrooms, because school is one of the social environments in which students learn and become aware of a wide set of cultural perceptions and attitudes.

In general terms, there are many different factors within the EFL context which may contribute to students' gender identity construction, such as the teacher's methodology or the materials used. It is also very important to take into account the gender perspective when setting objectives and planning activities, since these should include a set of interactions between the teacher and the students or among the students which, as has been demonstrated in the previous sections, have an important effect on gender stereotypes.

In keeping with this, we cannot forget that one of the most enriching aspects of the EFL context is the opportunity to adopt a new perspective not only regarding gender, but other fields. While acquiring the language, the learner is immersed in both linguistic and cultural traits. Cross-cultural communication becomes established since learning a foreign language may lead students to re-open to new ways of understanding different concepts and situations, which they have not perceived previously, in a new cultural background. Thus, students have the opportunity to define their internal cultural difference through such a reflective process.

Moreover, while aiming at cultural content teaching, which allows students to construct gender awareness, English proficiency is developed since new vocabulary and both receptive and productive skills may be acquired. Students are meanwhile invited to

reflect on cultural issues which are complex, but they are also guided so that they are able to define their own opinion and express themselves regarding these topics.

Furthermore, the education on values is becoming essential. As mentioned previously, the communicative and task-based approach conforms the benchmark while planning EFL lessons. Only tasks involving authentic materials used in real contexts, facilitate the language acquisition. Gender and self-identity construction take part in the primary context of children, playing an important role in their development. Similarly, through communicative activities focused on gender construction students may adopt directly or indirectly a counter-stereotypic perspective and internalise gender equality through authentic individual and social experiences.

It is essential to examine and, incidentally, select the resources, taking into account a series of aspects, such as the possible perspective through which they have been created, or the information that students could reproduce while using them. It is important not only to focus on linguistic features included in these resources but also on the manner in which they are presented to learners since “their content and their pictorial depictions also implicitly teach children about aspects of the social world and the people that inhabit that world” (Karniol & Gal-Disegni, 2009).

Another key aspect according to this approach is the interaction through which the language is acquired while negotiating meaning. Interaction is vital from a gender educational perspective since students develop gender awareness not only through self-reflection processes but also through interactive situations, which provides them with opportunities to share their perceptions, receive feedback and expand their gender perspective. Moreover, interaction constitutes a pillar regarding children’s personal development, facilitating the acquisition not only of the language, but also of cultural, social and gender issues. Similarly, gender issues may be a relevant topic from which new linguistic and communicative features can be introduced and practiced.

Moreover, the communicative approach is learner-centred. Materials and activities must be adapted in order to respond to diversity. Regarding gender, all the children experience situations and take part in reflections and decision-making processes which are related to this issue. Adapted activities and teaching strategies aimed at developing their gender awareness will help students to construct their gender

identity and expectations, drawing on their personal interests and preferences from a gender perspective. Thus, students will develop gender awareness while they acquire communicative competence, as well as they develop high order thinking skills, as the following mind map demonstrates.



Figure 1. Key aspects shared by both gender and communicative approaches.

3. CURRICULAR FRAMEWORK

This dissertation has been elaborated by taking into account several curricular documents within the Spanish legislation. In general terms, I can highlight that the importance of equality between females and males and the necessity of raising gender awareness is reflected on them.

A law intended to promote effective gender equality (“Ley para la igualdad efectiva entre mujeres y hombres”) is included within the Boletín Oficial del Estado and valid in Spain since 24th of March 2007. Article 14 of the Spanish Constitution is referenced to remind everyone’s right to equality and highlight the prohibition of any kind of discrimination due to gender. Similarly, Article 9.2 assumes the commitment of public authorities in terms of promoting the best conditions so that the equality between individuals may be real and effective. Another essential principle about gender equality elaborated and approved by the European Union since 1999 justified by reasons such as gender violence, wage discrimination, the major percentage of unemployed women and their minor presence in politic, social, cultural and economic responsibility roles or positions, and to problems while reconciling work and family life.

Similarly, gender equality is a consistent aim which has been tried to be achieved through several laws and orders in the Boletín Oficial de Aragón. Through an order published on 24th of October 2011, the Aragonese Government elaborated a project intended to promote gender equality in our region. Further, on 14th of August 2012, the “Instituto de la Mujer” and the University of Zaragoza committed to carry out annual activities through which gender awareness should be raised. Their main objective is teaching and developing gender awareness following and referencing the national law and promoting gender equality. Some of the planned annual activities include interdisciplinary seminars, training courses focused on gender equality within public institutions, the cooperative elaboration of a juristic publication about equal opportunities for women and men, and diverse activities to be carried out in the Gender Equality Observatory of the University of Zaragoza.

Therefore, these measures should be reflected at an educational level since through this institution students may acquire a comprehensive education including civic and moral values. In fact, the current educational law, LOMCE, includes in the Article

10, called “cross-cutting/transversal elements”, the necessity of working on this issue by avoiding sexist contents and attitudes as well as stereotypes in order to prevent gender discrimination or violence at school (BOE, N. 52, p.19356). An additional provision is included regarding language to note that every reference using the masculine form applies to both genders (BOE, N. 91, p. 26038). The same can be said of our regional curriculum where the same is stated about the use of the generic male (BOA, N.119, p. 19304).

Moreover, the Spanish-English integrated curriculum remarks the importance of students’ self-esteem, self-identity and emotional development, directly linked to gender awareness (2015, p. 13). In fact, identification and expression of emotions is a criterion to evaluate students. In this document the potential to access two cultural and social worlds through not only communicative skills but also creative tasks’ development through bi-Literacy is considered (2015, p. 14). Thus, gender awareness may be developed through counter-acting gender roles in Literacy lessons by using specific counter-stereotypes.

Regarding the area of foreign languages, there is also a curricular justification for the introduction of a communicative perspective in the classroom (BOA, N. 119 p. 19623). The Aragonese curriculum makes reference to the necessity of developing the communicative competence as a result of recent globalization processes and the current condition of a multicultural and multilingual context (p.1). Furthermore, learning EFL not only contributes to developing the linguistic competence including the use of comprehension and production strategies, but also to develop the ‘social and civic’ and ‘cultural awareness and expression’ competences, which are directly related to gender awareness and the development of ethical values.

This involves adopting a new perspective from which students should understand and assume cultural diversity as a comprehensive and enriching environment instead of a reason to separate or label the members of a society. Moreover, the work on developing and raising gender awareness is facilitated since, while studying EFL, a new set of both linguistic and cultural characteristics are introduced and students adopt a more flexible attitude towards these new concepts, as well as the readiness to explore and acquire them.

Thus, a gender approach and the communicative English classroom must be coordinated since the academic dimension is not the unique aspect to be considered but also the emotional, cultural and social education of our students. It is necessary, therefore, to develop teaching strategies and resources that foster students' gender awareness. Since gender constitutes a cultural construct which is developed throughout the stage of Primary Education, these classes may invite them to reflect about those gender issues which are directly related to the use of language.

4. METHODOLOGY

Case Study: Participants and Data Collection Methodology

The analysis has been carried out through a case study developed in a state school in Zaragoza, *Catalina de Aragón*. There, several factors have been taken into account while collecting as many objective data as possible in this context. Firstly, twenty five students of fourth grade in Primary education (aged 9 and 10) have been the main participants of the study. Several data related to their initial perceptions about gender differences and stereotypes have been collected through an initial survey and their evolution at the end of the study has been checked through a role-play activity in which their responses and attitudes were examined.

The initial survey, (see **Appendix I**), has been elaborated focusing on two main aspects in order to detect students' gender stereotypes: their individual gender stereotypes and their perceptions about particular situations related to Literacy classes. Patriarchal stereotypes and ways to detect them have been consulted along different studies such as "Analysis of current gender stereotypes" (Castillo-Mayén & Montes-Berges, 2014), "The color of children's gender stereotypes" (Karniol, 2011) or "Gender role portrayal and the Disney princesses" (England, Descartes & Collier-Meek, 2011) and taken into account while elaborating this survey. Within the first part of the survey, different items have been grouped into five categories: Jobs, personality, hobbies and activities, toys and literature. The first part consists of a checklist in which nine typically stereotyped jobs and three columns (female, male, both) are presented so that students select by making a cross (X) the option to which they connect each job. The same procedure will be carried out to detect students' stereotypes regarding personality. Students will connect twenty different personality traits to the gender they consider, or to both of them. The third category includes twelve activities: six of them are typically stereotyped as feminine, four of them as masculine, and two of them are neutral. This category also includes a qualitative area to let students express themselves. Similarly, in the next category related to toys, students are asked to specify if there are different toys used by males and females. In case they select 'Yes', they may specify the toys they consider one-gendered. The last category is focused on stereotypes regarding literature; different literature genres have to be associated to a gender or to both of them. Moreover, students are asked to draw a female and a male protagonist to detect the

characteristic patterns they associate to the protagonists in the stories they read depending on their gender. As mentioned, the second part of the survey focuses on literacy classes. First, students have to indicate if there are more students of a concrete gender who participate during literacy classes. Then, different sets of opposite situations are presented through pictures in order to detect if sexist attitudes tend to happen during these classes. The last items of the students' survey are intended to detect if gender equality has been dealt with in the Literacy classes.

Therefore, as will be read in section 6, both quantitative and qualitative data have been collected through this survey. Firstly, percentages have been elaborated taking into account the amount of students who have associated each trait to a stereotypical option. A particular trait or preference has been considered a stereotype when more than the half of the group of the students associated it to a particular gender. Also qualitative information has been provided through initial questions regarding toys and hobbies. Moreover, an open prompt has been offered to detect their perceptions about stories' characters. Students could create their own female and male characters and decorate the picture as they considered. This can help to examine if certain colours, professions, roles, places or other characteristic elements are associated to a particular gender.

Not only students' perceptions but also the teacher's methodology and assumptions have been analysed, since it is an essential aspect which may have some relevant effect on students' gender awareness. A survey has been elaborated by drawing on previous studies and conclusions related to the effect of teaching on students' gender stereotypes, as in Karniol & Gal-Disegni's study, (2009);Kuykendal & Sturm's work (2007) and Marshall & Reinhartz's research (1997). The survey, which can be found in **Appendix II**, has been elaborated in order to analyse the extent to which gender issues are taken into account while planning and implementing Literacy classes.

And the third important methodological aspect has to do with the content of the resources used during Literacy classes such as the blog in which songs and poems are shared, and the stories that the students read individually each week. A checklist has been created focusing on gender roles. In the previous studies, several characteristics are presented as related to gender specific patterns which may be detected in the classroom through students' attitudes, speech or responses while dealing with gender issues. As

may be observed (see the complete chart used for the stories' and the blog's analysis in **Appendix III**), the gendered attitudes or traits which are stereotyped according to these sources have been thus detected. They have been examined by focusing on the linguistic features of the story, as well as on pictures. Moreover, the characters have been examined taking into account the physical and psychological characteristics which are explicitly specified, as well as their occupation or job, the activities which are associated to each gender, the places in which they are situated and the emotional states they show. It must be noted that only relevant data according to gender stereotypes have been selected and noted.

Procedure

The initial students' survey was carried out on 24th of March 2017, as well as the survey about the teacher's methodology. In the meantime, the materials used in class were analysed thanks to the checklist. After identifying the main stereotyped ideas of the students, a set of lesson plans was elaborated and implemented in order to make students reflect about these stereotypes and raise their gender awareness. Three Literacy sessions were carried out during a week (on Monday 8th May, Tuesday 9th May and Thursday 11th May). Students performed three drama plays whose scripts had been previously written by them. These plays were examined depending on the stereotyped, neutral or counter-stereotypical elements showed or included on them. A chart was elaborated in order to collect and classify those elements (See observation chart in **Appendix IV**)

At the end of the last session, a final role-play activity was performed as a final assessment. Some discriminatory situations were presented to students who, in groups, represented each situation and showed different responses to it by proposing a different scene to conclude the situation or sharing with the rest of the class their feelings. I, as an observer, took notes of their reactions and oral answers regarding those discriminatory situations. A chart was designed in order to identify any change or evolution regarding these initial students' perceptions in case they had reflected about a stereotyped impression (see observation tools in **Appendix V**). Thus, the attention was focused on observing some evolution in this group of students.

5. NEEDS ANALYSIS

Before elaborating an action plan from a gender perspective, it is essential to examine students' attitudes towards stereotyped roles and characteristics to establish a starting point to conduct the study and focus on those stereotypes, in case they are found.

As mentioned before, students' perceptions have been analysed by focusing on different aspects which were highlighted in previous similar studies. Methodological aspects related to literacy classes have been also analysed (See **Appendix I**). Even though results cannot be generalized, stereotypes have been found when an association has been made by more than half of the students. Some examples can be found in **Appendix VII**.

Regarding jobs, five stereotypical beliefs were found. While students considered non-gendered jobs such as being a doctor, secretariat, teacher or scientist, others were considered as only masculine, such as plumbing, building and firefighting, or only feminine, such as hairdressing and nursery. Thus, jobs related to working with or fixing domestic appliances or those requiring physical strength were seen as masculine, while women were expected to perform those involving taking care of others or physical appearance.

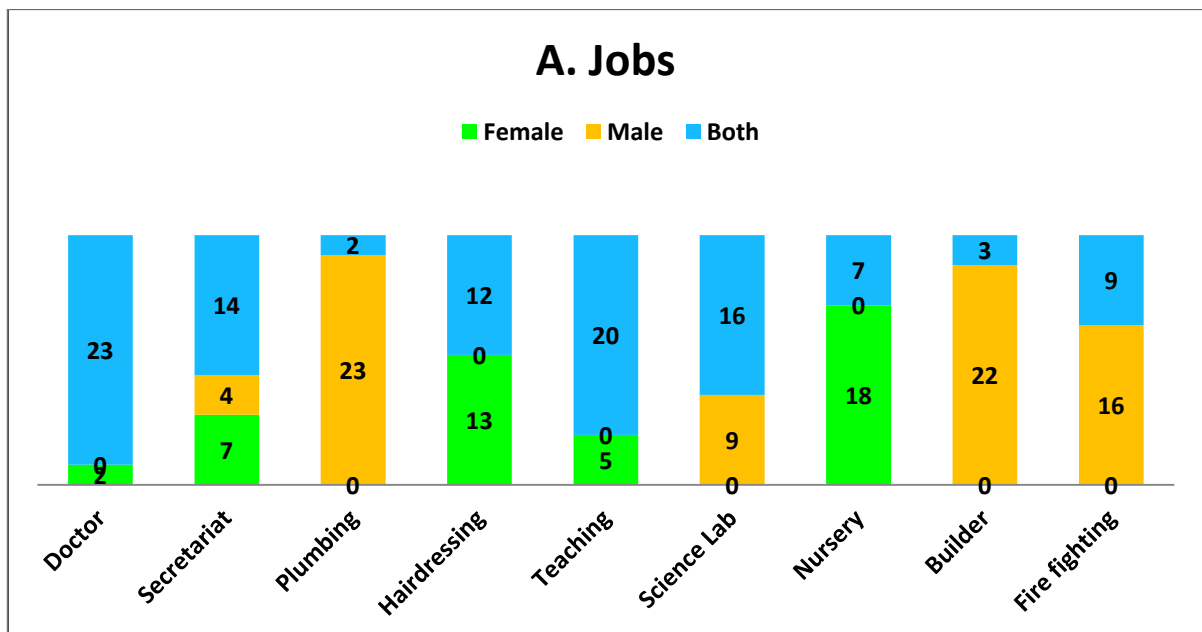


Figure 2. Students' results regarding jobs.

Regarding personality, twenty one traditionally gendered traits were proposed to students and eight of them were considered one-gender ones. There is a positive aspect to highlight since the other thirteen traditional stereotypes, such as *intelligent* or *athletic*, are not associable to a unique gender for the majority of the group. However, a striking aspect is the association of emotional traits such as *affective*, *sweet* or *crybaby* only to females, as this presents women as weak and vulnerable, while those which involve the use of physical strength, the absence of impulses control and the ability to deal with complex situations, such as *leader*, *brave*, *protective* or *violent*, were associated only to males.

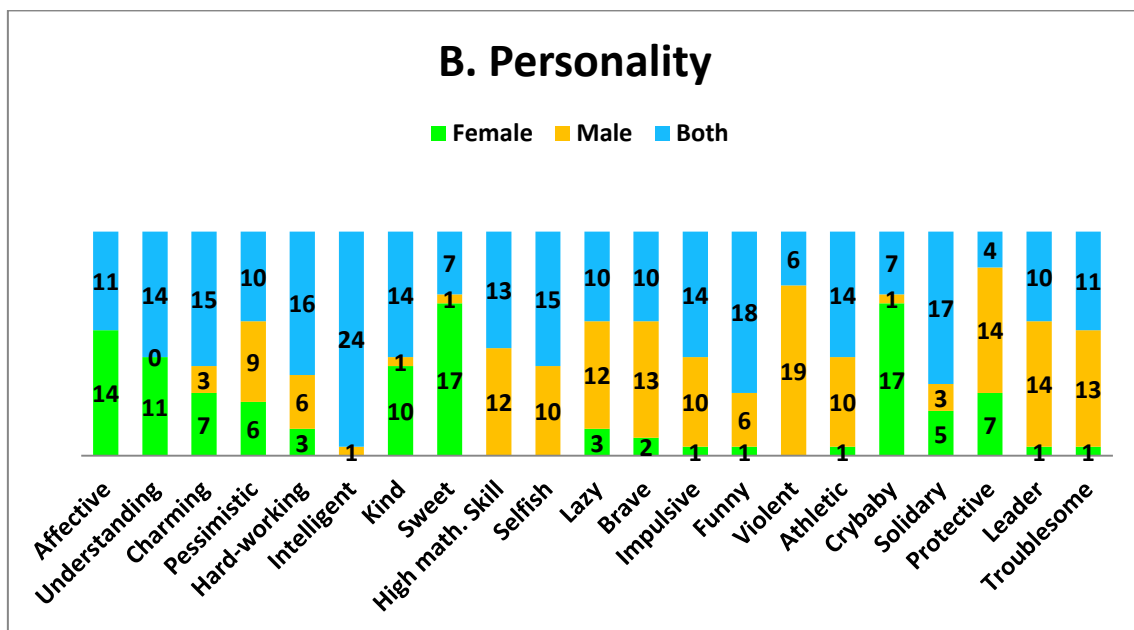


Figure 3. Students' results regarding personality traits.

Regarding hobbies, ten traditional stereotypes and two neutral ones (*talk on the phone* and *play in the mud*) were presented. Excepting the neutral options and *ride a bike*, traditionally masculine, the rest of the activities were associated to the stereotyped option. Domestic activities were selected as feminine, together with those related to emotions and weakness. It is important to note here that, within several female stereotyped hobbies, a major percentage of girls chose the stereotyped option; while more boys selected “both” option regarding *houseworking*, *getting a flower*, *baking a cake*, *fearing an injection* and *preparing supper*. This means that female students expect themselves to perform those activities because they may reproduce the role models of their homes or because it is what they learn in society.

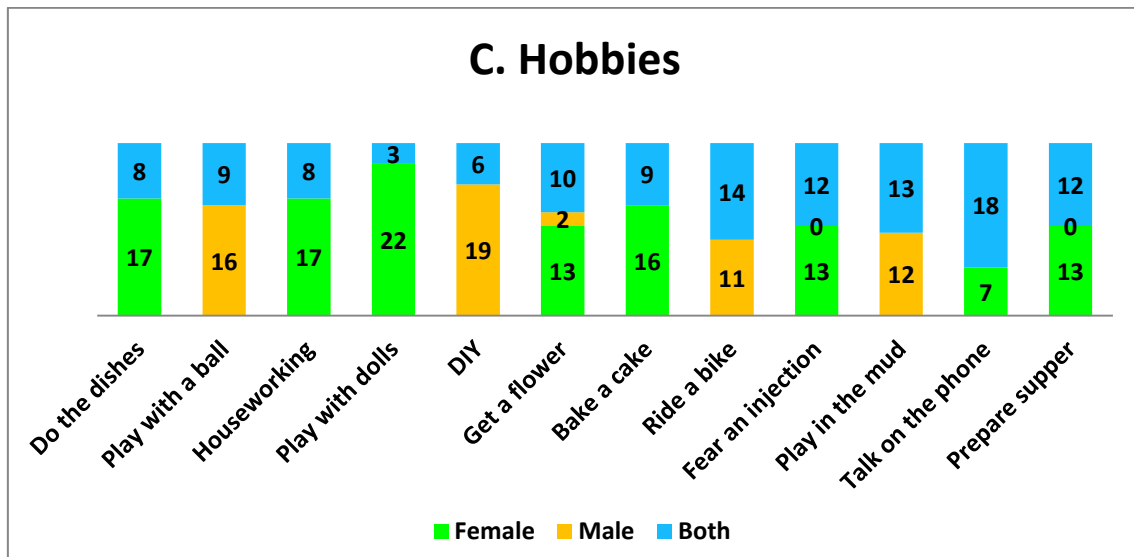


Figure 4. Students' results regarding hobbies.

When asking about the use of toys at school, most of the students (seventeen) answered that the use of different toys does not depend on their gender. We can conclude that students do not play different games depending on their gender. Eight students assumed the use of different toys regarding gender and some examples were given, such as the use of *dolls* and *blogs* to paint for females or *robots*, *chess* and *cars* to males.

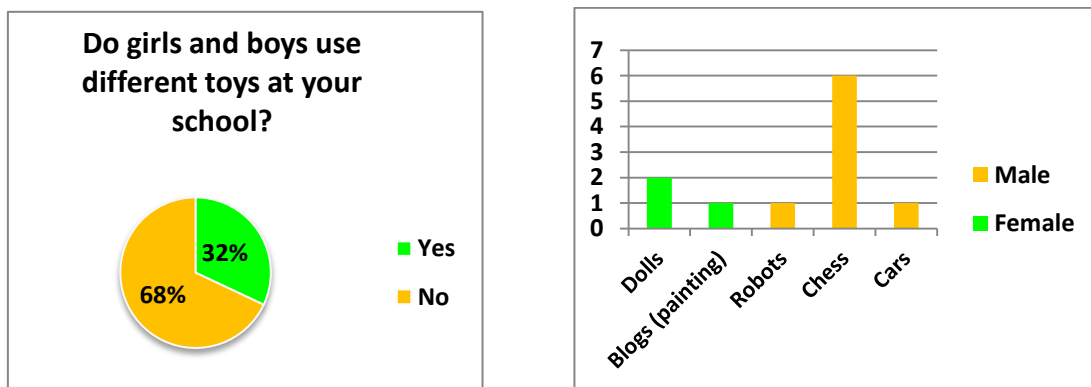


Figure 5. Students' survey results regarding toys.

Highly stereotypical associations have been found regarding literary genres. A positive aspect is the disappearance of *poetry and drama* as a typically feminine genre since the majority associated them to both genders. However, *adventures*, *science fiction*, *comic books* and *mystery* were attributed to males, while *romance* and *fairy tales* genres were considered to be feminine. It is observable again the pattern according to which females are related to romantic and emotional elements, or fantastic ones as princesses and princes or happy endings. Males are in contrast related to venturous stories involving

decision-making, mystery, the interaction with a great variety of characters and places and the use of mental and physical abilities to solve problems. It is also remarkable the optional addition of genres. *Terror, football, basketball, crime and fighting* were proposed as masculine genres while readings related to *recipes* as feminine.

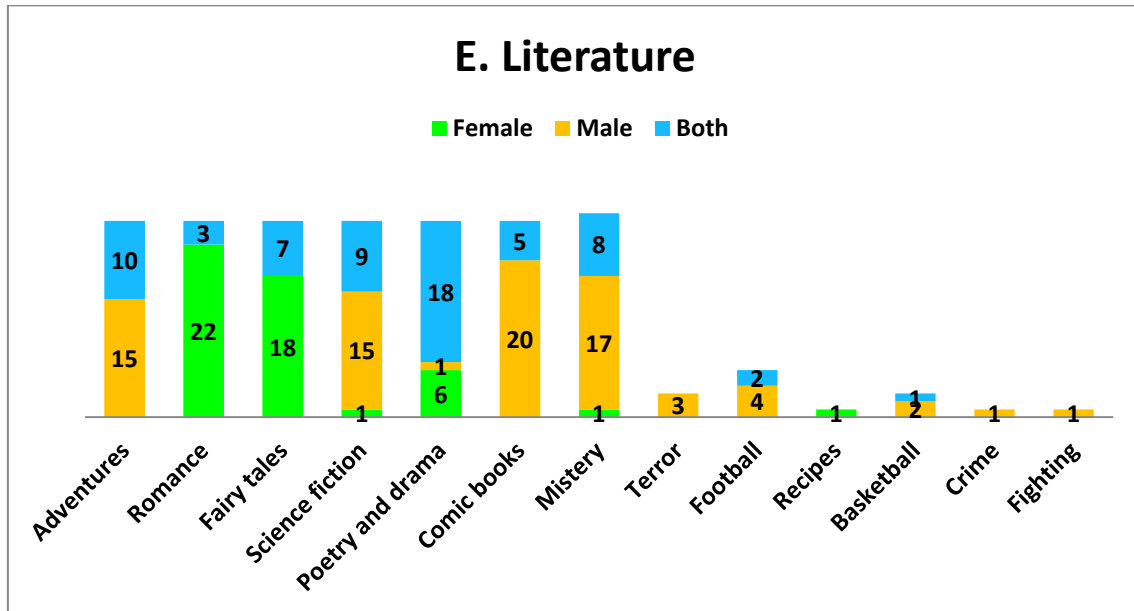


Figure 6. Students' results regarding literary preferences.

Focusing on methodological aspects within this particular EFL context, very positive aspects may be concluded since students do not participate differently depending on their gender and they are not divided while performing activities. Similarly, they do not wear different costumes while attending special events. Regarding gender awareness, all students but one assumed that they have talked about equality in class and that they have read stories containing both female and male leaders.

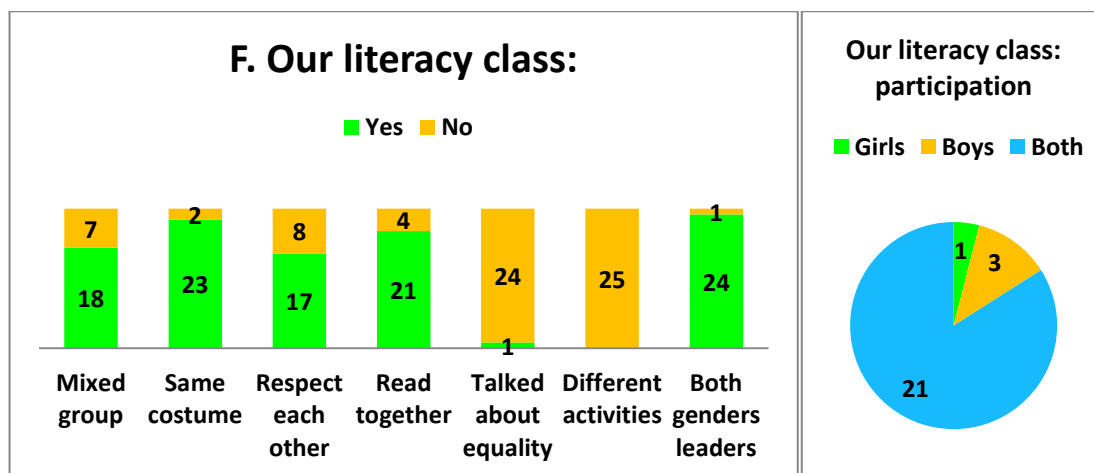


Figure 7. Students' results regarding literacy lessons.

Diverse patterns have been concluded from students' drawings (see **Appendix VIII**). Fourteen out of the twenty five drawings contain stereotypical elements, which include male characters presented as active or performing their job, such as top-class football players (which may be their idols) or chefs. Also, male traditional characters such as pirates were drawn by several students. Most of female characters, in contrast, were presented as passive or observers since they are not performing any specific activity but standing within a simple background. The most frequent female character chosen by students is a princess. In fact, seven of these drawings show a princess wearing a dress standing next to a castle (which is in some cases animated through facial elements drawing). Some of these elements may be seen in **Appendix VIII. A**.

Neutral characters have been also found in the case of two students who drew colourful fantastic characters and elves (See **Appendix VIII. B.**). It is positive that these students did not decide to gender their characters, although this does not imply a countering gender roles attitude.

There is a third group of nine drawings in which both female and male characters are presented in the same conditions or performing the same kind of roles. (See **Appendix VIII. C.**). For instance, while a group of male characters is presented playing football, a group of the same amount of girls is presented playing basketball. In this case, all the characters are active while performing similar activities. In another case both characters are performing their jobs, which are related to military service (the air force in case of the male character and the coast guard in case of the female one). They are presented as active, in a similar context and there is no visual difference between them. Moreover, a particular case has been found which presents special counter-stereotypical elements. In contrast to traditional gender roles, a female character is presented as a female rocker wearing black clothes decorated with a broken heart. Below her, a male character was drawn in a simple way and the only characteristic which can be concluded while observing the drawing is that he is in love with the female character, since it is marked through a face with heart shaped eyes and an arrow towards her. Thus, admiration and romance are present in this drawing, opposed to the traditional stereotypical stories.

The results of the teacher's answers (see **Appendix II**) show that a variety of resources is used, such as visual resources, videos, stories and songs, which are shared

through a blog (<http://cuartocreciente1617.blogspot.com.es/>). No measures in order to solve stereotyped situations have been specified since the teacher stated that these situations have never occurred. The teacher takes into account gender roles while searching resources and manages activities from gender perspective through teacher talk. Moreover, when a stereotype is found, the teacher usually decides to talk about it in a whole-group debate. This may be considered positive since she chooses not to hide stereotypes from students but highlighting them and making them reflect about it while adopting a critical perspective. In contrast, even though stereotypes are detected along the classes, no specific activities focused on gender awareness have been implemented. This would be an aspect to improve since not only the analysis of stereotyped characteristics help to develop gender awareness, but also activities whose objectives are related to gender equality and the promotion of high order thinking skills, while developing linguistic competence. Moreover, the school has not elaborated specific school projects to avoid gender stereotypes, which is a relevant gap in terms of contributing to gender awareness.

Stories are vital in literacy classes, especially in primary education since they are used as teaching tools focusing both on linguistic and cultural features. Each week, students take a different storybook to their homes to read it individually. The objective of these reading tasks is to expand students' vocabulary and improve their reading skills. However, there are transversal elements after every story, including characters' representation, pictures and dialogues, which should be analysed before selecting the stories. The twenty five stories (whose titles may be seen in **Appendix IX**) have been analysed from a gender perspective in order to detect gendered bias, using the checklist included in **Appendix III**. Several stereotypes have been examined through a chart (see **Appendix X**) by focusing on the linguistic features and pictures of the story. Moreover, stereotyped elements regarding the characters' appearance, personality and occupation, and the places or the emotional states attributed to them, have been selected.

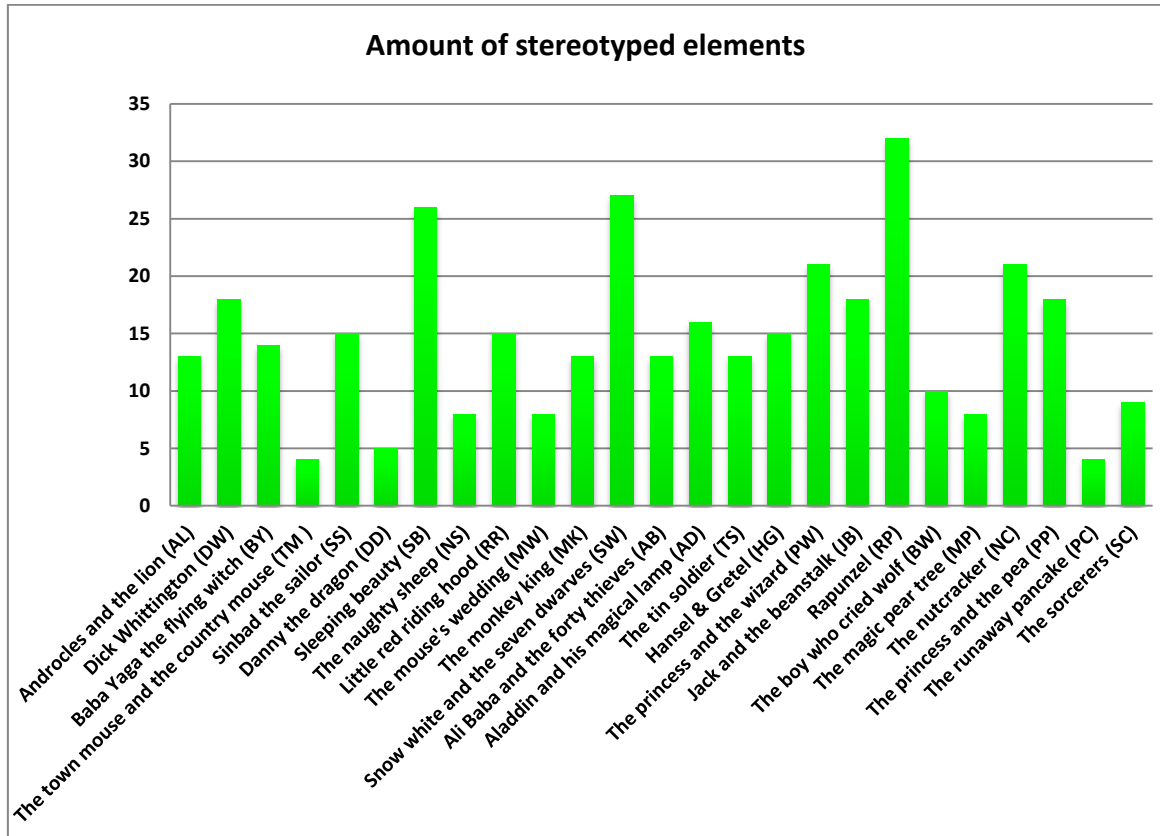


Figure 8. Stereotyped elements found in each story

It is important to note the presence of several stories whose main characters are animals or other neutral characters, such as *The town mouse and the country mouse*, *Danny the dragon*, *The Naughty Sheep*, *The mouse's wedding*, *The monkey king* and *The runaway pancake*. However, three of these stories present gendered characters even when they are animals. Through physical appearance, names and the use of personal pronouns, these characters perform traditionally stereotyped roles. For instance, in *The town mouse and the country mouse*, the main characters are two male mice that travel together. They are gendered through *he* and *his*, pronouns intended to show the roles they perform are masculine. Another example is *The monkey king*, referenced through *he* and *him* pronouns, who is presented as clever, selfish, proud, impulsive and violent. Similarly, in *The mouse's wedding*, a family of mice formed by a male mouse, referenced through *he*, a female one, called *Mother Mouse* who wears a dress and feeds her family; and their daughter, referenced by *she* and wearing a pink dress, travel searching the “best, most powerful husband” to marry the little mouse (Figure 9).

Thus, it is important to consider what implies to gender them, which facilitates the creation of stereotypes based on the association of those characteristics to the characters' gender, as may be seen in the following image.



Figure 9. Stereotyped elements found in *The mouse's wedding*.

In keeping with this, the stories including more stereotypes are traditional fairy tales, which usually involve a love story whose main characters are an innocent and vulnerable woman, usually a princess, and a brave man, a prince who rescues her. Thus, most of the stereotypes were found in stories such as *Rapunzel*, *Snow white and the seven dwarves* and *Sleeping Beauty*. These stories have common characteristics regarding female characters, such as performing house work, the inability to make decisions about their own destiny (Snow White is chased while Rapunzel is locked inside a tower and Sleeping Beauty is expected to die due to a spell), and their final rescue by a brave prince. However, stereotyped situations and elements have been found in other stories which are more recent and are not expected to reproduce these kind of situations, such as *Baba Yaga, the flying witch*, *The tin soldier*, *The princess and the wizard* and *The mouse's wedding*.

The necessity to change many of these stereotypical attitudes claimed by gender perspective is not in the attitude itself, but in how often they are presented through stories, restricting students' perspective on female and male roles. As the following visual shows, there are stereotyped elements included in several stories. This may

contribute to students' creation of stereotyped ideas due to the continued exposure to them.

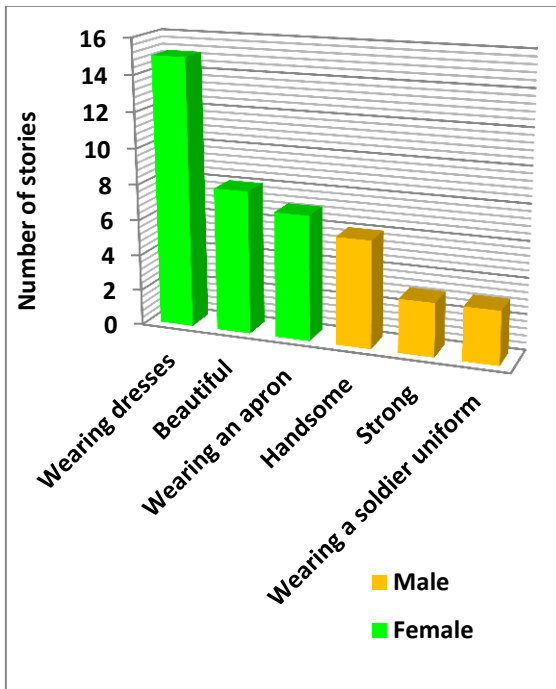


Figure 10. Most repeated stereotypes regarding physical appearance

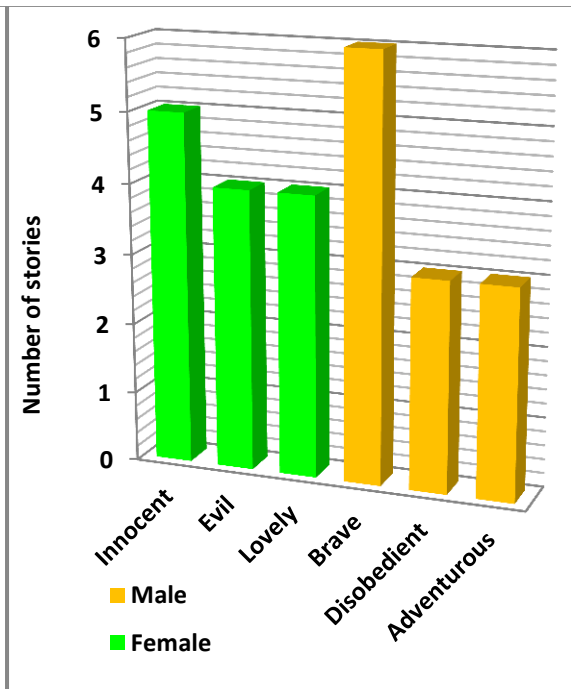


Figure 11. Most repeated stereotypes regarding personality.

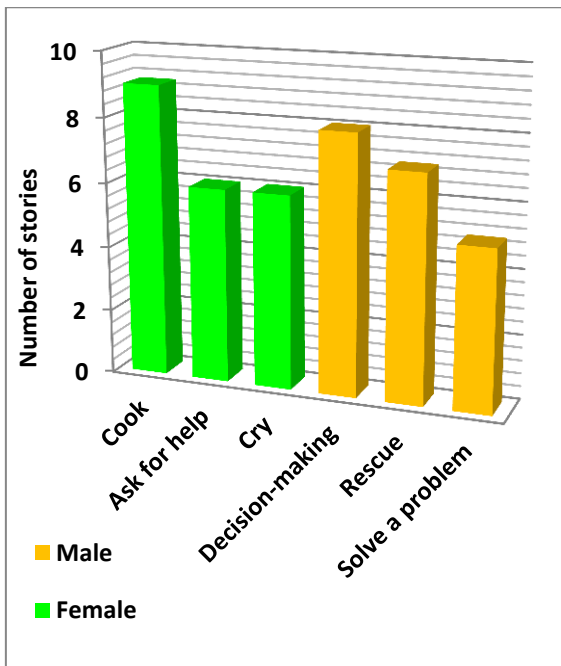


Figure 12. Most repeated stereotypes regarding actions and activities.

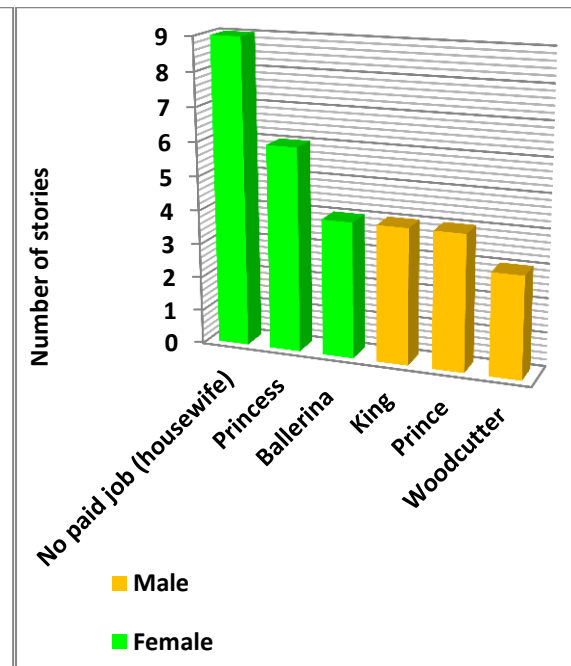


Figure 13. Most repeated stereotypes regarding occupations / type of character

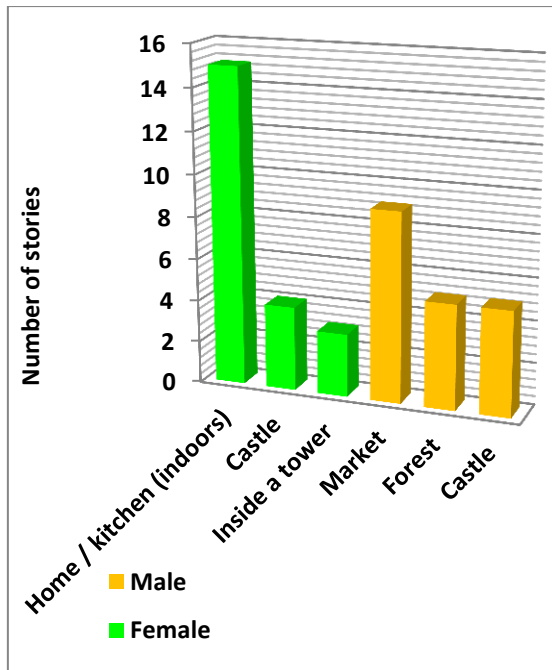


Figure 14. Most repeated stereotypes regarding locales / places.

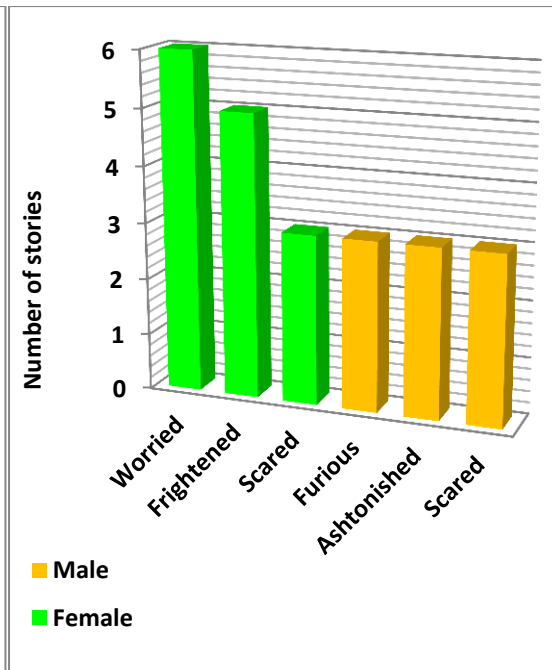


Figure 15. Most repeated stereotypes regarding emotional states.

As may be seen in the graphics, in several stories female characters' future prospects are focused on marriage, such as *Sleeping Beauty*, in which it is explicitly narrated how the princess "sketches the prince of her dreams", or *The mouse's wedding*, in which a father says to her daughter that it is "her time" to get married. It is also remarkable in *Rapunzel* how a cruel witch locks her inside a tower and the reason is because she fears "any young men running off with her".

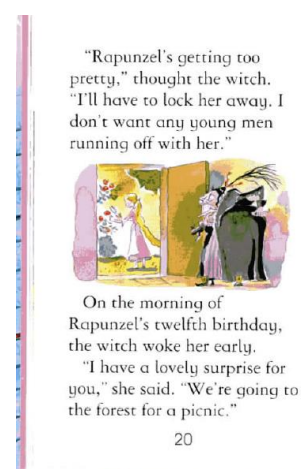


Figure 16. Female characters' association to marriage as implied in their future prospects.

Another aspect to highlight is the presence of female characters whose actions do not have any influence over the story's main plot, either because only their mother or wife condition is specified or because they do not take part in making decisions. This pattern is clearly visible in many stories, such as *Androcles and the lion*, in which the Emperor's wife, whose name is not specified, only participates in the story to think "My hero" while praising the main character's achievements. In *Sinbad the sailor* an only woman is presented to help the main character giving him some clothes and marrying him in the next scene in which she appears. In *The tin soldier* a ballerina doll appears dancing, which impresses the main character. In this case, another striking aspect is presented when the soldier talks to her and another personified toy shows jealousy and warns him not to talk to her while the ballerina does not say a word, showing some possessiveness over her. Along *Jack and the beanstalk* the mother of the protagonist is only showed complaining while she does housework. The other female character is the wife of the story's antagonist. She is a very kind woman who encourages her husband while preparing and serving his food. *The nutcracker* narrates the story of Clara and her soldier toy which leads her to many places. However, she plays an observer and fearful role while the prince toy fights and protects her along the story.

The most outstanding examples of the female characters' inability to make decisions have been found in traditional fairy tales such as *Rapunzel*, *Sleeping Beauty* and *Snow White and the seven dwarves* in which, even though they are the main characters of the stories, they observe how a set of other people's decisions mark their destiny along the story and solve their problems. Another example is *The princess and the wizard*, in which suddenly a wizard appears and locks a princess inside a tower, forcing her to do different household tasks as opportunities to be liberated.



Figure 17. Female characters' inability to control their own destiny.

In line with this aspect, it is important to note the repeated presence of female characters that play secondary roles and are presented performing many household tasks or are expected to prepare food for others. In fact, many of them only appear inside their homes or a kitchen, while most of male secondary characters are presented outside. This is clearly visible in storybooks such as *Dick Whittington*, *Danny the Dragon*, *Jack and the beanstalk*, *Sinbad the Sailor*, *Ali Baba and the forty thieves* or *The runaway pancake*.



Figure 18. Sole appearance of secondary female characters as housewives.

It is also important to note that, while almost all the male characters have a paid job, most of the female ones are presented as housewives or, in case they have a paid job, this is not specified. An exceptional storybook regarding this aspect is *The naughty sheep*, in which a female farmer is presented with her two children and their sheep. The

female character is not the main one, but her job is specified and the story revolves around it.

Another aspect to highlight is that, in contrast to the princesses, the female antagonists are presented as witches and queens, whose destiny is to be punished or destroyed, such as in *Snow White and the seven dwarves*, *Sleeping Beauty* and *Rapunzel*. They present opposite characteristics since they are not kind, innocent and vulnerable, but powerful and evil. Similarly, to these cases it may be added another pattern that presents the stepmother as an evil character who is confronted against the protagonists, instead of being someone who may provide them with love and affection.

In order to complete the study about gender stereotypes included in the resources used during Literacy classes, the Blog has been analysed. This blog includes eight poems, twelve songs and two stories (See **Appendix XI**). In a similar way to the stories' study, a table has been completed while considering narrative and visual elements which have been attributed to any gender (See **Appendix XII**). The following visual shows the classification of the resources from the gender perspective.

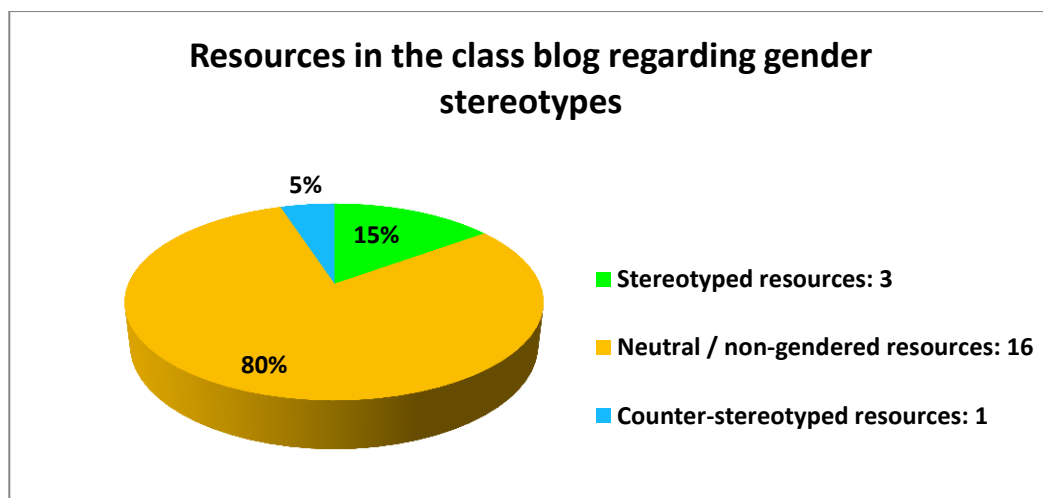


Figure 19. Resources in the class blog regarding gender stereotypes.

Six of these resources do not include any male or female character since they are related to a month or season's arrival or telling time (*Summer time*, *Telling time*, *Spring*, *March*, *Winter* and *Goodbye Green* poems). Four songs (*In summer*, *Move and freeze*, *Skip to my Lou* and *Jack and Jill*) have been considered non-gendered since both male and female presence is similar and the characters perform the same activities or the narrated elements are not considered gendered ones. As happened in the stories, the use

of neutral characters is very frequent: six resources (*The little plant* and *I have a little frog* poems, *Spring arrival* *Winter Hokey Pokey song* and *Hey Diddle Diddle* songs and *The ravenous beast* story) present only animal or personified objects as characters. Again, a neutral character has been found gendered through the use of the pronouns *he* and *him* while referring to a frog in *I have a little frog*. Although no stereotypical elements have been found, the use of masculine pronouns shows the intention to associate the characteristics of the poem to males. From the gender perspective, there is no need to establish this kind of relations between neutral characters and a set of specific characteristics through the use of pronouns. This may involve the association between those elements and a concrete gender and, consequently, the creation of gender stereotypes. Therefore, students could associate adjectives such as *funny* or *greedy* or actions such as *swimming* to male gender and thus, create a gender stereotype when it is not necessary.

I Have A Little Frog



I have a little frog
His name is Tiny Tim,
I put him in the bathtub,
To see if he could swim,
He drank up all the water,
And gobbled up the soap!
And when he tried to talk
He had a bubble in his throat!

Figure 20. Male-gendered character through the use of masculine pronouns.

Furthermore, there is an audiobook about *Winnie in Winter*, whose main character is a witch presented as opposed to the witches of the storybooks. She is not evil and she makes spells not to cause bad things to other people but to change external phenomena such as the seasons or issues which only concern her or her cat. From the gender perspective, this character would be considered positive since it counter-acts stereotypical elements which are traditionally attributed to witches. This character may, thus, contribute to children's openness towards gender roles and traits instead of reinforcing gender traditional stereotypes.

Female characters do not appear very frequently in these resources. However, those that are included show different aspects which may influence students' perceptions. In *Three blind mice* song, a female character is introduced as "the farmer's wife". She is a housewife who appears in the kitchen, as seen in several examples in the storybooks. A female child is also collecting fruits with her mother when she does not dare to go home alone instead of showing bravery or an adventurous personality.

In addition to this, it is important to note the reappearance of traditional fairy tales elements along a poem called *A child's thought* by Robert Louis Stevenson. Castles and dragons are associated to the male narrator's dreaming, as well as "fair ladies prisoned in a tower, or lost in an enchanted bower; while gallant horsemen ride by streams".

In conclusion, several gender stereotypes were found in students, especially those related to jobs and hobbies. Counter-acting these ideas would constitute the main objective while elaborating the action plan. Regarding literacy lessons, there is no evidence about gender stereotypes reinforcement since students are not different while participating or taking part in EFL activities or projects. However, more involvement by the school and the literacy teacher is needed in terms of promoting gender equity. Moreover, while examining storybooks used, several gender stereotypes have been detected. This is partly due to the presence of several traditional folktales and fairy tales.

6. RESULTS AND DISCUSSION: CREATION OF AN ACTION PLAN

In order to counter-act the stereotyped perceptions and attitudes detected, some lesson plans were designed. Several communicative and linguistic objectives were set, taking into account the students' previous knowledge and their linguistic needs, as well as the linguistic, communicative, cultural and emotional items to be taught in fourth grade, which are specified in the curriculum (See **Appendix XIII, XIV and XV**). All the lessons were initially planned to last an hour and a half. However, the three sessions were reduced to forty five minutes. An adaptation was consequently carried out, focusing the implementation on introducing the sessions' purpose, modelling activities and carrying out the main task of each session.

During the first session (see **Appendix XIII**), implemented on Monday 8th May, students were introduced to the gender perspective and the purpose of the lesson plans. Firstly, students had to encounter gender stereotypes regarding jobs through a guessing activity. When they were asked about the protagonists' jobs, they associated journalism, sports and fire-fighting to the first man and modelling, singing and acting to the woman. However, while they discovered their actual jobs, their impressions changed and most of students finally guessed the last male dancer's job. Thus, there was an evolution from the initial examples since students started to consider more jobs as attributable to the protagonists, rejecting a stereotyped perspective. These initial reactions fit in the association claimed by Eva Änggård (2005), according to whom the stereotypical ideas found in children's responses are usually influenced by fairy tales and popular culture.

During the activity focused on micro-skills practice and modelling, a text about a discriminating situation experienced by a female fire fighter was read in turns. Students were completely able to infer meaning and scan specific information. However, when they were asked about the protagonist feelings and their origins, most of them stated that the woman was jealous of her male partners or that she "wanted to be like men". Many students showed difficulties to notice discriminatory attitudes and only attributed the circumstances to the woman and not to external factors. This may be due to the stereotyped perceptions which led them to consider firefighting as a "male job", and thus they did not see any strange aspect. Through a set of complementary questions related to the woman's achievements and the attitude of the protagonist's boss (such as

Why does her boss tell her to go out only if a man isn't available? Is it fair? Why?), students finally considered it as a discriminative situation and felt identified with the woman.

The main task of the session was intended to develop students' reading skills while countering traditionally gendered roles and jobs. These students showed a high level regarding reading comprehension, because most of them understood all the vocabulary and the grammatical structures, such as verb tenses included in the text, and they were very participative. In fact, they expressed collaborative attitudes and willingness to solve their partners' vocabulary doubts. The task itself was very motivating for students, who reflected the messages of each story in their creations. One of the groups did not finish their work and they were asked about the end of the story during their final exposition. Finally, each group shared their conclusions. Students from other groups were asked about their opinion, since the objective of the task was not only to check their reading comprehension but also to adopt a new perspective towards daily life acts and moments in which counter stereotypes attitudes or decisions are performed and make them develop their empathy or even feel identified with the main characters. Through the students' creations, (see **Appendix XVI**), it is observable that both communicative and gender awareness objectives were achieved since both stereotyped and counter-stereotypical gender issues were completely noticed by students.

Students were assessed through a rubric in which a set of gender-related and linguistic criteria had been established (see **Appendix XIII. E.**). According to this rubric, students achieved both linguistic and gender-related objectives. Most of students identified and understood the vocabulary related to gender and the grammatical structures, since all the stories were properly reflected during the creative comprehension stage. If linguistic difficulties, such as the misunderstanding of unknown words or grammatical structures appeared, students solved their partners' doubts. In case they did not, I tried to guide students through gestures or relating words with similar ones

The second session, on Tuesday 9th May, was focused on developing students' writing skills by providing them with a clear purpose related to their final composition, a drama script. After being introduced to the task and the purpose of the activities, a

brainstorming activity was carried out. During this activity students were very motivated and participative. However, although students were expected to show counter-stereotypical ideas, many of them still showed many stereotyped ones, by proposing only traditional jobs such as a female teacher or a male plumber. This may be improved by providing students with the explicit guidelines or conditions initially (which were specified before the composing stage) in order to make students take into account both the structural and formal aspects and the content-related ones.

After introducing the content and the structure to follow while composing the drama script, they were asked to organise themselves in groups and complete a table with their names and roles within the drama. It is important to note that only twenty minutes of the session were left when students started to compose their scripts. As a result, while trying to solve the problem with the group's teacher, she informed me that students would finish the drama scripts and carry out the performances during the last days of the course with her and she would send me the students' performances recorded. Thus, I assessed their content and language through a checklist (see **Appendix IV**), by focusing on the characters' roles, jobs, activities and attitudes. The checklist completed during the analysis of students' plays is showed in **Appendix XVII**.

After examining the visible data in the students' plays, these characteristics have been classified as stereotyped, neutral or counter-stereotypical elements to find any change from the students' initial perceptions, as can be observed in the following graphics:

Stereotyped elements	Neutral elements	Counter-stereotypical elements
<ul style="list-style-type: none"> •A female receives a ring as a present (group 1) •A male receives a ball as a present (group 1) •A male laughs a girl playing with a ball and a boy wearing a ring (group 1) •A male laughs at women who are fixing a toilet and playing basketball (group 2) •Male fire fighter (group 3) 	<ul style="list-style-type: none"> •(to the boy laughing): <i>Don't laugh! They are having a good time!</i> (group 1) •Male comedian (group 2) •Male Gets arrested (group 2) •Male policeman (group 2) •Male policeman arrests the comedian (group 2) •Female jury of a competition (group 3) 	<ul style="list-style-type: none"> •A female proposes to change the presents (group 1) •A male accepts to change the presents (group 1) •A female plays with a ball (group 1) •Female plumber (group 2) •Female bank's owner (group 2) •Female playing with a ball (group 2) •Male secretariat (group 2) •Male ballet dancer (group 2) •Female major (group 3) •Female fire fighter (group 3) •Male ballet dancer (group 3)

Figure 21. Elements found in students' drama plays classified from a gender perspective.

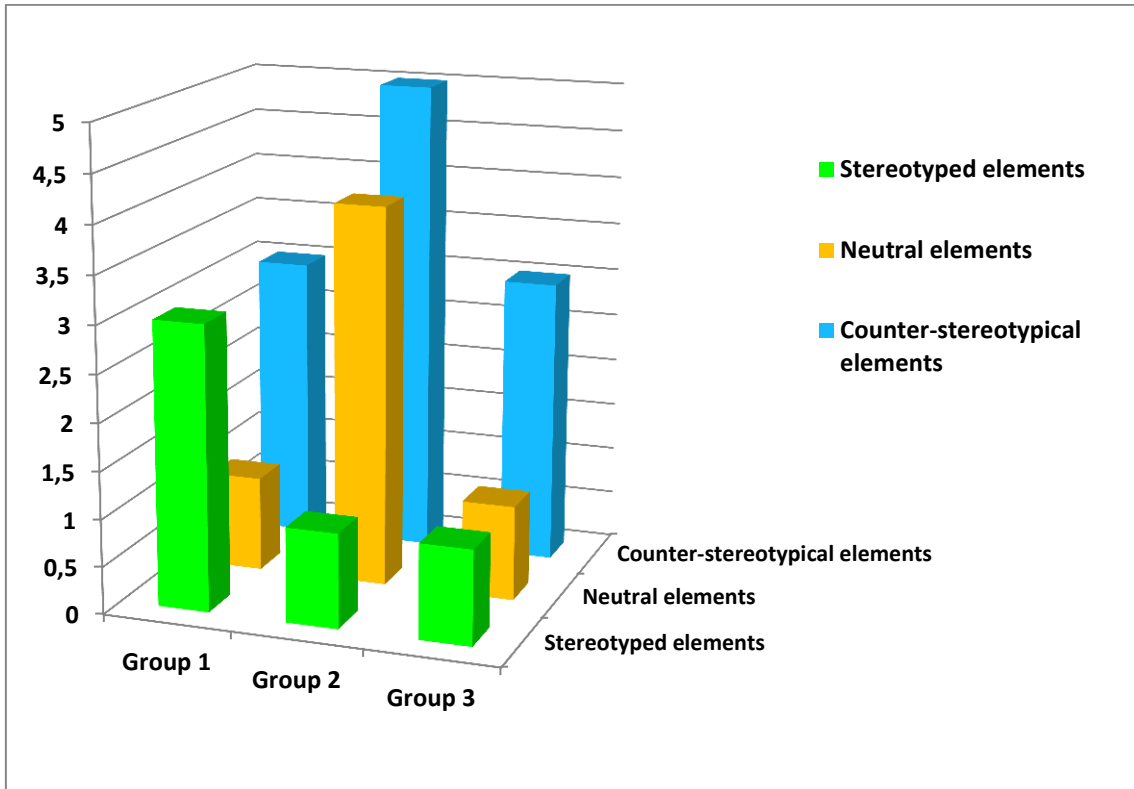


Figure 22. Relevant elements found in each group's drama play according to gender perspective.

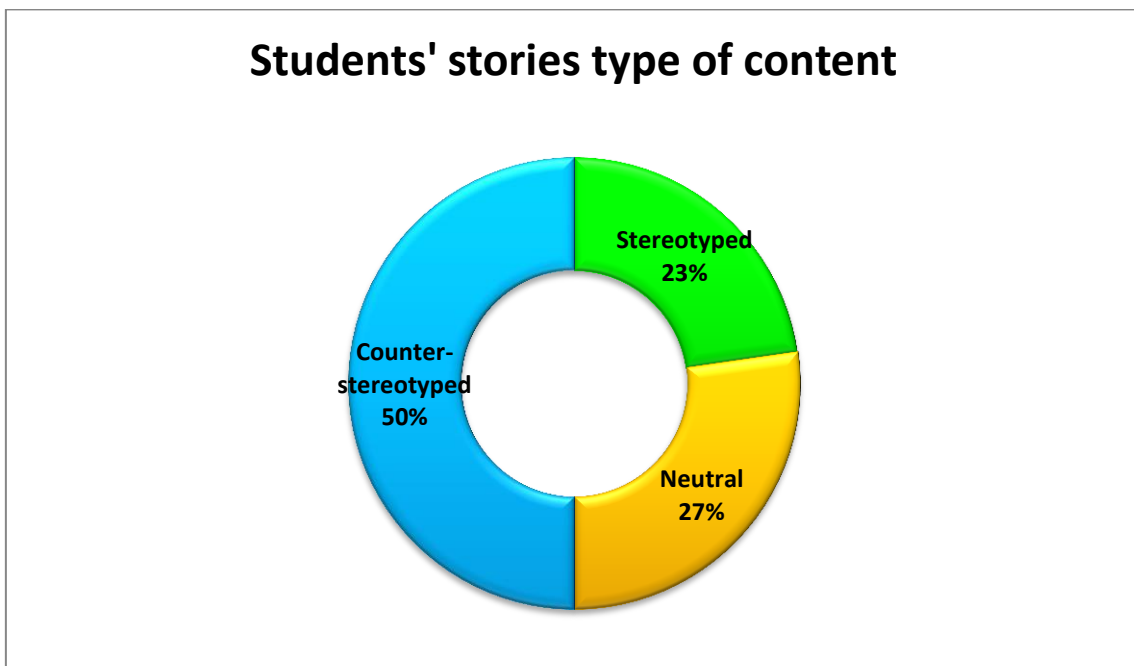


Figure 23. Percentage of each type of elements (occupations and actions) with respect to the total of the elements detected in students' plays depending on their attitude towards patriarchal stereotypes.

As may be seen, counter-stereotypical elements, which show a challenging attitude towards traditional stereotypes, have a great importance in students' stories, in contrast to their initial perceptions. The guidelines that were given to students have facilitated that students visualize as normal what they represented while they used language in order to perform the plays.

The third and last session was implemented on Thursday 11th May. This session had been initially planned to evaluate students' drama performances before checking the evolution of their perceptions through a final role-play. However, as the drama scripts had not been composed yet, the entire session was devoted to check if, through the implemented tasks, the objective of developing students' gender awareness had been achieved. The role-play was carried out in groups. In turns, they represented a discriminatory situation and had the opportunity to add an end to it through improvisation. Students' reactions and decisions were noted through a table and, if they did not show a clear attitude towards the situation, they were later asked individually about the situation, the possible causes or alternative endings. This allowed me to guide students towards decision-making situations and collect data about all of them. The completed table containing students' reactions is showed in the **Appendix VI** by groups (1-5) depending on the situation which they have represented.

Regarding the specific linguistic outcomes, students did not find any linguistic difficulty while understanding the scenes described in their worksheets since all of them performed a specific character or a narrator. All the messages were properly represented. Students were very participative while performing the task and providing alternative endings or their opinions. Several students made mistakes while producing the language during both alternative endings' and later comments. However, accuracy was not a linguistic outcome to be focused on during this activity since the main objective was to evaluate the content of students' perceptions.

As a general aspect related to those the students who improvised an alternative ending, it is important to highlight the expression of students' empathy for the discriminated characters. Thus, when a situation of isolation or social rejection was presented, twelve out of the sixteen students opted for offering help to the counter-stereotypical character. These are not the optimal responses from a gender perspective, since they did not try to deny the stereotypes or fight against them. However, these

students empathised with the characters, which fulfils one of the main objectives of the dissertation, since they did not participate in the confirmation of the gender stereotypes, but acted against them. Another student who improvised tried to comfort the character (*Don't worry. I cry too*). This is relevant because this student felt identified with the character and was involved in the character's attitude. Three students also reacted against the different stereotypes. These students defended the equality between both genders while associating explicitly the traditional stereotype to the opposite gender, such as intelligence to females and playing with a doll to males, or rejecting the stereotype such as denying playing football as a male-gendered hobby.

Nine students did not improvise. They were asked through guided questions in order to elicit responses which reflected their opinion. Eight of them remarked the equality between females and males regarding those specific stereotypes (intelligence, basketball and football as male-gendered and playing with dolls and crying as female-gendered) by denying the stereotype or remarking its normality or justifying it. In contrast to the other group, most of these students (eight of nine) showed counter-stereotypical reactions. It could be concluded that when students experienced the situation, they tended to help the counter-stereotypical character. However, while expressing their feelings about the stereotypes after the representation, they prioritized challenging explicitly the stereotype. This can be due to the teacher's use of guided questions, which may be effective in terms of facilitating the students' self-expression. As literally transcribed, students made several grammatical or syntactic mistakes but this was not corrected since this activity was not focused on formal aspects but on the meaning or the content of students' production.

Moreover, there was a student who expressed that he agreed the stereotype narrated by his group (football as male-gendered). He stated that football was only for males, according to his own experience of gender. It is important to remark here the role of media (England, D., Descartes, L. and Collier-Meek, M., 2011), since football has traditionally been considered as male-gendered. Once this reaction was noticed, a set of questions were asked to him in order to make him reflect. He recognised then that being good at any activity requires training and effort, becoming clearer that it does not depend on a player's gender.

In conclusion, through this role-play assessment, an evolution from the initial students' survey, in which several gender stereotypes had been detected, was noticed. Thus, the ultimate goal of the lesson plans in terms of eradicating stereotyped attitudes in students was apparently achieved, except for one case in which the student was invited to reflect through incidental guided questioning. A linguistic evolution was also noticed since students learnt the concept of stereotype and expanded their vocabulary regarding jobs, activities and preferences, as well as they practiced structures which facilitate their communicative skills. Through creative comprehension, drama scripts and role play tasks, students also developed their communicative oral and written skills while their gender awareness was progressively raised.

7. CONCLUSION

This dissertation was planned in order to determine if the materials used in the EFL context, such as audio-visual resources or stories, and the teacher's methodology could contribute to the creation of gender stereotypes in the students at Primary Education. An initial hypothesis to verify along the case study was also stated addressing the teacher's attitude and methodology and the mentioned materials as agents of change in order to face gender stereotypes in the EFL setting. Several factors were, therefore, studied and analysed from the feminist perspective. Similarly, an action plan was elaborated as a response to the stereotypes detected in a specific group of students. While looking at the evolution of the students' perceptions, it may be concluded that EFL context is a determining agent of both creation and change of gender stereotypes since it supposes a wide source of stereotyped or counter-stereotypical elements such as roles, physical or personality traits, jobs or activities which may have an effect on students' socially constructed ideas. The main objective of raising students' gender awareness to some extent was finally achieved, although some difficulties were found along the sessions when stereotyped elements appeared and incidental teaching, specially guided questioning, was used in order to solve those situations.

Another relevant goal to achieve through this dissertation was to demonstrate the adequacy of EFL context as a tool to develop students' gender awareness. Several findings contribute to supporting this assumption. First, many methodological aspects which characterize the communicative and the task based approach are completely congruent with gender perspective such as the necessity of providing real contexts and materials which may contribute to developing students' communicative competence or the relevance of the topic to students. This is inherent to gender perspective since it is essential that all the students experience their identity construction through self-reflection processes.

Some limitations may be highlighted from this study, since the entire lesson plans were not implemented and thus, the results might vary in case the lesson plans are completely carried out. Furthermore, it is not adequate to introduce the gender perspective through some lesson plans uniquely, but to take it into account always while planning, selecting and adapting resources as well as managing the group during the

activities. However, it is worth noting that, after verifying that students' perceptions have changed along three sessions, students' gender awareness development can become visible quickly.

To conclude, it is important to remind that students' transversal education, including not only gender awareness but all the cultural, social and emotional fields, is not the unique responsibility of educators. EFL teachers must be involved in educating students regarding all the mentioned issues. However, the whole planning, sequencing and adapting processes needs the coordination between the students' contexts such as the family, the school and the institutions.

REFERENCES

- Änggård, E. (2005). Barbie princesses and dinosaur dragons: narration as a way of doing gender. *Gender and education*, 17(5), 539-553
- Barberá, E. (1998). *Psicología del género*. Barcelona: Ariel.
- Beauvoir, S. & Parshley, H. (1963). *Nature of the second sex*. London: New English Library.
- Bengoechea, M. (2000). En el umbral de un Nuevo discurso periodístico sobre violencia y agencia femenina: de la crónica de sucesos a la reseña literaria. *Cuadernos De Información Y Comunicación*, (5), 9-22.
- BOA - CUERPO de la ORDEN CURRÍCULO EP PRIMARIA. (2017). Educacion.org. Retrieved 7 April 2017, from <http://www.educacion.org/Files/Files/UserFiles/File/PARTE%20DISPOSITIVA%20de%20la%20ORDEN%20CURRUCULO%20EP%20BOA.pdf>
- BOE.es - Documento BOE-A-2014-2222. (2014). Boe.es. Retrieved 28 March 2017, from https://www.boe.es/diario_boe/txt.php?id=BOE-A-2014-2222
- Castillo-Mayén & Montes-Berges (2014). Analysis of current gender stereotypes. *Anales De Psicología*, 30(3), 1044-1060.
- Eagly, A. H. (1987). *Sex-Differences in Social Behaviours: A Social-Role Interpretation*. Hillsdale, NJ: Lawrence Erlbaum.
- Eagly, A. H., Wood, W., & Diekmann, A. B. (2000). Social role theory of sex differences and similarities: A current appraisal. In T. Eckes & H. M. Trautner (Eds.), *The developmental social psychology of gender* (pp. 123-174). Mahwah, NJ: Lawrence Erlbaum Associates.
- Ellis, G. & Brewster, J. (2002). *Tell it again! The new storytelling handbook*. London: Penguin.
- England, D., Descartes, L., & Collier-Meek, M. (2011). Gender Role Portrayal and the Disney Princesses. *Sex Roles*, 64(7-8), 555-567.

Frueh, T. & McGhee, P. (1975). Traditional sex role development and amount of time spent watching television. *Developmental Psychology*, 11(1).

Greene, G. & Kahn, C. (1985). *Making a difference: Feminist literary criticism*. New York & London: Routledge,

Hall, S. (1997). *Representation: Cultural representations and signifying practices*. London: Sage Publications.

Hamilton, D., & Gifford, R. (1976). Illusory correlation in interpersonal perception: A cognitive basis of stereotypic judgements. *Journal of experimental Social Psychology*, 12(4), 392-407.

Harding, S. (1986). *Feminism and methodology*. Bloomington: Indiana University Press.

Jensen, S. Q. (2011). Othering, identity formation and agency. *Qualitative studies*, 2(2), 63-78.

Johnson, E. (2005). "Back to the Backlash?" Primary Practitioner Discourses of Resistance to Gender-Inclusive Policies. *Discourse: Studies In The Cultural Politics of Education*, 26(2), 225-246.

Jordan, E. (1995). Fighting Boys and Fantasy Play: The construction of masculinity in the early years of school. *Gender And Education*. 7(1). 69-86.

Karniol, R. (2011). The Color of Children's Gender Stereotypes. *Sex Roles*, 65(1-2), 119-132.

Karniol, R., & Gal-Disegni, M. (2009). The Impact of Gender-Fair versus Gender-Stereotyped Basal Readers on 1st-Grade Children's Gender Stereotypes: A Natural Experiment. *Journal Of Research In Childhood Education*, 23(4), 411-420.

Krashen, S. D. (1982). *Principles and practice in second language acquisition*. Oxford: Pergamon

Kuykendal, L. F. & Sturm, B. (2007). We Said Feminist Fairy Tales, Not Fractured Fairy Tales!, *Children & Libraries: The Journal Of The Association For Library Service To Children*, (5), 38-41.

Ley Orgánica 3/2007, de marzo, para la igualdad efectiva de mujeres y hombres. (2007). Boe.es. Retrieved 15 March 2017, from <https://www.boe.es/boe/dias/2007/03/23/pdfs/A12611-12645.pdf>

Littlewood, W., (1981). *Communicative language teaching: An introduction.* Cambridge: Cambridge University Press.

Li-Vollmer, M. & LaPointe, M. (2003). Gender Transgression and Villainy in Animated Film. *Popular Communication, 1*(2), 89-109.

Lyons, A. & Kashima, Y. (2001). The reproduction of culture: Communication processes tend to maintain cultural stereotypes. *Social cognition, 19*(3), 372-394.

Moya, M. C. y Puertas, S. (2003). El sexismo en el aula. En D. Páez y otros, *Psicología Social, Cultura y Educación* (pp. 208-223). Madrid: Prentice-Hall.

ORDEN de 16 de junio de 2014, del Departamento de Educación, Cultura y Deporte, por la que se aprueba el currículo de Educación primaria y se autoriza su aplicación en los centros docentes de la Comunidad Autónoma de Aragón. Boa.aragon.es. Retrieved 18 March 2017, from <http://www.boa.aragon.es/cgi-bin/EBOA/BRSCGI?CMD=VEROBJ&MLKOB=798381820606> (p. 19304)

Ortner, Sherry B. (1974). Is female to male as nature is to culture? In M. Z. Rosaldo and L. Lamphere (Eds.), *Woman, culture, and society.* 68-87. Stanford, CA: Stanford University Press.

Pellicer, S. (2009). A Doll's House: A Victorian or a Present-Day Toy?.. *Odisea: Revista De Estudios Ingleses, 10*, 131-141.

Real Decreto - Currículo básico de Educación Primaria. (2014). Educara.org. Retrieved 18 March 2017, from <http://www.educara.org/Files/Files/UserFiles/File/Normativa%20LOMCE/RD%20126%202014%20CURRICULO%20BASICO%20EDUCACION%20PRIMARIA.pdf> (p.19356).

Reinhartz, J. & Marshall, C. (1997). Gender Issues in the Classroom, *The Clearing House: A Journal Of Educational Strategies, Issues And Ideas, 70*(6), 333-337.

Sánchez, A. (2002). El androcentrismo científico: el obstáculo para la igualdad de género en la escuela actual. *Educar*, 29, 91-102.

Spanish/English primary integrated curriculum. Language and Literacy.. (2015). Educaragon.org. Retrieved 28 March 2017, from <http://www.educaragon.org/FILES/Spanish-English-primary-integrated-curriculum.-Language-and-Literacy.pdf>

Subirats, M. (1991). La educación como perpetuadora de un sistema de desigualdad: la transmisión de estereotipos en el sistema escolar. *Infancia y Sociedad: Revista De Estudios*, (10), 43-52.

Triandis, H. C. (1972). The analysis of subjective culture. *Comparative Studies In Behavioural Science*, 1, 3.

Tajfel, H. (1970). Experiments in Intergroup Discrimination. *Scientific American*, [online] 223(5), pp. 96-102. Available at: <https://asfranthompson.files.wordpress.com/2011/11/tajfel-1970-experiments-in-intergroup-discrimination.pdf> [Accessed 22 Mar. 2017]

Willis, J. (1996). *A framework for task-based learning*. Harlow: Longman





































Westland, E. (1993). Cinderella in the Classroom. Children's responses to Gender Roles in Fairy-tales. *Gender And Education*, 5(3), 237-249.

APPENDIX
































































I. Initial students' survey

Sex: Boy / Girl

A. JOBS / TRABAJOS

















	Girls	Boys	Both
DOCTOR – Médic@ 			
SECRETARIAT - Secretari@ 			
PLUMBING - Fontaner@ 			
HAIRDRESSING - Peluquer@ 			
TEACHING – Profesor@ 			
SCIENCE LAB – Científic@ 			
NURSERY – Cuidador@ Guardería 			
BUILDER - Trabajador@ construcción 			
FIRE FIGHTING – Bomber@ 			

















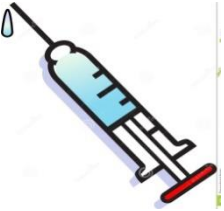



B. PERSONALITY













	Girls	Boys	Both		Girls	Boys	Both
1. Affective – <i>Emocional</i>				2. Brave – <i>Valiente</i>			
3. Understanding- <i>Comprensivo/a</i>				4. Impulsive – <i>Impulsivo / a</i>			
5. Charming – <i>Encantador / a</i>				6. Funny – <i>Divertido / a</i>			
7. Pessimistic – <i>Pesimista</i>				8. Violent – <i>Violento / a</i>			
9. Hard-Working <i>– Trabajador / a</i>				10. Athletic – <i>Atlético / a</i>			
11. Intelligent – <i>Inteligente</i>				12. Crybaby – <i>Llorón / a</i>			
13. Kind – <i>Agradable</i>				14. Solidary – <i>Solidario / a</i>			
15. Sweet – Dulce				16. Protective – <i>Protector / a</i>			
17. With high mathematical skill – <i>Con gran habilidad matemática</i>				18. Leader - Líder			
19. Selfish – <i>Egoísta</i>				20. Troublesome – <i>Problemático/a</i>			
21. Lazy – <i>Vago / a</i>							

C. HOBBIES / ACTIVITIES

- Are there boys' and girl's hobbies? Which ones?

<p>Do the dishes – <i>Fregar los platos</i></p> 			
<p>Play with a ball – <i>Juegos de balón</i></p> 			
<p>Houseworking – <i>Ocuparse de la casa</i></p> 			
<p>Play with dolls – <i>Jugar con muñecos</i></p> 			

<p>DIY – Bricolaje</p> 			
<p>Get a flower – Coger una flor</p> 			
<p>Bake a cake – Hacer una tarta</p> 			
<p>Ride a bike – Ir en bicicleta</p> 			
<p>Fear an injection – Tener miedo a una inyección</p> 			

<p>Play in the mud- <i>Jugar en el barro</i></p> 	  
<p>Talk on the phone – <i>Hablar por teléfono</i></p> 	  
<p>Prepare supper – <i>Hacer la cena</i></p> 	  

D. TOYS




- **Do girls and boys use different toys at your school? – *En tu colegio, ¿utilizan distintos juguetes chicos y chicas?***

No	
Yes	

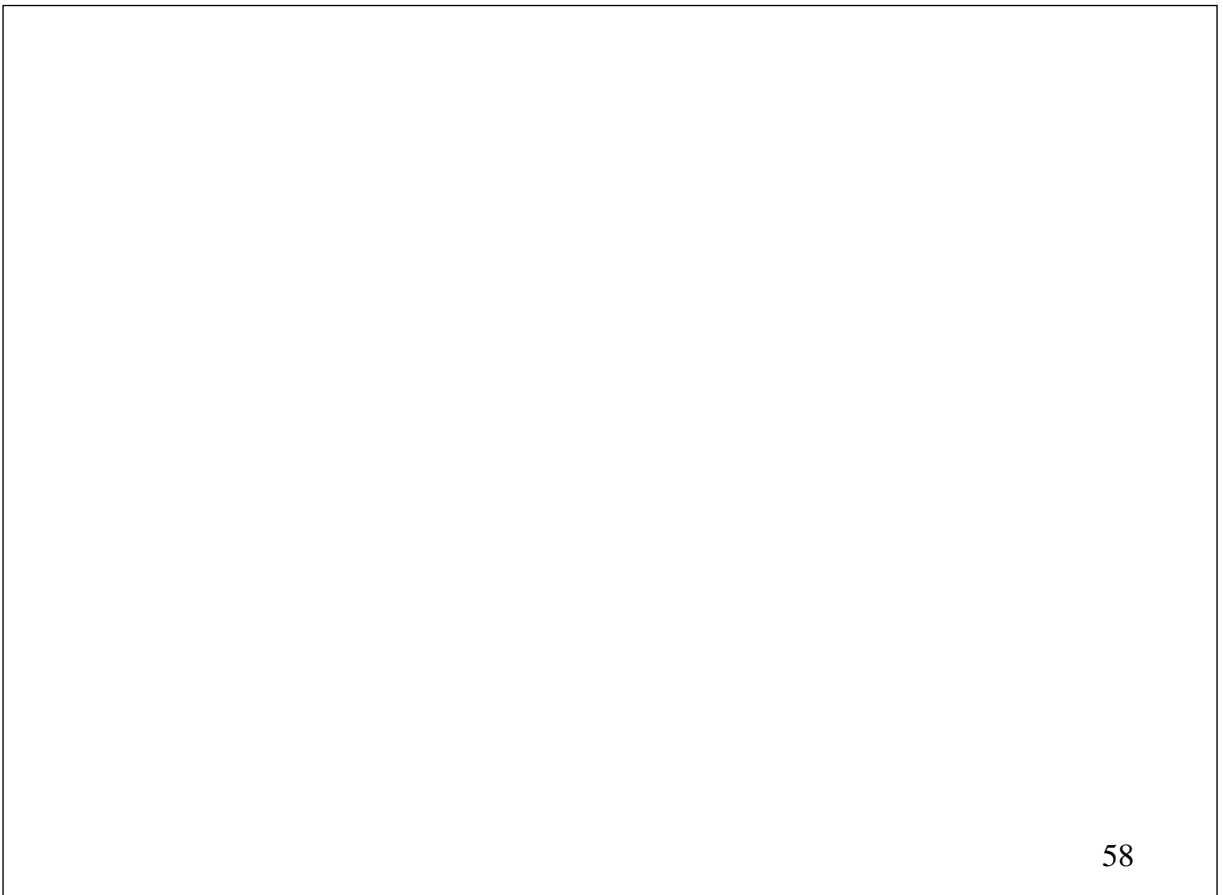
Which ones? - *¿Cuáles?* _____

E. LITERATURE

- Who reads or watches these types of stories? Make a cross (X)

			
Adventures - Aventuras			
Romance - Romance			
Fairy tales / Fantasy – Cuentos de hadas y fantasía			
Science fiction – Ciencia ficción			
Poetry and drama – Poesía y teatro			
Comic books – Comics			
Mystery – Misterio e intriga			
Other: (write: _____)			

- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!** *Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino. ¡Decóralos como tú quieras!*



Our literacy class

Read and answer these questions:

- Who participates more often in your literacy classes? Make a cross (x)

Both (boys and girls) participate the same – <i>Tanto chicos como chicas participan lo mismo</i>	
Girls participate more – <i>Las chicas participan más</i>	
Boys participate more – <i>Los chicos participan más</i>	

- Does this happen in your literacy classes? Make a circle



BOYS AND GIRLS



Have you talked about girls and boys equality in Literacy classes? - *¿Habéis hablado sobre la igualdad de chicos y chicas en clase de Literacy?*

No	
Yes	

Have you seen different activities related to girls and boys? - *¿Habéis visto distintas actividades para chicas y para chicos?*

No	
Yes	

Have you read stories and poems with both female and male leads? - *¿Habéis leído cuentos y poemas con protagonistas tanto chicas como chicos?*

Yes				
No		Most of the leads of the stories and poems are...	Girls	
			Boys	

II. Teacher's survey completed

Teacher survey: Gender stereotypes in the EFL classroom

Answer the following questions related to the English as a Foreign Language teaching in your classroom:

A. MATERIALS

1. Which materials (textbook, visual resources, songs, stories, poems...) are frequently used in your EFL lessons? Make a cross (X)

Textbook	<input checked="" type="checkbox"/>
Visual resources	<input checked="" type="checkbox"/>
Videos	<input checked="" type="checkbox"/>
Stories	<input checked="" type="checkbox"/>
Songs	<input checked="" type="checkbox"/>
Other/s*	<input type="checkbox"/>

*Mention: _____

2. Have gender roles been taken into account while elaborating, selecting and/or adapting the mentioned resources?

No	<input type="checkbox"/>
Yes*	<input checked="" type="checkbox"/>

*In which way? Specify here the relevant aspects and measures related to the process of elaboration and selection of the materials.

*Se leiona de buscar material
y se le toma en cuenta.*

*Tambien se el lenguaje se
utiliza en el aula.*

3. In case gender stereotypes have been detected in the resources, is there an adaptation or modification?

No	<input type="checkbox"/>
Yes*	<input checked="" type="checkbox"/>

*Specify the aspects which have been adapted or modified in order to avoid gender stereotypes

Hablamos sobre el estereotipo

B. ACTIVITIES

1. Are specific activities planned and implemented in order to raise gender awareness in the literacy classroom?

No	<input checked="" type="checkbox"/>
Yes*	<input type="checkbox"/>

*Complete the table in order to specify the kind of activities which have been planned and the way in which they have been implemented.

Activity	
Kind of activity	
Students' grouping	
Resources	
Procedure	

Activity	
Kind of activity	
Students' grouping	
Resources	
Procedure	

Activity	
Kind of activity	
Students' grouping	
Resources	
Procedure	

2. Has gender been a criterion while managing students' turns to participate or grouping them?

No	
Yes*	<input checked="" type="checkbox"/>

*Why do you think gender is a relevant criterion while managing the classroom?

Intento por la participación
de equitativa, no solo con este
criterio, también por otros partici-
por otros
de la hora de ayer por también
intento por este equilibrio
ya la hora de interactuar.

C. ATTITUDES

1. Has any gender stereotype been detected in students' behaviors or communicative exchanges during your literacy lessons?

No	<input checked="" type="checkbox"/>
Yes*	

*Which ones?

2. In case they have been detected, specify the measures and procedures aimed to solve this kind of situations.

D. SCHOOL

1. Is there a specific school policy or project focused on avoiding gender stereotypes?

No	<input checked="" type="checkbox"/>
Yes*	<input type="checkbox"/>

*Specify the projects or planned policies:

* To which extent are these policies visible in the students? Indicate if you think they have caused modifications in students' behaviors or ideas about gender roles and stereotypes.

III. Chart used to analyse stories' and blog resources' gender stereotypes

	Linguistic portrayal		Images (visuals)	
	F	M	F	M
Physical appearance				
Personality traits				
Actions / Activities				
Occupations / type of character				
Locales / Places				
Emotional states				

IV. Observation chart used to analyse students' drama plays

GROUP		
	OCCUPATION / TYPE OF CHARACTER	ACTIONS
F		
M		
BOTH (in case)		

V. Observation chart used during the role-play as a final evaluation

	Alternative ending		Post-role play comments	
Daniel				
Marcos				
Elsa				
Miguel				
Berta				

Alba				
Paula				
Izan				
Alejandra				
Erik				

María				
Eyre				
Sergio				
Adrián				
Samuel I.				

*English as a Foreign Language context:
An agent of change to counteract gender-based stereotypes in the Primary classroom*

Andrés				
Alejandro				
Samuel D.				
Nerea R.				
Noa				

Nerea O.				
Iker				
Raúl				
Carla				
Iván				

VI. Students' comments and reactions during the final evaluation task:

	Alternative ending		Post-role play comments
		1.	
Daniel	Go to the girl's team	2.	
Marcos		3.	T: <i>Are boys more intelligent than girls?</i>
		4.	S: <i>No</i>
		5.	T: <i>Why?</i>
		6.	S: <i>Because it's the same and I don't like maths and I am a boy.</i>
Elsa		7.	T: <i>What do you think about the students? They only want to go with boys in maths.</i>
		8.	S: <i>That they are bad because girls are intelligent too.</i>
Miguel	Go to the girl's team	9.	
Berta	To the "students": <i>She is very intelligent!</i>	10.	
		11.	

Alba	To the girl: <i>I play with you</i>	12.	
Paula	<i>I play!</i>	13.	
Izan		14.	T: <i>Do you think that boys are better at basketball than girls?</i>
		15.	S: <i>No. I have friends girls that play basketball very good.</i>
Alejandra		16.	T: <i>Do you think that the girl is a tomboy?</i>
		17.	S: <i>No</i>
		18.	T: <i>No? Why?</i>
		19.	S: <i>Because play to basketball is to all, no to boys only</i>
Erik	To the girl: <i>Do you want to play with me?</i>	20.	
		21.	

María	Go to help the boy.	22.	
Eyre	To the boy: <i>Are you okay?</i>	23.	
Sergio	Go to help the boy.	24.	
Adrián		25.	T: <i>Do boys cry?</i>
		26.	S: <i>Yes.</i>
		27.	T: <i>Do you think that it is a bad thing?</i>
		28.	S: <i>No. Is normal</i>
Samuel I.	To the boy: <i>Don't worry. I cry too.</i>	29.	

*English as a Foreign Language context:
An agent of change to counteract gender-based stereotypes in the Primary classroom*





































Andrés		(acting as the male protagonist)	30.	
		To the boys: <i>Because I don't like football!</i>	31.	
			32.	
Alejandro			33.	T: <i>Do you think that all the boys play football?</i>
			34.	S: <i>No because I have friends that play waterpolo and</i>
			35.	<i>football no.</i>
Samuel D.			36.	T: <i>Do you think that football is a hobbie only for boys?</i>
			37.	S: <i>Yes.</i>
			38.	T: <i>Really? Why?</i>
			39.	S: <i>Because I play football and the Barcelona and</i>
			40.	<i>Madrid are the best and they are boys</i>
Nerea R.		To the boy: <i>Don't worry. You play to your favourite thing.</i>	41.	
			42.	
Noa		To the boy: <i>Do you want to play with me with cards?</i>	43.	
			44.	

Nerea O.		To the boy: <i>Don't worry! Do you want to play with me?</i>	45.	
			46.	
Iker			47.	T: <i>What do you think of these girls and boys that laugh?</i>
			48.	S: <i>I don't like that they laugh because play with a doll</i>
			49.	<i>is not bad</i>
Raúl		(acting as the male protagonist) to the children who laughed: <i>You are stupid!</i>	50.	
		<i>I have a good time with my doll!</i>	51.	
			52.	
Carla		Go to play with the boy	53.	
Iván			54.	T: <i>Do you think that dolls are only for girls?</i>
			55.	S: <i>No (he laughs)</i>
			56.	T: <i>Why do you laugh Iker? What happens?</i>
			57.	S: <i>That I play with my (twin) sister and we have dolls</i>
			58.	T: <i>Okay so you play with your dolls and you have fun</i>
			59.	<i>together, don't you?</i>
			60.	S: <i>Yes</i>

VII. Examples of surveys completed by students

a. Highly stereotypical information

Sex: Boy / Girl

A. JOBS / TRABAJOS	Girls	Boys	Both
DOCTOR – Médic@ 			
SECRETARIAT - Secretari@ 			
PLUMBING - Fontaner@ 			
HAIRDRESSING - Peluquer@ 			
TEACHING – Profesor@ 			
SCIENCE LAB – Científic@ SCIENCE LAB 			
NURSERY – Cuidador@ Guardería 			
BUILDER - Trabajador@ construcción 			
FIRE FIGHTING – Bomber@ 			





















B. PERSONALITY





























	Girls	Boys	Both		Girls	Boys	Both
1. Affective – Emocional				2. Brave – Valiente			
3. Understanding- Comprensiva/a				4. Impulsive – Impulsivo / a			
5. Charming – Encantador / a				6. Funny – Divertido / a			
7. Pessimistic – Pesimista				8. Violent – Violento / a			
9. Hard-Working – Trabajador / a				10. Athletic – Atlético / a			
11. Intelligent – Inteligente				12. Crybaby – Llorón / a			
13. Kind – Agradable				14. Solidary – Solidario / a			
15. Sweet – Dulce				16. Protective – Protector / a			
17. With high mathematical skill – Con gran habilidad en matemáticas				18. Leader - Líder			
19. Selfish – Egoísta				20. Troublesome – Problemático/a			
21. Lazy – Vago / a							

C. HOBBIES / ACTIVITIES

- Are there boys' and girl's hobbies? Which ones?

I think that the boys play with a ball, the girls do houseworking.

<p>Do the dishes – Fregar los platos</p> 			
<p>Play with a ball – Juegos de balón</p> 			
<p>Houseworking – Ocuparse de la casa</p> 			
<p>Play with dolls – Jugar con muñecos</p> 			
<p>DIY – Bricolaje</p> 			

<p>Get a flower – <i>Coger una flor</i></p> 			
<p>Bake a cake – <i>Hacer una tarta</i></p> 			
<p>Ride a bike – <i>Ir en bicicleta</i></p> 			
<p>Fear an injection – <i>Tener miedo a una inyección</i></p> 			
<p>Play in the mud – <i>Jugar en el barro</i></p> 			
<p>Talk on the phone – <i>Hablar por teléfono</i></p> 			
<p>Prepare supper – <i>Hacer la cena</i></p> 			

Our literacy class


Read and answer these questions:

- Who participates more often in your literacy classes? Make a cross


Both (boys and girls) participate the same – Tanto chicos como chicas participan lo mismo	<input checked="" type="checkbox"/>
Girls participate more – Las chicas participan más	<input type="checkbox"/>
Boys participate more – Los chicos participan más	<input type="checkbox"/>

- Does this happen in your literacy classes? Make a circle

GIRLS







BOYS



BOYS AND GIRLS





Answer these questions:

- Have you talked about girls and boys equality in Literacy classes? - *¿Habéis hablado sobre la igualdad de chicos y chicas en clase de Literacy?*

No	<input type="checkbox"/>
Yes	<input checked="" type="checkbox"/>

- Have you seen different activities related to girls and boys? - *¿Habéis visto distintas actividades para chicas y para chicos?*

No	<input checked="" type="checkbox"/>
Yes	<input type="checkbox"/>

























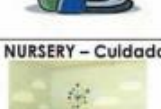











- Have you read stories and poems with both female and male leads?

Yes	<input checked="" type="checkbox"/>			
No	<input type="checkbox"/>	Most of the leads of the stories and poems are...	Girls	<input type="checkbox"/>
			Boys	<input checked="" type="checkbox"/>

b. Medium stereotypical information

Sex: Boy Girl

A. JOBS / TRABAJOS

	Girls	Boys	Both
DOCTOR – Mèdic@ 			
SECRETARIAT - Secretari@ 			
PLUMBING - Fontaner@ 			
HAIRDRESSING - Peluquer@ 			
TEACHING – Profesor@ 			
SCIENCE LAB – Científic@ 			
NURSERY – Cuidador@ Guardería 			
BUILDER - Trabajador@ construcción 			
FIRE FIGHTING – Bomber@ 			





















B. PERSONALITY





























	Girls	Boys	Both		Girls	Boys	Both
1. Affective – Emocional				2. Brave – Valiente			
3. Understanding- Comprensivo/a				4. Impulsive – Impulsivo / a			
5. Charming – Encantador / a				6. Funny – Divertido / a			
7. Pessimistic – Pesimista				8. Violent – Violento / a			
9. Hard-Working – Trabajador / a				10. Athletic – Atlético / a			
11. Intelligent – Inteligente				12. Crybaby – Llorón / a			
13. Kind – Agradable				14. Solidary – Solidario / a			
15. Sweet – Dulce				16. Protective – Protector / a			
17. With high mathematical skill – Con gran habilidad en matemáticas				18. Leader – Líder			
19. Selfish – Egoísta				20. Troublesome – Problemática/a			
21. Lazy – Vago / a							

C. HOBBIES / ACTIVITIES

- Are there boys' and girl's hobbies? Which ones?

The girls play with dolls and the girls do the dishes. But de boys no.
The girls do the dishes more, but the boys also do the dishes.

<p>Do the dishes – <i>Fregar los platos</i></p> 			
<p>Play with a ball – <i>Juegos de balón</i></p> 			
<p>Houseworking – <i>Ocuparse de la casa</i></p> 			
<p>Play with dolls – <i>Jugar con muñecas</i></p> 			
<p>DIY – Bricolaje</p> 			

<p>Get a flower – <i>Coger una flor</i></p> 			
<p>Bake a cake – <i>Hacer una tarta</i></p> 			
<p>Ride a bike – <i>Ir en bicicleta</i></p> 			
<p>Fear an injection – <i>Tener miedo a una inyección</i></p> 			
<p>Play in the mud – <i>Jugar en el barro</i></p> 			
<p>Talk on the phone – <i>Hablar por teléfono</i></p> 			
<p>Prepare supper – <i>Hacer la cena</i></p> 			

Our literacy class

Read and answer these questions:

- Who participates more often in your literacy classes? Make a cross

Both (boys and girls) participate the same – Tanto chicos como chicas participan lo mismo	<input checked="" type="checkbox"/>
Girls participate more – Las chicas participan más	<input type="checkbox"/>
Boys participate more – Los chicos participan más	<input type="checkbox"/>

- Does this happen in your literacy classes? Make a circle

GIRLS

BOYS

BOYS AND GIRLS











Answer these questions:

- Have you talked about girls and boys equality in Literacy classes? - *¿Habéis hablado sobre la igualdad de chicos y chicas en clase de Literacy?*

No	
Yes	X

- Have you seen different activities related to girls and boys? - *¿Habéis visto distintas actividades para chicas y para chicos?*

No	X
Yes	





































- Have you read stories and poems with both female and male leads?

Yes	X			
No		Most of the leads of the stories and poems are...	Girls	X
			Boys	X
































































c. Slightly stereotypical information

Sex: Boy Girl

A. JOBS / TRABAJOS

	Girls	Boys	Both
DOCTOR – Médic@ 			
SECRETARIAT - Secretari@ 			
PLUMBING - Fontaner@ 			
HAIRDRESSING - Peluquer@ 			
TEACHING – Profesor@ 			
SCIENCE LAB – Científic@ SCIENCE LAB 			
NURSERY – Cuidador@ Guardería 			
BUILDER - Trabajador@ construcción 			
FIRE FIGHTING – Bomber@ 			





















B. PERSONALITY





























	Girls	Boys	Both		Girls	Boys	Both
1. Affective – Emocional				2. Brave – Valiente			
3. Understanding – Comprensivo/a				4. Impulsive – Impulsivo / a			
5. Charming – Encantador / a				6. Funny – Divertido / a			
7. Pessimistic – Pesimista				8. Violent – Violento / a			
9. Hard-Working – Trabajador / a				10. Athletic – Atlético / a			
11. Intelligent – Inteligente				12. Crybaby – Llorón / a			
13. Kind – Agradable				14. Solidary – Solidario / a			
15. Sweet – Dulce				16. Protective – Protector / a			
17. With high mathematical skill – Con gran habilidad en matemáticas				18. Leader - Líder			
19. Selfish – Egoísta				20. Troublesome – Problematíco/a			
21. Lazy – Vago / a							

C. HOBBIES / ACTIVITIES

- Are there boys' and girl's hobbies? Which ones?

The girls and boys are the same things.

<p>Do the dishes – <i>Fregar los platos</i></p> 			
<p>Play with a ball – <i>Juegos de balón</i></p> 			
<p>Houseworking – <i>Ocuparse de la casa</i></p> 			
<p>Play with dolls – <i>Jugar con muñecos</i></p> 			
<p>DIY – Bricolaje</p> 			

<p>Get a flower – <i>Coger una flor</i></p> 			
<p>Bake a cake – <i>Hacer una tarta</i></p> 			
<p>Ride a bike – <i>Ir en bicicleta</i></p> 			
<p>Fear an injection – <i>Tener miedo a una inyección</i></p> 			
<p>Play in the mud – <i>Jugar en el barro</i></p> 			
<p>Talk on the phone – <i>Hablar por teléfono</i></p> 			
<p>Prepare supper – <i>Hacer la cena</i></p> 			

Our literacy class


Read and answer these questions:

- Who participates more often in your literacy classes? Make a cross


Both (boys and girls) participate the same – Tanto chicos como chicas participan lo mismo	<input checked="" type="checkbox"/>
Girls participate more – Las chicas participan más	<input type="checkbox"/>
Boys participate more – Los chicos participan más	<input type="checkbox"/>

- Does this happen in your literacy classes? Make a circle

GIRLS




BOYS





BOYS AND GIRLS




















Answer these questions:

- Have you talked about girls and boys equality in Literacy classes? - ¿Habéis hablado sobre la igualdad de chicos y chicas en clase de Literacy?

No	<input type="checkbox"/>
Yes	<input checked="" type="checkbox"/>

- Have you seen different activities related to girls and boys? - ¿Habéis visto distintas actividades para chicas y para chicos?

No	<input checked="" type="checkbox"/>
Yes	<input type="checkbox"/>

- Have you read stories and poems with both female and male leads?

Yes	<input checked="" type="checkbox"/>		
No	<input type="checkbox"/>	Most of the leads of the stories and poems are...	
		Girls	<input type="checkbox"/>
		Boys	<input type="checkbox"/>

VIII. Examples of students' drawings

a. Highly stereotyped drawings

- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!**

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!**

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!**

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!**

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!

PRINCESA DE LOS ADORNOS



Cocinero



b. Neutral drawings

Draw and colour a female and a male protagonist in a story. Decorate it as you want!

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



c. Counter-stereotypical drawings

- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!**

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



- **Draw and colour a female and a male protagonist in a story. Decorate it as you want!**

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



Draw and colour a female and a male protagonist in a story. Decorate it as you want!

Dibuja y colorea dos protagonistas de una historia: uno femenino y otro masculino.

¡Decóralos como tú quieras!



IX. Stories used in literacy classes and analysed from the gender perspective:

1. Androcles and the lion (AL)
2. Dick Whittington (DW)
3. Baba Yaga the flying witch (BY)
4. The town mouse and the country mouse (TM)
5. Sinbad the sailor (SS)
6. Danny the Dragon (DD)
7. Sleeping beauty (SB)
8. The Naughty Sheep (NS)
9. Little Red Riding Hood (RR)
10. The mouse's wedding (MW)
11. The monkey king (MK)
12. Snow White and the seven dwarves. (SW)
13. Ali Baba and the forty thieves (AB)
14. Aladdin & his magical lamp (AD)
15. The tin soldier (TS)
16. Hansel & Gretel (HG)
17. The princess and the wizard (PW)
18. Jack and the beanstalk (JB)
19. Rapunzel (RP)
20. The boy who cried wolf (BW)
21. The magic pear tree (MP)
22. The nutcracker (NC)
23. The princess and the pea (PP)
24. The runaway pancake (PC)
25. The sorcerers (SC)

X. Observation chart completed while analysing stories' gender stereotypes.

	Linguistic portrayal					Images (visuals)					Stories titles			
	F	Number of stories	Stories titles	M	N. of stories	Stories titles	F	N. of stories	Stories titles	M		N. of stories		
Physical appearance	Beautiful	8	SB, SW, AD, RP, MP, SS, NC, PP	Skinny	2	AL, SS	Wear dresses	14	TM, SB, AL, DW, BY, RR, NS, TS, HG, BW, RP, PW, NC, PP	Wears a white tunic	1	AL TM, NS, NC TS, NC, SS JB, AB MK, SS, SW, AB, JB		
	Pretty	4	SB, TS	Young	2	SS, MW	Dressed in pink Dressed as flowers Wears an apron	3 1 7	MW, RP, NC NC DW, RR, BY, BW, RP, PC, JB	Wear a suit	3			
	With greasy hair	1	BY	Handsome	6	SB, MW				Wear a soldier uniform	3			
	With warty hands	1	BY	Wore cloaks of the finest velvet	1	SB				Aggressive	2			
	Shimmered in silks	1	BY							Strong	5			
	Iron teeth	1	SB BY											
Personality traits	Wonderful	2	AB, AD	Adventurous	5	SS, AB, AD	Loves animals	2	SW, RP	Hard working	2	AL, SC AB, SC, JB MK, MP MK, BW, SC		
	Kind	3	SS, SW, MP	Brave	6	SS, SB, AB, JB, RP, SW	Obedient	2	JB, PW	Curious	3			
	Nice	1	AD	Naughty	2	BW, SC	Careful	1	PP	Selfish	2			
	Sensitive	1	PP			Selfish	2	MK, MP	Curious	2	RR, SW		Disobedient	2
	Curious	3	RR, SB, SW	Proud	2	MP, PP	Innocent	5	SS, SW, SB, RP, NC					
	Evil	4	BY, SB, SW, HG	Greedy	2	DD, JB	Sensitive	1	PP					
	Lovely	4	SS, PP, NS, AD	With an awful grump	2	DW, PW								
	Disobedient	2	RR, RP	Evil	3	AL, DW, SS, SS, NC								
	Jealous	1	RP	Charming	2	MK, JB								
				Clever	2	SS, AD								
				Lazy	1	AB								
				Leader	1	TS								
				Cruel	1	TS								
				Jealous	1									
	Actions / Activities	Cry	5	SB, AB, SW, HG, PW, RP	Helps	2	AL, NC	Cooking	9	MW, RR, DW, SS, AD, SW, JB, HG, PC	Run away		3	JB, HG, DD, MK, JB, BW NS NS AL, SC
		Ask for help	8	MK, SW, AB, HG, RP	Decision-making	7	SS, MK, HG, JB, AL, DW, NC	Serving meals	4	MW, SW, AD, JB	Be chased		3	
		Beg	2	SB, MK, AD, PW, RP	Climb	2	JB, AL, DW, NC	Washing pots	2	SW, PW	Pushes a car		1	
Beg		5	SB, MK, AD, PW, RP	Escape	1	JB, AL	Sweeping	2	AD, JB	Fixes a car	1			
Thinks 'my hero!'		1	AL	Take the sheep	1	JB	Watering	1	JB	Clean	2			
Invites to go inside		1	JB	Joke	1	JB	Wiping	1	PW					
Helps		3	SS, AB, MP	Rescues	7	BW								
Encourages her husband		3	MK, AB, JB	Fights	6	BW								
Starts a problem		3	SW, RP, RR	Steal	3	RP, SB, AL, SS, RR, SW, NC								
Hides behind the prince		1	NC	Lead someone abroad	1	NC								
Make a spell		3	BY, SB, RP	Start a problem	2	SB, SW, RR, NC, AD, AB								
Sketch the prince of		1	SB	Protect someone	4	AD, AB, RP								
		1	SB	Ask to marry a woman	2	NC								
		1	SB	Make a spell	2	SC, MK								

*English as a Foreign Language context:
An agent of change to counteract gender-based stereotypes in the Primary classroom*

	her dreams Play hide and seek Waits to grow up to marry Smell the flowers Receive a doll as a present Buy food Brushing with a broom Play with a doll Stitch and sew Dance Play chess Play an instrument Sing Is punished Is locked / kidnapped Complains	1 1 1 1 1 3 3 1 1 1 1 4 2 2	MW RR BY AD JB BY, TS, NC SB, AD, PW SB SB SB SB SW, SB, BY, HG PW, RP JB, RP	Sell at the market Solve a problem Invites to go inside Travel Wash pots Peel carrots Cook Hunt Build Make a toy Plan a feast Play chess Be very powerful Lay in the grass Buy at the market Become rich Play with soldier toys Give flowers as a present Fish Ask for help	8 1 2 2 1 1 2 1 1 1 1 3 1 1 1 1 1 1 1 1 1 1 1 1 1	NC, RP SW, SB, AB, PP SC, PW TS, MP SS, AB, SC, HG, JB, RP SB, MK SS, NC AL, DW DW MK AL, SW SB SB SB SB MK, MW, AB TM DW DW					
Occupations / type of character	Princess No paid job (housewife) Emperor's wife (housewife) Fairy Farmer Queen Ballerinas Maid Witch	6 9 2 3 1 4 4 3 2	SB, SW, AD, AB, PW, PP, RP RR, DW, SS, DD, HG, JB, RP MK, AL SB, MK, PW NS SB, SW, NC, PP TS, NC RP, PP BY, HG, RP	Genie King Prince Groom Magician Seller No paid job Farmer Mayor of London Dustman Builder Bootman Bussinessman Baker Butcher Soldier Driver Sailor Captain Salesman Robber Woodcutter Chef Gardener	1 4 4 1 3 2 3 1 1 1 1 2 1 1 1 1 1 1 1 1 1 1 2 3 1 1	AD SB, SW, MK, PP SB, SW, NC, PP MK AD, PW, SC DD, AB AL, DW, JB DW DW DW DW, NS DW DW MK, TS, NC NS SS SS DD DD, AB RR, AB, HG					

*English as a Foreign Language context:
An agent of change to counteract gender-based stereotypes in the Primary classroom*

				Footman Huntsman Beggar	1 1 1	MK MK MK SW MP						
Locales / Places	Home (indoors) Castle Kitchen (indoors) Inside a tower Forest Garden	6 4 9 3 1 2	DD, AB, DW, BY, RR, PW SB, PP, PW, SW DW, RR, SS, SW, PW, HG, AB, JB, PC RP, PW, SB, RR RR, BY	House Garden Market Forest Arena Prison Castle Mountains Cave Island	3 5 9 3 1 1 2 1 1 1	TS, SS, JB, RP, MP DW, SS, JB SW AL AL SB, PW, JB BW AB SS	Home (indoors) Forest Tower	9 2 3	SB, RR, AB, DW, JB, BY, PW, PP, PC RR, HG RP, PW, SB	Castle Forest Streets of London Island Sea	5 5 1 1 1	AL, PP, SC, SB, MK AL, RR, SB, SW, HG, DW SS SS
Emotional states	Sad Nervous Frightened Furious Astonished	2 1 5 1 1	AB, HG PP SB, HG, NC, RP, RR JB NC	Felt bad Furious Bored Astonished Lonely Angry Feeling sick Sad	1 3 1 3 1 1 1 1	RP, BW MK, SB, JB BW SW, AD, RP PP AB TS HG	Worried Scared Bored Lonely Terrified	7 3	SW, RP, PP, JB, NS, BY, PW AD, HG, NC RP RP BW	Scared Fearful	3	AL, TS, HG RP

XI. Resources of the blog which have been analysed

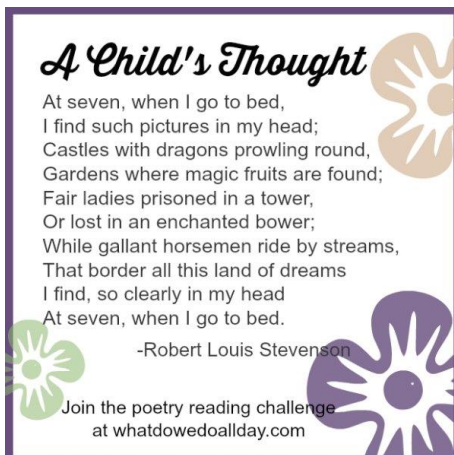
1. Poem summer time



2. *Frozen* song “In summer”



3. Poem by Robert Louis Stevenson



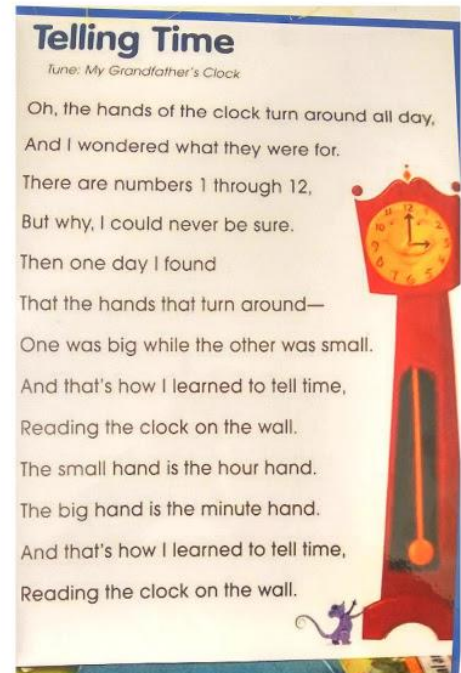
4. Actions song for children

Song: “Move and freeze”.

“Move and freeze” is the song we are learning this week. We are sure you're enjoying it and we hope we'll dance all together and get ready to be recorded for our Canal Catalana.



5. *Telling time* song



6. *Skip to my Lou* song


The Song of the Week



7. *The little Plant poem*

The Little Plant

In the heart of a seed,
Buried deep so deep,
A tiny plant
Lay fast asleep.
"Wake," said the sunshine,
"And creep to the light."
"Wake," said the voice
Of the raindrops bright.
The little plant heard
And it rose to see,
What the wonderful,
Outside world might be.



10. *I have a little frog poem*

I Have A Little Frog



I have a little frog
His name is Tiny Tim,
I put him in the bathtub,
To see if he could swim,
He drank up all the water,
And gobbled up the soap!
And when he tried to talk
He had a bubble in his throat!

8. *Spring poem*



The long cold winter is melting away
A single red bird was spotted today

Through the mist the sun is peeking
Squirrels are about and acorn-seeking

New life has come to fields and woods
Kids venture out in sweatshirts with hoods

In just a few weeks the river will flow
Blossoms on trees will be starting to show

There's still a chill in the springtime air
Winter is gone but the memory is still there

Summer is waiting a few months beyond
To warm the air and the meadow and pond

A gopher peers out from the holes that he makes
Springtime is when the whole world awakes

© ClassroomK.com. All Rights Reserved.

11. *Spring arrival song*



12. *Three blind mice song*



9. *My aunt came back song*



13. *March poem*

March

Tune: The Ants Go Marching

Let's celebrate the month of March
Hurrah, Hurrah!
The year's third month,
The month of March
Hurrah, Hurrah!
Though the winds of March may blow,
Soon we'll see the melting snow!
Like a lion it comes and a lamb it goes,
The lovely month of March.



14. *Winnie in Winter* story (book + audiobook)



18. *Old king cole* song



15. *Winter* poem



19. *Goodbye green* poem



16. *Winter Hokey Pokey* song



20. *Down by the bay* song



17. *The ravenous beast* story
(through Calameo: slides)



21. *Simple Simon* song



22. *Hey Diddle Diddle* song



23. *Jack and Jill* song



XII. Chart completed while analysing the blog resources' gender stereotypes

	Linguistic portrayal		Images (visuals)	
	F	M	F	M
Physical appearance	Fair (3)	Old (18)	Wear a dress (2, 9, 23) Wear an apron (12, 20)	
Personality traits		Gallant (3)		
Actions	Not daring to go alone (20) Cut off mice's tails (12) Make a spell (14) Make a cup of hot chocolate (14) Toast a muffin (14) Fetch a pail of water (23) Come tumbling (23)	Dream about castles and dragons (3) Sip hot cocoa (15) Watch the snow falling (15) Call for his pipe (18) Call for his bowl (18) Go to the fair (21)	Dance (4) Sunbathe (14) Not daring to go alone (20) Collect fruits (20) Travel (9) Buy (9)	Dance (4) Smell a flower (8) Sell pie pieces (21)
Occupation / type of character	Witch (14)	Horsemen (3) Fiddlers (18) Pie seller (21)	Housewife (12)	
Locales / Places	Prisoned in a tower (3) Lost in a enchanted bower (3)		Mountains (23) Kitchen (12) Outside (9, 14, 20)	Mountains (23) Market (21) Fair (21)
Emotional states	Worried (20)	Merry (18)	Angry (12) Happy (6, 9, 23) Afraid (20)	Happy (6, 18, 21, 23)

XIII. Lesson Plan 1: What's your story about?

A. CONNECTION OF THE LESSON PLAN WITH THE CURRICULUM (LOMCE)

CONTENTS	ACTIVITY
<ul style="list-style-type: none"> • <u>Estrategias de comprensión:</u> 	
<ul style="list-style-type: none"> ○ Movilización de información previa sobre tipo de tarea y tema. 	1, 2, 3
<ul style="list-style-type: none"> ○ Distinción de tipos de comprensión (puntos principales). 	4
<ul style="list-style-type: none"> ○ Formulación de hipótesis sobre contenido y contexto (inferencia, imaginación y predicción). 	3
<ul style="list-style-type: none"> ○ Inferencia y formulación de hipótesis sobre significados a partir de la comprensión de elementos significativos, lingüísticos y paratextuales (imágenes y gráficos). 	3, 4
<ul style="list-style-type: none"> • <u>Funciones comunicativas:</u> 	
<ul style="list-style-type: none"> ○ Expresión del gusto (like, love, hate), la preferencia (“My favourite...”; “I like... but I prefer...”), la opinión, sentimiento (shy, surprised...) 	2, 4
<ul style="list-style-type: none"> ○ Descripción de personas, actividades, hábitos. 	4
<ul style="list-style-type: none"> • <u>Léxico oral de alta frecuencia (recepción):</u> 	
<ul style="list-style-type: none"> ○ actividades de la vida diaria (the time) 	4
<ul style="list-style-type: none"> ○ familia y amigos (uncle, aunt/ie) 	4
<ul style="list-style-type: none"> ○ trabajo y ocupaciones (receptionist, secretary, lawyer...) 	1, 4
<ul style="list-style-type: none"> ○ tiempo libre, ocio y deporte 	2, 4

ESTANDARES DE APRENDIZAJE EVALUABLES (LOMCE)	ACTIVITY
<u>Est. ING. 3.1.3.</u> Comprende mensajes breves y sencillos (nota, postal, felicitación, email...) relativos a temas familiares como, por ejemplo, uno mismo, la familia, la escuela, el tiempo libre limitado por las horas, la descripción de un objeto o lugar para aproximarse a la comprensión del texto escrito.	4
<u>Est. ING. 3.1.5.</u> Capta el sentido global de cuentos adaptados y breves con estructuras repetitivas e identifica a los personajes principales y las relaciona para tener una idea general del texto, siempre y cuando la imagen y la acción conduzcan gran parte del argumento.	4
<u>Est. ING. 3.4.5.</u> Comprende las palabras y frases cortas y las funciones que comunican para tener una idea general del argumento de los cuentos breves y con estructuras repetitivas e identifica la función comunicativa que emplean los personajes principales, siempre y cuando la imagen y la acción conduzcan gran parte del argumento (cuentos con mucho apoyo contextual y visual).	4
<u>Est. ING. 3.5.5.</u> Comprende la relación entre las palabras y frases cortas y las estructuras sintácticas del texto para tener una idea general del argumento de los cuentos breves y con estructuras repetitivas e identifica la función comunicativa que emplean los personajes principales, siempre y cuando la imagen y la acción conduzcan gran parte del argumento. (cuentos son apoyo textual, contextual y visual).	4
<u>Est. ING. 3.6.2</u> Reconoce palabras dentro de un campo semántico o una actividad específica	3, 4

para inferir el sentido global del texto y el contexto. Por ejemplo: un menú, una descripción, un programa de un campamento de verano, carteles...	
Est. ING. 3.6.5. Comprende el significado probable de las palabras dentro de las frases cortas en un texto para tener una idea general del argumento de los cuentos breves e identifica a los personajes principales, siempre y cuando la imagen y la acción conduzcan gran parte del argumento. (cuentos con apoyo textual, contextual y visual).	3, 4

B. EXPECTED LEARNING OUTCOMES

At the end of the lesson, students will be able to...

→ Linguistic outcomes:

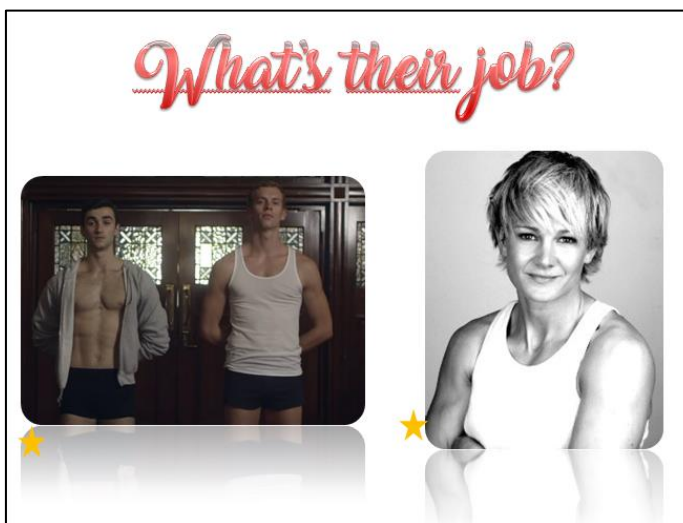
- ✓ Recognise and identify words related to occupations (such as plumber, hairdresser, builder or fire fighter) , family (such as brother, sister, cousin, or uncle), friends, activities and hobbies (such as play with dolls, do the dishes, houseworking, play with dolls, bake a cake, play with a ball or do DIY work) while reading a text.
- ✓ Understand the main ideas of the text through the use of skimming strategies while reading a story.
- ✓ Extract specific information related to details (such as dates, places or people) through scanning a text while reading a short story.
- ✓ Inferring meaning of both unknown words and of information of the text which is not immediately obvious while reading a story.
- ✓ Identify the syntactic structures used to express opinion (such as *I like, I love, what I like the most, I hate, I don't like at all* or *I prefer + to + infinitive*) while reading a text.
- ✓ So far, they mainly identify words and structures, they should be able to use some of them in meaningful contexts at the end of the lessons too

→ Gender-related outcomes:

- ✓ Visualize different stereotyped situations and the erroneous view of reality caused by them while reading a short story.
- ✓ Demonstrate understanding regarding the negative and restricting effects of gender stereotypes and their emotional consequences.
- ✓ Notice and represent stereotyped elements (such as jobs, preferences or activities) while reading a story.


C. MATERIALS







I. Power Point presentation with pictures (Activity 1)




II. Worksheet (Activity 2: What do you like?)

NAME: _____

WHAT DO YOU LIKE? 

		FRIEND:		FRIEND:		FRIEND:		FRIEND:	
		Yes	No	Yes	No	Yes	No	Yes	No
Playing with a ball									
Love stories									
Animals									
Disney films									
Riding a bike									
Cooking									

III. Model text (Activity 3: Getting information!)

- 15/04/2017 
- *Yesterday it happened again... I am very sad and I don't understand why this happens every day. I was in the station when they called us because there was a fire. I put my uniform on very fast and when I was preparing my bag, my boss Tom came and told me:*
- *"You don't come with us, stay here and pick up the phone when it rings". "Again?" – I told Tom – "I did that yesterday, and the day before, and the day before...I want to go too!"*
- *"You stay here because all the men are available today, so they will come and you will stay!" – he said.*
- *I couldn't believe it!! I have studied and worked a lot to do my job. In fact, I passed the exams and started to work in September with higher results than many men. But I am only selected to go out with the truck when a man can't. Isn't this never going to end?*

IV. Stories

Story 1 (Invented)

Princess Elizabeth lived in a little village of England with her two sisters. Her sisters were very different to her. They loved getting flowers, playing with dolls, cooking and going to buy new dresses. They always asked her to go with them:

- Do you want to come with us to the garden? We are going to get some flowers, play with our dolls and after that, we are going to bake a delicious cake!

But Elizabeth always answered the same:

- I don't want to go. I don't like flowers. They give me allergies! And dolls? They are not bad, but I prefer playing basket or handball. And I love eating cakes, but I really hate cooking them.

Elizabeth didn't like any of those things. They were really boring for her. She loved playing sports with her friends and doing DIY. Actually, she didn't like being a princess. She wanted to be a builder. She loved measuring and creating new things out of the wood. One day, when she was older, she decided to tell her sisters that she wanted to be a builder. Her sisters were very surprised:

- What? You can't be a builder! That is a boys' thing! You will marry a prince and you will have a lot of babies, as all of us will do.
- NOOOOOOOO! I don't want to marry anyone. Building is my passion and it's a girls' and a boys' thing! – said Elizabeth.

Her sisters started to laugh at her. They thought that she was crazy!! Elizabeth was very angry and decided to go to the city. There, she found a very important DIY contest. She read in a poster: The first who builds a resistant wood table for twenty people, will win the contest!

Elizabeth had to win. And she did. She built an impressive resistant wood table before all the boys that were in the contest. All the people were very surprised. A long silence passed and...suddenly, a big applause started. Everybody started to shout:

- Hurray! Congratulations Elizabeth!

And since that moment, Elizabeth is the happiest builder of the town and she sells the most beautiful chairs, tables, cupboards...and all you can imagine!

Story 2 (Invented)

1. (Invented)

It was Susan's birthday when she went with her father to the hairdresser to get her hair cut to her birthday party. The hairdresser started to cut her hair and comb it. But, suddenly, Susan looked at the mirror and she saw that the hairdresser was a man. She was very impressed, but she didn't say anything. When the hairdresser saw that she was surprised, he told her:

- Hey! What happens? Haven't you ever seen a male hairdresser?
- No – said Susan – I thought that only women can be hairdressers.

Then, the hairdresser started to laugh – hahaha! – and he said:

- Not at all! Everyone can be a hairdresser! I love my job and I have a lot of friends that love them too, and they are boys and girls! Tell me, are all the girls you know good at hairdressing?

Susan started to think and told him:

- Not really. To be honest, I don't like hairdressing. I don't even know how to create beautiful hairstyles. That is why I come here.
- Do you see, then? It's not only girls who are good at it. It doesn't depend on if you are a girl or a boy. – answered the man. – I am going to tell you my story:

Susan sat down on the floor and listened to the man carefully:

- Since I was a little boy, my mother taught me that there are not girls' or boys' jobs. She was a fire fighter and a very good one! When I told her that I liked hairdressing, she told me that it was a great idea and I was very happy. Thanks to her help, now I am a fantastic hairdresser.

Susan was very surprised. She liked very much the hairdresser's story. When she arrived home, she started to think: *And me? Which will be my work?*

It didn't really matter. Susan is only a child. She will think about her job when she grows up, but she learnt an important thing: You just like something, and you do it. There are not girls' things. There are not boys' things.

Story 3 (Adapted from *When the bees fly home* by Andrea Cheng, 2002)

David was only eleven when everything started. His parents Maria and Adam are beekeepers. He also has a brother, Tom. Tom always helped Maria and Adam with the work on the farm. But David didn't. He was not strong enough to help them with the work. His parents were sometimes irritable with him and each week was worse because the bees didn't make much honey and they didn't make much money.

Ha ha ha! You are weak and small, what type of boy are you? – a boy at school said to David - And that was very frustrating for him.

One day, David and his father were preparing some soup for dinner:

David – his father called him– I know that I have told you bad words. I am sorry. It was because we don't have much money now. I don't know ...maybe your mother and me have to close the farm.

Close the farm? – said David, very surprised – you love the farm! It's your life! I am going to help you!

No, David. You can't help us. You are a very sensitive and sweet boy , your life is not in the farm. Don't worry; your brother will help us.

David was very worried. *They can't close the farm! They can't close the farm!*- he repeated to himself. He couldn't sleep at night, so he went downstairs and started to think: *I know I am not athletic and I don't like working with my strength, but I have to do something.*

He saw a piece of bees wax and started to model it. He did the shape of a heart; next the shape of a star...each figure was more beautiful than before. Then, he had an idea.

Next morning, when Maria and Adam woke up and went to have breakfast, they saw a lot of beautiful bees wax candles with figures of animals and plants on them. David had

sculpted them during the night! They took them and brought them to the market of the farm. People of the village loved the candles and started to ask more and more candles. Yes, David was not a strong and athletic boy. But that sensitive and artistic boy saved his parents' farm with his work, his creativity and his intelligence!!

And that's how David became the great artist he is now. It was the best decision of his life!

Story 4 (Invented)

It was Lilly and Matt's birthday. They were born the same day and they finally were going to be 12! What they didn't know is that their grandmother had prepared a party for them. They were very happy and, together, they wondered the presents they could have:

- Will we have a new ball to play football?
- Or new dolls to have a bigger family!
- What about videogames?

And the day arrived. Lilly and Matt got to the party and everyone was there. They had a snack and blew the candles. And finally, they opened the presents! But they got very impressed.

- A pink dress and a doll? – said Lilly
- A blue shirt and a train? – said Matt

There was a long silence. They didn't understand why they had different toys. Their grandmother was ashamed:

- I am very sorry. You are a boy and a girl...so I thought that you wanted different things.
- Don't worry, granny – said Lilly – we like the same things. We love dolls, but we play with them together. We also like cars and trains... - and videogames! – added Matt – Yes! And videogames – continued Lilly – but what we like the most is painting with a lot of colours!

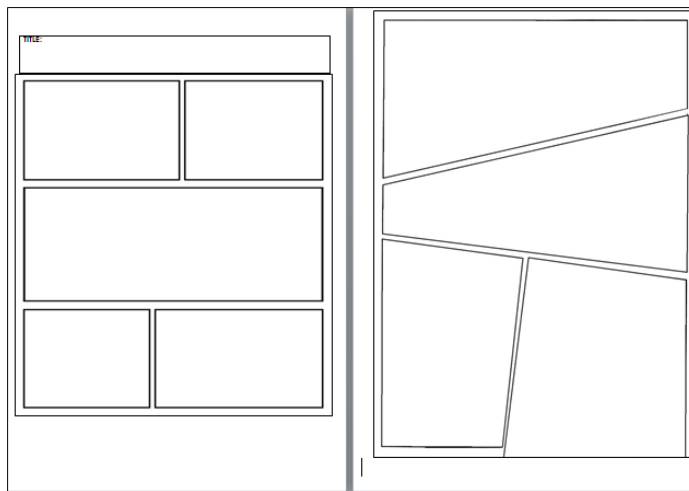
But their grandmother continued ashamed. She looked sad. Matt got closer to her and he told her:

- I have an idea! We can play together with the doll, the train, and all our toys!
- And the shirt and the dress? I don't like wearing dresses! – said Lilly
- Then, we can cut it and make it a t-shirt and you and I can wear it!

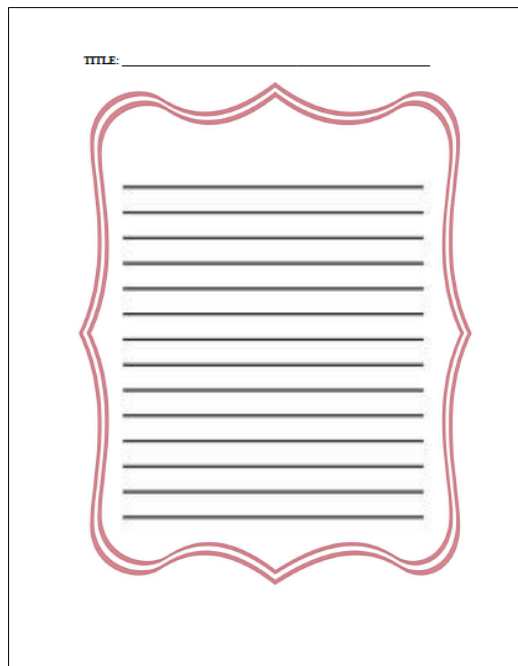
The children were very happy now, they had a solution! They called their grandmother and all of them started to play with the dolls, the cars, the train and the balls!

V. Materials to share stories:

- a. A3 comic templates



- b. A3 worksheet with lines (for a poem, a song, a summary)



- c. Blank A3 sheets

D. ACTIVITIES

Stage 1. Pre-reading activities (25')

1. Introducing the topic and creating expectation. *Breaking stereotypes!*

- Some pictures of people will be shown and students will say the profession they associate to them. After that, a video in which the person is performing their actual jobs will be shown to the class. (e. g. a female builder)
- *Why do some people think that X stereotype is not true?*
- *What do we like about construction? And about dolls? And about cooking?...*

2. Preparing students for linguistic difficulties. *What do you like?*

- Students will participate in a transactional oral activity, through which they will formulate 'Do you like... + noun?' question in order to know their partners' preferences regarding different aspects which have been identified as stereotypes (such as playing with balls, love stories, riding a bike or cooking), as well as some neutral aspects (such as animals or Disney films).
- The aim of this activity is to make students become aware of the great variety of preferences within their class regardless gender.

3. Practicing specific skills and modelling. *Getting information!*

- a. A model text and a picture will be shown to students in a whole-group activity (teacher-students interaction). Different questions related to different specific micro skills will be asked:
 - i. How does she feel? Why do you think she feels like that? (Predicting; while reading)
 - ii. What's her job? (Inferring meaning; post-reading)
 - iii. When did she start to work? (Scanning specific information; post-reading)

Stage 2. Reading activities (30')

4. Checking comprehension. *What's your story?*

- ✓ Students are divided in 5 groups (5 students in each one) and given a story in which non-gendered attitudes/roles are shown.

- ✓ Each group is also given a worksheet including different global and specific questions to check their comprehension. The first part of the worksheet will include global questions in order to make students' skim and infer meaning since the purpose of the activity is to focus students' attention on meaning (the content of the stories) rather than on specific words. In the second part, students will use scanning strategy to search specific details of the stories.

Stage 3. Follow-up. (40')

5. Developing creative comprehension and making students participants in the construction of meaning. *Sharing our conclusions!*

- ✓ Each group will create a way to reflect the main ideas of their story through a poem, a short role-play, a song, a mind map, a comic to share with oral narrations...(taking into account multiple intelligences). Different materials will be prepared to model their work depending on their choice.
- ✓ After 15 minutes of work, students will report by turns their work to the class.

E. ASSESSMENT

	EXCELLENT	GOOD	PASS	NEED TO IMPROVE
MOTIVATION & PARTICIPATION (20%)	The student has showed willingness to participate and a good attitude towards the tasks and the topic.	The student has participated during the tasks, even when they have not been asked to.	The student has participated when they have been asked to during the tasks, although they have not showed motivation towards the activities regarding gender.	The student has showed a reticent attitude towards both the topic and the activities introduced and they have not participated even if they have been asked to.
GLOBAL COMPREHENSION (25%)	The main ideas of the text have been completely understood and represented by the student.	Most of the main ideas have been understood and represented by the student.	Some main ideas of the text have been understood and represented by the student although linguistic difficulties have been visible during the task.	The student has not understood any of the global ideas presented through the text.
SPECIFIC WORDS COMPREHENSION (VOCABULARY) (20%)	All the vocabulary words regarding jobs, preferences or activities have been identified and represented.	Many vocabulary words regarding jobs, preferences or activities have been identified and represented.	The student has understood some vocabulary words related to jobs, preferences or activities although their representation is not proper or the student has showed some difficulties while representing these words.	The student has not understood the vocabulary related to jobs, preferences or activities and they have showed many difficulties while trying to represent those words.
GENDER-RELATED IDEAS (35%)	All the stereotyped elements have been identified and represented and the student has showed a clear counter-acting attitude towards them.	Most of stereotyped elements have been identified and represented.	Some stereotyped ideas have been identified and represented although the student's attitude towards gender stereotypes has not been clearly counter-acting.	The student has not been able to detect gender stereotypes or they have not showed the intention to counter-act any of them.

XIV. Lesson Plan 2: Changing stereotypes from the stage!

A. CONNECTION OF THE LESSON PLAN WITH THE CURRICULUM (LOMCE)

CONTENTS	ACTIVITY
<u>Estrategias de producción:</u>	
-Planificación <ul style="list-style-type: none"> ✓ Movilizar y coordinar las propias competencias generales y comunicativas con el fin de realizar eficazmente la tarea (repasar qué se sabe sobre el tema, qué se puede o se quiere decir, etc.). 	2
-Ejecución <ul style="list-style-type: none"> ✓ Expresar el mensaje con claridad ajustándose a los modelos y fórmulas de cada tipo de texto. 	3, 5
<ul style="list-style-type: none"> ✓ Reajustar la tarea (emprender una versión más modesta de la tarea) o el mensaje (hacer concesiones en lo que realmente le gustaría expresar), tras valorar las dificultades y los recursos 	5
-Aspectos socioculturales y sociolingüísticos: <ul style="list-style-type: none"> ✓ Convenciones sociales (saludos y despedidas, p.ej: “see you later!”, “Good evening”), ✓ Normas de cortesía y registros (“You are welcome”; “How are you?”); ✓ Comportamiento (gestos, expresión facial, contacto visual, uso de la voz, proxémica, contacto corporal). 	5
-Funciones comunicativas: <ul style="list-style-type: none"> ✓ Saludos y despedidas (“Dear...”; “Sincerely...”) y disculpas, agradecimientos (“thank you very much”; “Your are welcome”; “Not at all”). ✓ Expresión de la capacidad (“It can...”, “Can you...?”), el gusto (like, love, hate), la preferencia (“My favourite...”; “I like... but I prefer...”), la opinión, el acuerdo o desacuerdo (“Of course!”), el sentimiento (shy, surprised...) ✓ Descripción de actividades. 	5
-Estructuras sintáctico-discursivas. <ul style="list-style-type: none"> ✓ Expresión de relaciones lógicas (p.ej. “because”; “to+infinitive”), Relaciones temporales (Before/After, p.ej: “Tidy up beforeyougo”). ✓ Afirmación. Exclamación. Negación . Interrogación (p.ej.:”Howmuchisit?”; What’s he doing?”). ✓ Expresión del tiempo (simple past; horas and divisions; “now”, “tomorrow”, “next week” + going to; “then”, “after that”; “at the same time”, “sometimes”). ✓ Léxico escrito de alta frecuencia (producción) relativo a identificación personal, actividades de la vida diaria (the time, timetables); familia y amigos (uncle, aunt/ie); trabajo y ocupaciones (receptionist, secretary, lawyer...); tiempo libre, ocio y deporte (festivals, celebrations) 	5
<ul style="list-style-type: none"> ✓ Patrones gráficos y convenciones ortográficas. 	3, 4

ESTÁNDARES DE APRENDIZAJE EVALUABLES (LOMCE)	ACTIVITY
Est. ING. 4.1.2. Escribe correspondencia breve y simple (mensajes, notas, postales), en la que habla sobre temas cercanos, da las gracias, felicita a alguien, hace una invitación, da instrucciones o habla de sí mismo y de su entorno más cercano (familia o amigos) haciendo uso de alguna estrategia básica de producción de textos, tanto de planificación (consulta de diccionario o gramática...) como de ejecución (expresándose con claridad según un modelo)	2, 3, 5
Est. ING. 4.4.2. Escribe correspondencia breve y simple, (mensajes, notas, postales), en la que habla sobre temas cercanos, da las gracias, felicita a alguien, hace una invitación, da instrucciones o habla de sí mismo y de su entorno más cercano (familia o amigos), cumpliendo una clara función comunicativa adecuada al texto (saludos, y despedidas...).	2, 5
Est. ING. 4.6.2. Escribe correspondencia breve y simple (mensajes, notas, postales) , en la que habla sobre temas cercanos, da las gracias, felicita a alguien, hace una invitación, da instrucciones o habla de sí mismo y de su entorno más cercano (familia o amigos), utilizando un repertorio limitado de léxico de alta frecuencia propio de estas situaciones .	2, 5
Est. ING. 4.7.2. Escribe correspondencia breve y simple (mensajes, notas, postales) , en la que habla sobre temas cercanos, da las gracias, felicita a alguien, hace una invitación, da instrucciones o habla de sí mismo y de su entorno más cercano (familia o amigos), demostrando que puede usar algunos patrones gráficos y ortográficos para escribir con cierta corrección.	3, 4, 5

B. EXPECTED LEARNING OUTCOMES

→ Linguistic outcomes:

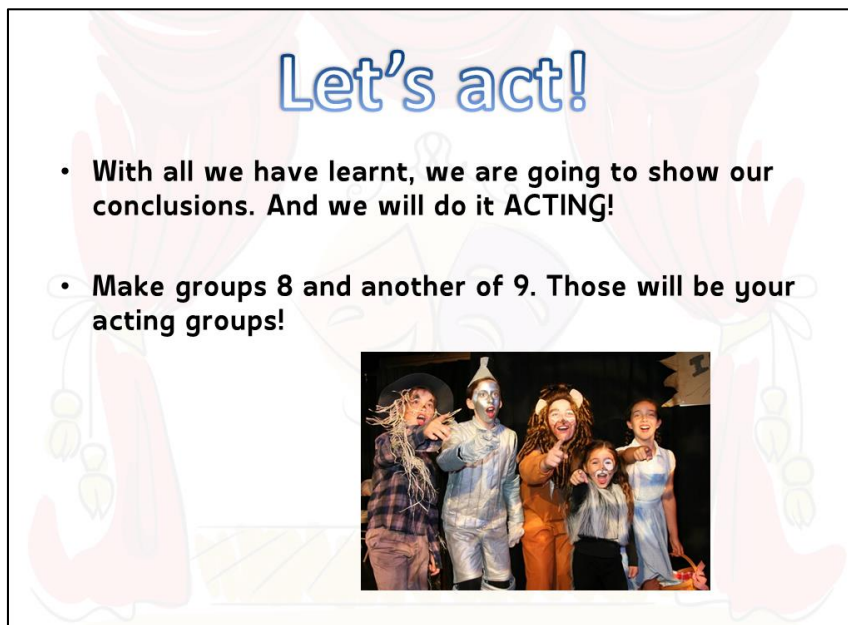
- ✓ Discard irrelevant information depending on a drama script's purpose and audience while doing a focusing and selecting activity.
- ✓ Organise information depending on its function (such as screenplay, narrator's speech or guidelines for performance) while structuring the text of a drama script.
- ✓ Use the structure *infinitive* + *-s* or irregular frequent forms (such as *goes*, *cries*, *flies*, *tries*...) to express the third person in a narration of events while composing a drama script.
- ✓ Take part in team work properly, taking into account other members' opinion and trying to reach agreements while participating in a decision-making activity.

→ Gender-related outcomes:

- ✓ Identify traditionally stereotyped situations as problematic ones which must be solved.
- ✓ Propose characters whose characteristics (such as hobbies, jobs or preferences) counter traditional stereotypes from gender perspective while creating a drama script.

C. MATERIALS

I. Power point to introduce the task (Activity 1)



How can we do it?

- First, we have to create our drama script:

Annie - Adult waiting for her bus
Jr. - Child that doesn't get enough food.
Kazuki - Child that doesn't have a bed or place to sleep.
Hanson - Child that doesn't have an education.

Marley Emerich

Scene 1 -
Three chairs put on the right side of the stage, two trees on each side to show it is outside.
Annie is standing in white clothes - sitting to her left are Jr, Kazuki, and Hanson (in that order)

Annie - Oh I wish my bus would get here faster... (she mutters in a impatient voice, sitting on the chair, slouching and sighing, looking at her watch to show she was waiting)

Jr. - Oh I'm sorry, I didn't see you. (he says it in a weak and strained voice) Jr. stands and stumbles into Annie. He is grabbing his stomach like he is very hungry.

Annie - It's okay! Are you alright? You look hurt. (she says in a calm voice and looking worried) She stands and up and help Jr. to sit on the chair.

Jr. - I'm just very hungry. I haven't eaten since yesterday morning... (he groans) His head low to look like he is in pain.

Annie - That's not good! (she looks unhappy but she thoughtful as well)

Scene 2 -
Three chairs put on the right side of the stage, two trees on each side to show it is outside.
Kazuki comes in and looks very tired. Maybe massaging his neck or back because they hurt.

Jr. - Oh! There is my brother. (He says a bit surprised) He is get at Kazuki, looking to get help.

Annie - What is wrong with you? (She asks curiously) She helps Kazuki into the chair.

Kazuki: I do not have a bed to sleep in... my back hurts a lot... I'm very tired. (He complains with a strained voice) He is looking at his hand on his back to show he is in pain.

Annie - Hmm... This is not good at all. (Annie says firmly, like she's angry)

Scene 3 -
Three chairs put on the right side of the stage, two trees on each side to show it is outside.
Hanson comes in. He is reading a book upside down and looks very confused.

- Here you have the **guidelines** to create your script:

- No pink, no blue!
- At least 3 non-stereotyped situations
- No gender differentiation: (boys and girls in the story don't do different things)

II. Model of a drama script (Activity 3)

Annie - Adult waiting for her bus
Jr. - Child that doesn't get enough food.
Katzuki - Child that doesn't have a bed or place to sleep.
Hanson - Child that doesn't have an education.

Marley Emerich

Scene 1 -
*Three chairs put on the right side of the stage, two trees on each side to show it is outside.
 Annie is standing in adult clothes - Sitting to her left are Jr. Katzuki, and Hanson (in that order)*

Annie - Oh I wish my bus would get here faster... (she mutters in a impatient voice, sitting on the chair at down stage right, looking at her watch to show she was waiting)

Jr. - Oh I'm sorry. I didn't see you. (he says it in a weak and strained voice) (Jr. stands and stumbles into Annie. He is grabbing his stomach like he is very hungry.)

Annie - It's okay! Are you alright? You look hurt. (she says in a calm voice and looking worried) (She stands and up and help Jr. to sit on the chair)

Jr. - I'm just very hungry. I haven't eaten since yesterday morning... (he groans) (his head low to look like he's in pain.)

Annie - That's not good! (she looks unhappy but the thoughtful as well)

Scene 2 -
*Three chairs put on the right side of the stage, two trees on each side to show it is outside.
 Kazuki comes in and looks very tired. Maybe massaging his neck or back because they hurt.*

Jr. - Oh! There is my brother. (He says a bit surprised) (he is point at Kazuki, looking happier)

Annie - What is wrong with you? (She asks curiously) (She helps Kazuki into the chair)

Kazuki: I do not have a bed to sleep in... my back hurts a lot... I'm very tired. (He complains with a strained voice) (His hands are on his hunched back to look like he's in pain.)

Annie - Hmm.... This is not good at all. (Annie says firmly, like she's angry)

Scene 3 -
*Three chairs put on the right side of the stage, two trees on each side to show it is outside.
 Hanson comes in. He is reading a book upside down and looks very confused.*

III. Worksheet to organise roles (Activity 3)

GROUP:	
Remember! You need two narrators, and 6 or 7 actors and actresses	
ROLES IN THE DRAMA	MEMBERS OF THE GROUP
<i>Narrator</i>	
<i>Narrator</i>	

IV. Worksheet: teaching grammar (Activity 4)

We need the S!

GROUP NAMES: _____

Circle the subject and the verbs of these sentences: Are they first, second or third person singular?

- | | |
|---|---|
| 1. <i>He likes comics and he loves romance books.</i> | 1st person <input type="checkbox"/> 2nd person <input type="checkbox"/> 3rd person <input type="checkbox"/> |
| 2. <i>I love basketball, but I prefer water polo.</i> | 1st person <input type="checkbox"/> 2nd person <input type="checkbox"/> 3rd person <input type="checkbox"/> |
| 3. <i>She doesn't like ice cream at all. She prefers pizza.</i> | 1st person <input type="checkbox"/> 2nd person <input type="checkbox"/> 3rd person <input type="checkbox"/> |
| 4. <i>You like dolls and Lego.</i> | 1st person <input type="checkbox"/> 2nd person <input type="checkbox"/> 3rd person <input type="checkbox"/> |
| 5. <i>I don't like romance stories, but I love mystery books!</i> | 1st person <input type="checkbox"/> 2nd person <input type="checkbox"/> 3rd person <input type="checkbox"/> |

Create some sentences with these verbs:

1. **She** _____ (train) three days each week.
2. **I** usually _____ (go) to the park with my aunt.
3. **You** _____ (sing) very well!
4. **He** _____ (cry) when we read horror stories.
5. **She** _____ (go) to the swimming pool on Tuesdays.

V. Rubric for self-assessment (Activity 6)

How did we do as writers?

- Talk about these aspects as a group and complete the checklist. Make a cross (x) if you have followed these steps!

Have we...	YES
made the decisions together?	<input type="checkbox"/>
followed all the conditions?	<input type="checkbox"/>
checked our script spelling?	<input type="checkbox"/>
selected the important facts of our story?	<input type="checkbox"/>
Respected each other while creating the script?	<input type="checkbox"/>

D. ACTIVITIES

Activity 1. Introducing the task and the topic. Generating ideas. *Action!* (10')

- Students will be shown the purpose of the activity of writing: they will participate in a drama through which they will contribute to eradicate gender stereotypes showing their conclusions and their new reflections about the topic. The audience will be composed by anyone (families, teachers...) who wants to see the play since students will be recorded and the video will be uploaded to the school's blog.
- In a whole group brainstorming activity, the teacher will ask students to tell ideas related to the plot of the drama and the messages they want to transmit to the audience. If suggestions are said in Spanish, it will not suppose a problem and they will be immediately translated to English since this activity is exclusively focused on the content of the drama.

Activity 2. Focusing and selecting content. *Creating content together!* (10')

Students will be asked to take into account the purpose of the writing activity (a drama play) and the audience. Thus, the script will have to be accurate and clear since it will be published and exposed to an audience. Being aware of that, the teacher and students will discard the details they consider irrelevant (for example specific details related to secondary characters or ideas which do not fit the topic).

Activity 3. Structuring. *Different roles.* (10')

Students will be divided in three groups (two of eight students and one of nine students). A model of a drama script will be shown to students to let them see its structure. They will see that the characters and a short description are described at the beginning and the different formats of the screenplay, the narrator's speech or the actresses and actors' dialogues and performances. After that, they will have time to organise themselves and choose the roles of the members of each group and write them in a worksheet.

Activity 4. Teaching grammar. *We need the /s/!* (10')

This activity will be focused on the use of the –s while talking in the third grammatical person in the present tense. It will help students to create the script since the reference to

the third person is continuous. Through a structured-input activity in a worksheet, each group will read different sentences in different grammatical persons and circle the pronouns and the verbs to think about the rule. After that, they will do the second part in which they will be asked to create some ideas (sentences) with different verbs (such as train, sing, cry and go. This (the verbs *go* and *cry*) will lead the teacher to highlight the exception of the verbs ending in *-y*, which must be added *-ies* while talking in the third person, and the form *goes*, which is very frequent in students' speech.

Activity 5. Composing. Creative writing. *Becoming scriptwriters!* (30')

During this activity, students will write their scripts. Before that, some guidelines will be shown to them and then given to them through a worksheet. This will help students to create the plot and messages of their plays and the teacher to guide the activity to the topic of gender stereotypes and the importance of equity. Students will have an online dictionary available in the classroom's computer to promote their autonomous attitude and help them with the needed vocabulary.

Activity 6. Revising and editing. *How did we do?* (20')

Although the teacher will help students during the composing stage to make students be aware of their mistakes and make them responsible of their work edition, a self-assessment rubric will be given to each group in order to let students talk about the different parts and improve their weaknesses.

Conditions:

- No pink, no blue!
- At least 3 stereotyped traditional stereotypes associated to the other gender
- No gender differentiation (boys and girls in the story don't do different things)

E. ASSESSMENT

Teacher's rubric

		EXCELLENT	GOOD	PASS	NEED TO IMPROVE
Authoring process	SENSE OF AUDIENCE (20%)	The text shows all the needed features regarding its audience (third person singular and plural in the present tense).	The text is written in the third person of singular and plural in the present tense although some grammatical mistakes (1-4) have been found	The text includes many grammatical and spelling mistakes (more than 4) although it shows that the audience has been taken into account through the use of present tense.	The register and the verb tenses are not appropriate to the audience it is targeted.
	PURPOSE (20%)	A completely communicative script has been produced including the needed ideas and subtopics.	The composition is communicative although all the guidelines have not been followed.	The message is communicative although only one of the guidelines is reflected.	The composition is not communicative due to the lack of ideas related to the topic.
	STRUCTURE (15%)	The composition structure has been appropriately followed, dividing the composition in scenes.	The composition has been written correctly although it has not been divided by scenes or the names of the characters and their activities have not been specified.	The composition is communicative but some of the structural elements (such as the narrator's speech, the characters' presentation or the scenes division) are missing.	The reading of the text is difficult since there is no clear structure on it.

Drafting process	RANGE OF VOCABULARY (15%)	The composition includes several (six or more) ideas learnt through the previous lesson regarding jobs, activities or preferences.	The composition includes some (from three to five) ideas regarding jobs, activities or preferences.	The composition is communicative but only includes one or two ideas related to jobs, activities or preferences.	There are not new words in the composition regarding jobs, activities or preferences.
	COHERENCE & COHESION (10%)	Complexity is reflected by the text since clear and well-structured sentences have been produced and linked.	The text is complex and includes proper sentences although there are not many linkers.	The text is properly structured although sentences are very simple and they are not well linked.	Sentences have not been properly linked and there is not a clear structure in the text.
	ACCURACY (10%)	Grammar is very rich and varied and no grammatical or spelling have been found.	Only from one to three grammatical or spelling mistakes have been found in the text.	The text is not very accurate although it is readable (from four to ten grammatical or spelling mistakes)	The text is difficult to read due to continuous grammatical or spelling mistakes.
	ORIGINALITY (10%)	The text contains a wide variety of ideas, even if they have not been asked.	They are some ideas included in the text which have not been asked.	The required conditions or ideas have been included in the text.	Neither the required ideas nor new ones have been included in the text.

Group assessment (self-evaluation)

How did we do as writers?

- Talk about these aspects as a group and complete the checklist. Make a cross (x) if you have followed these steps!

Have we....	YES
made the decisions together?	<input type="checkbox"/>
followed all the conditions?	<input type="checkbox"/>
checked our script spelling?	<input type="checkbox"/>
selected the important facts of our story?	<input type="checkbox"/>
Respected each other while creating the script?	<input type="checkbox"/>

XV. Lesson Plan 3: What have we learnt?

A. CONNECTION OF THE LESSON PLAN TO THE CURRICULUM (LOMCE)

CONTENTS
<p><u>Estrategias de producción:</u></p> <p>-Planificación</p> <ul style="list-style-type: none"> ✓ Adecuar el texto al destinatario, contexto y canal.
<p>-Ejecución</p> <ul style="list-style-type: none"> ✓ Expresar el mensaje con claridad y coherencia, estructurándolo adecuadamente y ajustándose, en su caso, a los modelos y fórmulas de cada tipo de interacción oral. ✓ Compensar las carencias lingüísticas mediante procedimientos lingüísticos, paralingüísticos o paratextuales
<p>-Aspectos socioculturales y sociolingüísticos:</p> <ul style="list-style-type: none"> ✓ Comportamiento (gestos, expresión facial, contacto visual, uso de la voz, proxémica, contacto corporal).

ESTÁNDARES DE APRENDIZAJE EVALUABLES (LOMCE)
<p>Est. ING.2.21. Hace presentaciones muy breves y sencillas previamente preparadas y ensayadas sobre sí mismo (dar información personal, presentarse, describirse físicamente y a su familia) o sobre temas de su interés (sus amigos, la ciudad, sus vacaciones...) aplicando estrategias de producción (planificando sus presentaciones, transmitiendo el mensaje con claridad, apoyándose de gestos).</p>
<p>Est. ING. 2.3.3. Participa en conversaciones cara a cara o por medios técnicos (juegos simulados de llamadas de teléfono) en las que establece contacto social (saludar, despedirse, dar las gracias, dirigirse a alguien, interesarse por el estado de alguien, felicitar a alguien, presentarse), se intercambia información personal básica y sobre asuntos cotidianos, se expresan sentimientos de manera muy básica o se dan instrucciones (p.ej.: en una manualidad), utilizando fórmulas de cortesía sencillas y cotidianas.</p>
<p>Est. ING. 2.4.2. Se desenvuelve en transacciones cotidianas del aula (p. ej.: pedir material escolar) y en otros contextos simulados (p.e. en una fiesta o andando por la ciudad) intentando cumplir una determinada función comunicativa concreta (expresar la posesión o el gusto, agradecer...)</p>
<p>Est. ING. 2.5.3. Participa en conversaciones cara a cara o por medios técnicos (juegos simulados de llamadas de teléfono) en las que establece contacto social (saludar, despedirse, dar las gracias, dirigirse a alguien, interesarse por el estado de alguien, felicitar a alguien, presentarse), se intercambia información personal básica y sobre asuntos cotidianos, se expresan sentimientos de manera muy básica o se dan instrucciones (p.e. en una manualidad), reproduciendo estructuras sintácticas aprendidas (como nexos de unión o tiempos verbales), aunque se cometan errores.</p>

B. EXPECTED LEARNING OUTCOMES

At the end of the lesson, students will be able to...

→ Linguistic outcomes:

- ✓ Represent situations previously read through the use of learnt sentences and oral skills such as intonation and stressing.
- ✓ Express emotions through intonation and paralinguistic codes such as gestures and personal attitude.
- ✓ Negotiate language and take turns while performing a role-play.
- ✓ Identify vocabulary related to gender stereotypes while observing a role-play.


→ Gender-related outcomes:

- ✓ Notice and highlight gender-stereotyped elements while participating in a role-play.
- ✓ Take a counter-stereotypical position while referring to a situation including gender stereotypical elements.
- ✓ Provide arguments from a gender perspective to defend equality between females and males while countering a stereotyped situation.


C. MATERIALS

- I. Camera (provided by the School or included in a smartphone)
- II. Worksheets for the groups with a discriminatory gender-related situation.


GROUP 1



In math class, most of the students listen quietly and do their best to participate.




There are two boys and one girl who are very good at maths.





One day, they do a special maths project. All the students want to go with the boys, but they don't want to go with the girl and they tell her "You are not intelligent!"

GROUP 2



Students are playing different games and sports in the playground.



One girl really wants to play basketball, and so far only boys are playing. The boys tell her she can't play.



When she goes to play to some of the girls, they tell her she can't play with them because they don't want to play with a "tomboy."



GROUP 3



A group of children is playing at the park after school one day.



A boy trips and falls down, and he skins his knee. He starts to cry really hard, and no one comforts him. He gets up and sits on a bench, still crying.



Four other kids come over to him and tell him: stop crying!!! boys don't cry so much because of something silly like a skinned knee.

GROUP 4



Boys are very excited because they are going to play football in the playground.





One boy doesn't want to play football. He thinks: Who cares about stupid football? He prefers playing other things.




The other boys can't believe it. They tell him: Why don't you like football? You are a boy!!!

GROUP 5

 A boy comes to school one day very happy because his older sister gives him a doll.

 When he gets to his class, the other children laugh at him and start to insult him.

 No one wants to sit next to him at lunch or play with him in the playground.

D. **ACTIVITIES**

Activity 1. Drama performance *From paper to stage!* (25')

Students will perform the previously planned and written drama by turns. Before starting to act, the session will be introduced as an *acting contest* to give them an extra motivation to take the activity seriously. Their classmates will give the group punctuations individually (from 5 to 10 to make punctuations more notable and avoid possible demotivating moments of very poor punctuations).

Activity 2. Improvisation: Role play. *What have we learnt?* (35')

The teacher will ask students to organise themselves in five groups of five students each one. After that, the activity guidelines will be specified. Each group will be given a worksheet in which a discriminatory situation is narrated. In turns, students will represent the situation and improvise in order to add an end to the play. This will allow the teacher to notice and evaluate students' reactions as stereotyped or counter-stereotypical ones and finally determine if their gender awareness has been increased. If they do not show a clear reaction during the role-play, their opinion about the situation or possible solutions will be asked to them after the representation.

E. ASSESSMENT

Observation chart for each group

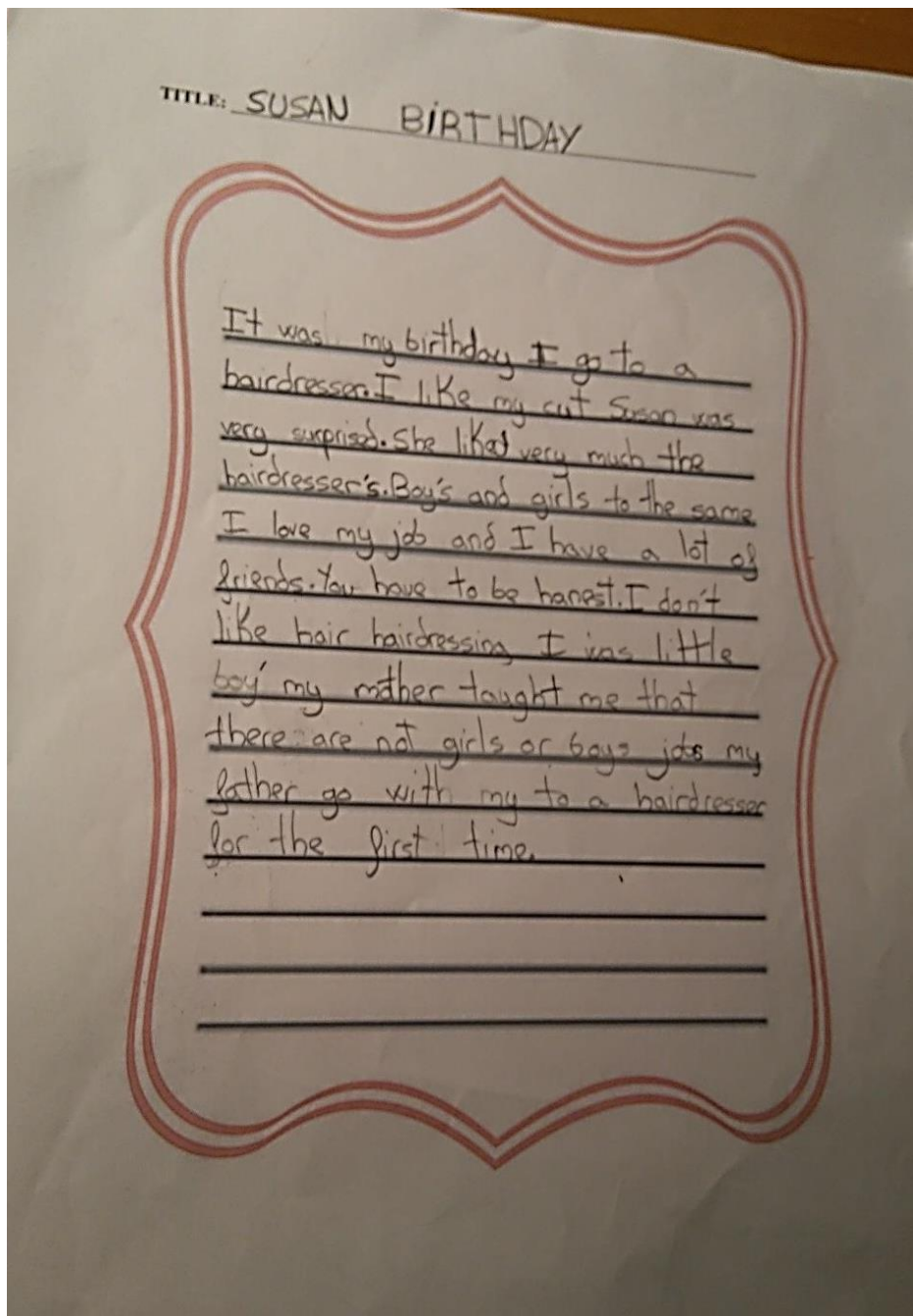
	Alternative ending		Post-role play comments	
Student 1				
Student 2				
Student 3				
Student 4				
Student 5				

XVI. Students' creations through collaborative reading comprehension task:

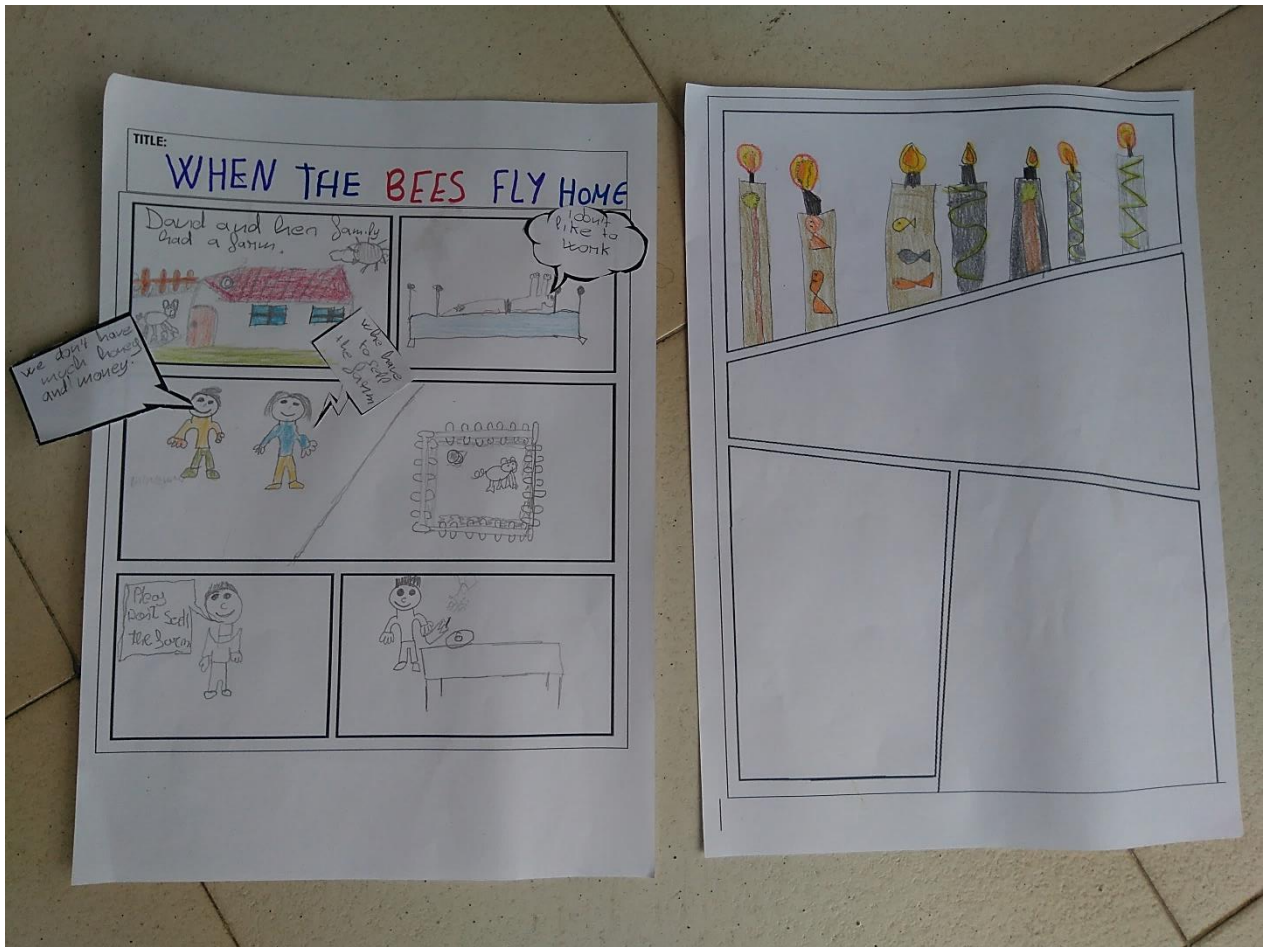
Group 1



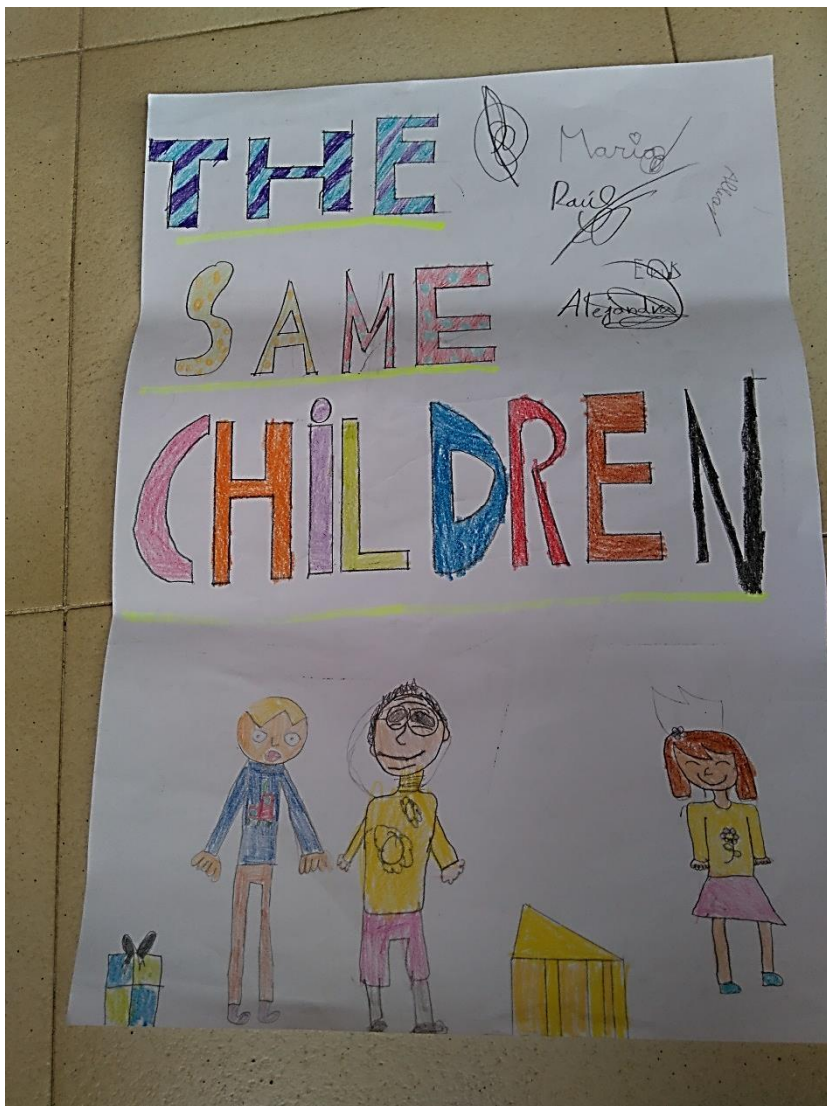
Group 2



Group 3



Group 4



XVII. Checklist completed during the analysis of the drama plays:

GROUP 1		
	OCCUPATION / TYPE OF CHARACTER	ACTIONS
F	- Child (protagonist)	- Receives a ring as a present - Proposes to change the presents - Plays with a ball
M	- Child (protagonist)	- Receives a ball as a present - Accepts to change the presents -
	- Child (secondary character)	- Laughs at the children (secondary character) -
BOTH	- Children (secondary characters)	- (to the boy laughing): <i>Don't laugh! They are having a good time!</i>

GROUP 2		
	OCCUPATION / TYPE OF CHARACTER	ACTIONS
F	- Plumber	- Fixes a toilet
	- Bank's owner	
	-	- Play with a ball
M	- Secretariat	- Calls to the plumber
	- Ballet dancer	- Dances
	- Comedian	- Laughs at women who are fixing a toilet and playing basketball - Gets arrested
	- Policeman	- Arrests the comedian

GROUP 3		
	OCCUPATION / TYPE OF CHARACTER	ACTIONS
F	- Major	- Organises a performance of masculine ballet
	- Fire fighter	- Extinguishes a fire
	- Jury of a competition	
M	- Ballet dancer	- Dances - Notices a strange smell
	- Fire fighter	- Extinguishes a fire