



Universidad de Valladolid

**TITLE: Acquiring English and Gender Equality through
Authentic #MeToo Materials: Building a Path towards
Academic and Social Improvement**

TRABAJO DE FIN DE MÁSTER

MÁSTER EN PROFESORADO DE EDUCACIÓN SECUNDARIA
OBLIGATORIA Y BACHILLERATO, FORMACIÓN
PROFESIONAL Y ENSEÑANZA DE IDIOMAS
ESPECIALIDAD: LENGUA INGLESA

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Junio 2019

Abstract

Recent feminist movements such as *#MeToo*, Time's Up or *#YouKnowMe* have arisen in a period of social unrest, which has prompted the birth of a fourth feminist way. Many female activists are currently fighting against cases of sexual harassment, gender pay gaps and other patriarchal laws such as pro-choice. It is an incessant fight that started centuries ago. Undoubtedly, *#MeToo* has thrust many initiatives that have culminated in a much more strengthened female sisterhood. Hence, this paper aims to do the same in the classroom: to create a bond of trust and respect between boys and girls. In so doing, the following didactic proposal introduces realia as a way to raise awareness on the latest feminist movements, which should make students reflect on the issue of gender inequality too. For this matter, post *#MeToo* materials like magazines, films, TV commercials, books, music, and paintings will be indispensable in order to carry out a Task-Based Approach, whose final activity will consist in setting up a *#MeToo* exhibition at the high school's gymnasium. Moreover, students will have the chance to immerse themselves in real-life materials to later produce their own as a form of solidarity and support.

Keywords: *#MeToo*, Realia, Interdisciplinarity, Coeducation, ICTs.

Recientes movimientos feministas como *#MeToo*, Time's Up o *#YouKnowMe* aparecieron en un periodo de malestar social, cosa que dio pie al nacimiento de una cuarta ola feminista. Muchas activistas se encuentran peleando contra casos de abusos sexuales, brechas salariales y otras leyes patriarcales como la del aborto. Es una batalla incesante que comenzó hace siglos atrás. Sin duda alguna, *#MeToo* ha impulsado muchas iniciativas que han culminado en una hermandad mucho más reformada. Por ello, este trabajo tiene la intención de hacer algo similar en el aula: crear un lazo de respeto y confianza entre chicos y chicas. Para ello, la propuesta didáctica incorpora materiales auténticos para concienciar al alumnado sobre estos últimos movimientos feministas que, a su vez, sirven como pretexto para que reflexionen sobre la igualdad de género. De este modo, se ofrecen materiales pos *#MeToo* como revistas, películas, anuncios de televisión, libros, música y cuadros para llevar a cabo una actividad final que consiste en la creación de una exhibición *#MeToo* en el gimnasio del instituto. A su vez, la inmersión en estos materiales reales sirve para que después los alumnos elaboren sus propios materiales como forma de solidaridad y apoyo a estos movimientos feministas.

Palabras clave: *#MeToo*, Materiales Auténticos, Interdisciplinaria, Coeducación, TICs.

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Acquiring English and Gender Equality through Authentic #MeToo Materials: Building a Path towards Academic and Social Improvement

Introduction

Ever since the emergence of the first traces of feminist manifestations in the last decades, the ancient concept of patriarchy has started to slightly decay with the passing of time. Nowadays, such manifestations are successfully transmitted via different means of communication: which encompasses from pamphlets to webpages and other media contents. Nevertheless, the twenty-first century, especially the beginning of the 2010s, becomes key in the path towards transition and gender equality. The interventions by social activists Tarana Burke's *#MeToo* (2017) and the Alianza Nacional de Campesinas's *Time's Up* (2018) have prompted the importance of rebelling against cases of gender inequality and/or sexual harassment in all of the professional fields.

Such fact raises the question whether these recent social movements should as well be considered and applied in educational institutions. The problem, as Professor Marina Subirats writes, is that education – practically - relies on practicality, which barely gives educators the opportunity to work on life values and/or social relationships among students (2018, p.17). The creation of mixed-sex schools meant a turning point in the 1970s; however, when it comes to transcending beyond the limits of the classroom, the outer world remains as single-sex.

Even though women may become more interested in obtaining a college degree than men (Subirats 2018, p.17), the former group faces more complications in the labour market. In an article for the *USA Today*, “twenty-year-old working women tend to earn ninety cents for every dollar paid to a male peer, [...] women are earning twenty-two cents less on average” (Jones 2018). Moreover, Professor Mortal affirmed in the *New York Times* that “there is still discrimination against women in getting to the top” (Ross 2018). Therefore, it is worth remarking that the lack of professional opportunities and noticeable gender pay gaps for women are issues that persist up to our days.

Within mixed-sex spaces, the figures concerning sexual harassment and domestic violence are – unfortunately - likely to raise. A recent research in the United States shows that

a thirty percent of women have reported cases of sexual misconduct in the workplace, whereas a four percent corresponds to male workers (Lee 2018, p.433). It is worth mentioning here the figure of Harvey Weinstein, controversial ex-Hollywood executive producer, whose misconducts led a worldwide revolution led by female public figures. Indeed, Oprah Winfrey's inspiring speech at the *2017 Golden Globes* offers a glimpse of hope for improvement. Her words have been conceived as a statement that voices female presence in all kinds of social and professional areas, a new era in which coeducation becomes key in the process:

So I want all the girls watching here and now to know that a new day is on the horizon! And when that new day finally dawns, it will be because of a lot of magnificent women, many of whom are right here in this room tonight, and some pretty phenomenal men, fighting hard to make sure that they become the leaders who take us to the time when nobody ever has to say, 'Me too,' again (quoted in *The Irish Times*).

In order to make such difference in society, one must start considering the power of education as the root of the solution. The educator's duties are both to teach and to educate; however, the former is indeed more carried out than the latter. To be more precise, the main problem of transmitting coeducational values in secondary education is that it seems to get stuck in a theoretical scenario, which leaves no space for real/practical application.

Justification

A vast majority of scholars and educators tend to incorporate realia in their sessions to teach foreign languages such as English. The main characteristic of using authentic materials is to “give students direct access to the culture and help them use the new language authentically themselves, to communicate meaning in meaningful situations” (Melvin and Stout 1987, p.44). A soon-to-be-developed hypothesis arises from the aforementioned quote. Since it also “revives flagging spirits and renews interest in the subject matter” (1987, p.44), this dissertation will be dealing with coeducational realia with a threefold purpose: (1) to stimulate the learning process of English by means of introducing experience-based co-ed materials, and (2) to reinforce mixed-sex interaction, education, and relationship. Worth applying it at a personal level, a final goal can be drawn: (3) to make coeducation an everlasting priority, a transcendental value that pushes the boundaries of the classroom.

Structure

This dissertation is divided in three main blocks. The first part presents a theoretical framework that consists of a brief introduction to feminism and coeducation. It is vital to offer a brief overview on the concept of “patriarchy;” notwithstanding, the first waves of feminism will also be of use to justify the patriarchal system’s decline. Finally, the last third will be devoted to explaining the impact on the *#MeToo* and *Time’s Up* movements. Indeed, not only became both events the reason to later march on the streets (*Women’s March* (2017)), but they also have been taken as the main source of inspiration to elaborate this paper’s didactic proposal.

As expected, the proposal of a didactic unit using coeducational realia should come next; however, the question of whether these recent movement should be treated at high schools must be answered beforehand. All kinds of authentic materials related to the aforementioned events have been gathered. The speeches, film clips, articles, testimonies, songs, paintings, TV commercials, and magazines will make up the didactic proposal. Its application will be addressed to students from fourth of ESO enrolled in bilingual high schools¹.

¹ Further details can be found in the proposal’s contextualisation.

Objectives

The main aims of this dissertation have been listed as follows:

- To justify and vindicate coeducation as vital for social improvement.
- To raise awareness on gender equality in the classroom by presenting recent and ongoing events, testimonies and experiences.
- To discuss why the use of realia is necessary in the process of acquiring any foreign language.
- To discuss why the use of realia is necessary in the process of acquiring moral values.
- To design a didactic proposal that supports all of the previous aims.

Theoretical Framework

The Current Position of Women

As seen in frequent cases of discrimination, the exclusiveness found in education discriminates people in terms of race, class, and – most relevant - gender. The worst part, unfortunately, is that it is an ongoing matter, which unquestionably hinders the development for a reformed society. This abuse has no frontiers either: it ranges from the West to the East and backwards; nevertheless, the conditions in the latter are much worse than the rest of Western countries.

Additionally, to educate someone proves to be a gender issue. Ancient adages, like Maimonides's, have excluded the female sex: “give a *man* a fish and you feed *him* for a day; teach a *man* to fish and you feed *him* for a lifetime” (quoted in Sweeney 2002, p.73). Aristotle wrote in *Politics* that “women and children must be trained by education,” yet his view seems contradictory since he also stated that “silence [and submission] is a woman's glory” (1999, pp.21-22). As affirmed above, this ideology remains even more aggressive when it comes to Eastern countries. The case of Malala Yousafzai shocked the entire nation when she was shot for having stood up for educational equity and female independence in Pakistan:

When women say they want independence, people think this means we don't want to obey our fathers, brothers or husbands. But it does not mean that. It means we want to make decisions for ourselves. We want to be free to go to school or to go to work. Nowhere is it written in the Quran that a woman should be dependent on man. The word has not come down from the heavens to tell us that every woman should listen to a man (2013, p.219).

It is challenging to set in time the first traces of patriarchy and definitions of gender. Most of historians agree that the roots of gender morality have been established since the Stone Age: men go out hunting whilst women stay at home taking care of the children and household tasks. Nevertheless, as Yousafzai writes in the prior block quote, the root of the issue has an origin in most religious texts: all of them have highlighted the passive role of the female sex for centuries.

Gender Conventions in (His)tory

It is wrong to assume that all religious texts become reliable sources. Take for instance historical texts by Columbus in his conquest of America or James Cook's first arrival in Australia: the common ground is that the telling of both key events was made by Caucasian, European, and male figures. The issue is that these same characteristics have always had the floor to shape and distort history, stereotypes, and - most relevant - gender roles.

The Bible is no exception. We Christians become aware of many cruel passages led by male characters: Cain killed Abel, Jacob had children with a maid, Abraham almost killed his own son, Solomon wanted to slice a child in two pieces with his sword; however, society still acknowledges that Eve ("the temptress") is the one and only real sinner for having deceived Adam into eating the forbidden fruit from the Tree of Knowledge. This perception becomes problematic; scholar Gerda Lerner has indeed described the Old Testament as a biblical text that

shows a gradual restriction of women's public and economic role, a lessening of her cultic function and an ever increasing regulation of her sexuality. [It] may explain the increasingly sharp regulation of women's behaviour, the excessive language of censure against women's "whoring" in Prophets and finally the pervasive use of woman-the-whore as a metaphor for the evils of sinning society (1986, p.177).

When education is not a choice in countries with a high degree of illiteracy, religion becomes the only way. The prior quote perfectly exemplifies how the Bible marked the rise of patriarchy and the birth of traditionalist thinking. Like Columbus and Cook, male religious practitioners of the Bible have reinforced and strengthened the position of woman in society. The Bible's basis works out as a chain of being: man is subordinate to God, whereas women are found one step lower on the scale. Thus, the power and influence of religion explains why today women remain subordinate in most Eastern countries and cultures.

Nevertheless, as scholar Lerner writes, ongoing instances reflect a "reinforcing effect on contemporary ideas of male supremacy" in the West (1986, p.17), a fact that echoes past and present instances of gender inequality. See how the scientific branch has defended that women's physical features are inferior if compared to men's. Notice how current history books praise the

technological and industrial advancements made by males than those that were discovered by female geniuses. With regard to our country, Spanish women were not allowed to make bank transactions without their husbands' signatures during the twentieth century. By sticking to recent events, forty-seven victims were murdered by the hands of the opposite sex only in Spain last year. This male supremacy also affects the many professional careers of women; see the case of Hollywood star Jennifer Aniston (*Friends*) who once stated that she is remembered for being a childless and a single fifty-year-old woman rather than a successful actress. Hence, the more gender norms are established, the less likely they are to disappear, thereby aggravating the issue of gender inequity all over the world.

Clichés to Avoid Coeducation: Different Sex, Different Capacities?

The stricter norms applied in the field of education hindered women's access to college. Numerous clichés became the perfect excuse to forbid their access; for instance, traditionalists asserted that women's "biological constitution and maternal function were considered unsuited for higher education and for many vocational pursuits" (Lerner 1986, p.18). Among some other similar prejudices, these prompted and consolidated the figure of the housewife that has to be in charge of home tasks, their husbands, and the upbringing of their children. In other words, education - as in most of the institutions - was severely corrupted, meaning that all the criticism, obstacles, and bans were addressed to those women who wanted to turn the tables on the patriarchal system (Subirats 2018, p.16).

Nevertheless, the potentiality found in the female sex cannot be overlooked in terms of behaviour and productivity. Girls show a higher degree of aptitude than boys: they are less scolded, they are less likely to drop out of school, and they have a quicker response. Even though it would be unjust to imply that girls are better than boys and vice versa, it has been reported that teachers do tend to "rate girls higher than boys on such traits as honesty, dependability and neatness" (Kolesnik 1969, p.11).

When it comes to grades and overall marks, women's intellectual capacities surpass all expectations, often considered of higher quality than those of men. Despite experts have defended that "boys and girls do not see, hear, learn, remember, or respond to stress in meaningfully different ways" (Eliot 2013, p.375); in fact, other scientific studies prove that

there is little difference in their IQs and, in addition, they also state that women's written and oral responses go beyond average. Regarding speech production, most of the difficulties such as stammering or stuttering are way more frequent in boys throughout their school and professional careers. Researcher Anastasi acknowledges that this is owed to women's superior neurological development at an early stage:

when boys are required to compete with girls in speaking or reading or writing, and to meet standards for which they are not structurally ready, they may very well experience a degree of confusion and frustration and discouragement that will colour the remainder of their school careers (1958, p.473).

In any case, it is necessary to highlight that these discoveries are relatively recent, which give us the assumption that the active role of women in education have not always been present throughout history. In fact, it was not until the nineteenth century when girls were given the same rights as boys to study and acquire a proper education. To keep a track of time, the concept of education was entirely masculine in eighteenth-century Europe: whereas boys were learning how to write and read, women were being taught how to pray and memorise prayers by heart. This, hence, caused a massive delay in the process of educating women, which persisted up until the twentieth century.

From Segregation to Coeducation

The idea of creating mixed-sex schools and high-schools had not happened yet; instead, they used to be separated by gender: the birth of single-sex education. Segregation in secondary and postsecondary education has suffered its moments of splendour and decline respectively. Up until the 1960s-1970s, American parents and lecturers praised this kind of teaching because it implied "different pedagogy, curricula, and opportunities for boys and girls" (Provenzo and Renaud 2009, p.714). They were separated according to all stereotypical assumptions on gender; students were separated in physical education because each sex had its own strengths and weaknesses. This hypothesis could not be more erroneous as there are - and will always be - faster girls than boys, stronger girls than boys, and more elastic boys than girls.

The major turning point took place in the 1970s. A federal civil rights law was passed in 1972 in the United States (*Title IX*) which “prohibited discrimination based on sex in education programs and activities in federally funded institutions” (Hughes 2006, p.6). Still, some educators’ contributions have been labelled as sexist, which reinforce traditional gender roles. American educator Booker T. Washington, for instance, created a curriculum in the United States that “includes home economics for women and other vocational training for men” (Provenzo and Renaud 2009, p.141). The problem of contributions like these is that they worsen coeducational principles. One has to bear in mind that Washington’s “innovative” contribution actually thrusts segregation, a term that appears defined as “the separation or isolation of a race, class, or ethnic group [...] by barriers to social intercourse, by separate educational facilities, or by other discriminatory means” (Merriam Webster Open Dictionary). In other words, with proposals like Washington’s, the separation of those “educational facilities” go hand in hand with the stereotyping of both the submissive woman and the active man.

On the other hand, Spanish women were banned from obtaining their A levels (Bachillerato), so they could not apply for college (Subirats 2018, p.16). Discriminations like these prompted the emergence of mixed-sex education. It is believed that all kinds of interpersonal skills between the sexes can be put into practice thanks to coeducational classrooms. Indeed, the main concept of coed schools is, precisely, to favour gender inclusion and give all sexes the same career opportunities; nevertheless, its flaws soon were pointed out by the public sphere as well as different political branches.

At the turn of the twenty-first century, a new wish for re-establishing single-sex education arises. A claim for educational reform marked George Bush’s presidency with his *No Child Left Behind Act* in 2001 in which he proposes the addition of single-sex classrooms both in elementary and secondary schools. But before such act, some previous statements by advocates affirmed that gender inequity is a reality within coeducational classrooms. Both Provenzo and Renaud asserted that “coeducation itself did not ensure equity in the classroom for female students, [...] boys still received more attention and advantages than girls” (2009, p.715). Scholar Teresa A. Hughes provides a typical scenario in a coeducational classroom to demonstrate such inequity: “Typically, in a coeducational group, the boy would be the one dissecting the frog while the girl would be watching the time and taking notes” (2006, p.6).

Therefore, a noticeable necessity of segregating classrooms remains latent in our contemporary era.

This does not only mean a step backwards, but a manner to ignore progress, evolution, and improvement in our society. Despite it might be true that single-sex classrooms offer a more suitable learning environment for both genders, feminist groups and other activists have listed its numerous disadvantages. Organisations such as the American Association of University Women defend that “separating children by sex is similar to separating them by race” (Vail 2002, p.33). If following Vail’s assumption, sex-segregated schools could lead to the reinforcement of ancient gender stereotypes and clichés, thereby hindering the deconstruction of these. In addition, to have a single-sex institution does not represent a real-life environment: mixed-sex interactions in real contexts such as workplaces, homes, families, relationships and friendships would worsen, with all likelihood, with the passing of time.

As stated, the claim for a decent and fair coeducational classroom is today an unfinished business. In the following sections of this paper, a historical overview from the previous centuries will be developed in order to draw attention to key figures and events that have fought against segregation as well as gender bias.

Towards an Egalitarian Society

Contributions by notorious female figures have hit back against the concept of patriarchy and its ideal of single-sex education. During the Age of Reason, contributions such as Joseph Addison’s periodical *The Spectator* claim education and personality as essential characteristics in women: “I will make it no secret to you, that *her* Person and Education are to be *her* Fortune” (1826, p.87). Nevertheless, there is one remarkable writer who started to speak up on the issue thoroughly: Mary Wollstonecraft. Mother of Mary Shelley and wife of William Godwin, the feminist writer published *A Vindication of the Rights of Woman* in 1792, a piece of work in which she emphasises the “necessity of educating the sexes together to perfect both” (Wollstonecraft 1796, p.401). Her choice to publish her masterpiece was brave, yet overshadowed. Due to a prior wide circulation of pro-gender-segregation works at the time, the advocated separation of boys from girls at school became the norm, partly owing to Jean-

Jacques Rousseau and his hypothesis on women being educated to please men in *Émile ou de l'Éducation* (1761).

It is worth analysing Wollstonecraft's masterpiece as a response to European androcentrism, especially in times of the French Revolution. The British writer combines not only the demand of a fair education, but also claims women's use of reason to question gender difference and inequality: "If woman be not prepared by education to become the companion of man, she will stop the progress of knowledge and virtue. [...] Who made man the exclusive judge if woman partake with him the gift of reason?" (Wollstonecraft 1796, pp.vi-ix). The rejection of the "sickly" culture of excessive sensibility marked her writing style, thereby favouring a balance between rationality and emotions: an uncommon, yet prominent innovation at the time.

The turn of the twentieth century was purely revolutionary: industrially, politically, and – no less – socially speaking. It is at this precise moment of history when the first wave of feminism emerges. Two key events in history can be withdrawn: the women's suffrage movement in both the United Kingdom and the United States as well as new advancements in education. Ironically, in spite of facing segregation in most American and British schools, the beginning of this century was stigmatised as the Progressive Era. It turned out to be the era of "the differentiated curriculum," writes Karen Graves, "the dominant form of curricular organisation in public high schools," in which "gender [was] a major factor in determining one's appropriate course of study" (2014, p.xi). Yet a small female elite, from the wealthiest families, had access to such valuable treasure.

Virginia Woolf was found in this exclusive group; the writer who pioneered modernist literature. Like T.S. Eliot and James Joyce, Woolf had the duty of questioning every single aspect in society. She wrote *A Room of One's Own* (1929) to vindicate both gender and education equality in the most straightforward use of English: "Some of the most inspired words and profound thoughts in literature fall from her lips; in real life she could hardly read; scarcely spell; and was the property of her husband" (1998, p.56). The title of her non-fictional work glimpses her biggest concern; however, not only a physical room and economic means are required to write fiction. Instead, it is the ability to write and education that prevent women from being, metaphorically speaking, "fertilised" (Woolf 1998, p.136).

The struggles and obstacles in female education have been expanded in the rest of her writings (*The Voyage Out, To the Lighthouse, Three Guineas*) as well as her persona. In other words, her characters become the author's own voice, which channels the "limitations" of women in a real-life patriarchal system. For instance, women, at least in Victorian England, required male assistance to gain access to common and public areas: "ladies are only admitted to the library if accompanied by a Fellow of the College" (Woolf 1998, p.9).

Twenty years later, the second feminist wave takes place around the 1940s-1960s in the United States. The end of the Second World War, the creation of the suburbs, the growth of natality; all of the aforementioned factors categorised the position of man and woman under the same roof. Husbands brought the money home whilst women were busy with their household responsibilities.

Publicity strengthened these gender values too. *Van Heusen*, a clothing brand for men, once released an advertisement which said "Show her it's a man's world" with the picture of a woman on her knees placing a tray with breakfast on her husband's lap. Even domestic violence became praiseworthy at the time: "If your husband ever finds out you're not 'store-testing' for fresher coffee," said a pamphlet with a drawing of a man slapping his wife's backside (Jacobs and Edwards, 2014). Unfortunately, publicity keeps providing sexist advertisements in our current days that highly strengthens women's passive roles as housewives and submissive to their husbands. In Spain, this year's campaign on Mother's Day by *El Corte Inglés* shows the picture of a woman in her mid-forties with a message that says: "97% entregada. 3% egoísmo. 0% quejas. 100% madre," which would be translated in English as 97% committed. 3% selfish. 0% moaner. 100% mother. Of course, this campaign has become controversial. The Valencian government has opened a case file against this kind of sexist publicity. Mónica Oltra, head of the Secretariat for Gender Equality, has affirmed that this propaganda strengthens the mother stereotype that sacrifices her career to please the rest of relatives that live under the same roof. Moreover, the Secretariat also appeals the *Law of Audio-visual Communication* that forbids the use of those images in which women are portrayed for degrading or discriminatory purposes (Martínez 2019).

However, some feminist writings had an important relevance to tackle sexism back in the day. *Le Deuxième Sexe*, or *The Second Sex*, turned out to be Simone de Beauvoir's bestseller, an impeccable essay in which she makes an in-depth analysis on the meaning of being a woman:

Woman is enticed by two modes of alienation. Evidently to play at being man will be for her a source of frustration; but to play at being a woman is also a delusion: to be a woman would mean the object, the Other – and the Other nevertheless remains subject in the midst of her resignation... The true problem for woman is to reject these flights from reality and seek self-fulfilment in transcendence (de Beauvoir 2002, p.478)

Apparently, her work continues the androcentric heritage from ancient origins. Her reason to label her sex as second and not first is because men have had the power to do it. However, her statement cannot be overlooked; the author herself did defend that her biological features (period, pregnancy, ovulation) should not be reasons to underestimate her own sex.

Another key event of the period was the foundation of the *Seven Sisters*: the creation of seven institutions that were exclusively addressed to women back in the day. Its purpose in the United States used to be a “response to a need for advanced education for women at a time when they were not admitted to most institutions of higher education.” The rise of the female reading public, new employment opportunities and careers after a harsh period of war; those female institutions were giving “educational opportunities to women equal to those available to men” (Harwarth et al. 2006). Despite having created around 200 women's colleges by the first half of the century, this amount was severely reduced in the 1960s with a massive demand in secondary education.

As discussed before, some laws were passed and the male elite started to accept women in their institutions. This also happened vice versa: women's colleges soon praised coeducational principles as well as the inclusion of male students. Currently, there are fewer all-female institutions. The ones that are left, however, still consider “important to continue to offer all-female educational environment for women” (Harwarth et al. 2006). These existent women's colleges, thus, spark off the issue whether single-sex education should be more praised than coeducational environments. Even though the former is today considered a dying institution, some experts have pointed out that “women are fare better in single-sex

environments” despite having many teenage girls demanding coed centres today (Miller-Bernal and Poulson 2006, p.14).

Once more we encounter another preference for the old system. The main problem of all-female institutions is that they seem to favour professionalism and academic excellence; on the contrary, the relationship between the sexes, per se, are ignored and far from being enhanced.

First Traces of Female Empowerment

The third wave became crucial to voice LGBTQ rights. Plenty of sexual orientations, for the very first time, were being given worthwhile attention. Additionally, its emergence arose to especially dismantle some rumours concerning the death of feminism during the 1960s-1970s. Rebecca Walker, the daughter of American novelist Alice Walker, released “Becoming the Third Wave,” in which the author demands to fight back against all kinds of sexist underestimation: “Let this dismissal of a woman’s experience move you to anger. Turn that outrage into political power. Do not vote for them unless they work for us, [...] do not prioritise our freedom to control our bodies and our lives” (Keetley and Pettegrew 2002, p.503). Her work marked the birth of the third feminist wave in the 1990s, a time to deconstruct the concept of heteronormativity and everything that has been labelled as “inappropriate” in terms of sexuality, class, race, and gender. It is time for women to make their own choices and to share their own stories and personal experiences. It is, in short, the building of a path towards respect.

A noticeable evolution has taken place in the field of education with the shaping of the new independent woman. It has been stated that the perfect and idealistic wife had to be in charge of household tasks as well as her husband and children. Conversely, the new woman has bigger plans for the future. She has been able to postpone marriage, relationships, and family; this new version seeks a career to succeed in her professional environment. Moreover, the concept of spinsterhood, like bachelorhood did many decades ago, starts to gain acceptance in society, thereby putting an end to the portrayal of single women (or “singletons”) as social pariahs.

It is worth appreciating what television, the film industry, and musicians have done for females and gender studies. Creator Darren Star ordered the pilot episode for an American TV show named *Sex and The City* in 1998 for HBO. The show itself is about the lives of four American ladies who are struggling to deal with different complications such as spinsterhood, aging, professional careers, money, sex, and motherhood. It became a worldwide success; not only due to the fact that the show is cosmopolitan and sophisticated, but also because of the main characters' constant reaffirmation of their positions as independent women. See for instance the case of Miranda Hobbes, a hard-working lawyer who constantly speaks her own mind throughout the show: "I want to enjoy my success, not apologise for it" (Star and Anders, 1999) or when she ironically says "I know how to please a man. You just give away most of your power" whilst having lunch with her other three successful friends (Star and Anders, 1999).

The film industry did also make relevant contributions to the shaping of the new independent and successful woman. In 2001, *Legally Blonde* hit movie theatres. It received negative reviews from critics; nevertheless, its message was empowering: a trendy and "posh" sorority student proved the world that she can be an intellectual by hard work regardless of her sex and femininity. She was dumped by Warner, her boyfriend, because he needed to focus on his career as a senator: "If I'm going to be a senator. I need to marry a Jackie, not a Marilyn" (Kidney and Luketic, 2001). At an attempt of getting her boyfriend back, she decides to apply for Harvard Law School to spend more time with her ex-partner. She passes her tests and, once she runs into him in Harvard, he says: "You got into Harvard?" and she, very confidently, replies: "Well, like it's hard?" (Kidney and Luketic, 2001).

Throughout the film, the message of having boys and girls equally educated with the same opportunities is emphasised. Warner tells Elle that she is "not smart enough" (Kidney and Luketic, 2001) and Elle's response mirrors the ultimate goal of coeducation: "Am I on glue, or did I not get into the same law school you did? [...] We took the same LSATs, we take the same classes," to finally conclude, very defiantly: "I'll show you how valuable Elle Woods can be!" (Kidney and Luketic, 2001). Not only was she speaking for herself, but also on behalf of women that have been discriminated in the field of education and career opportunities. From the second half of the film, the character has learnt to know her priorities: she is finally placing romance beneath her educational and professional career. Indeed, she is making so much

progress that she will end up working as an intern at a law firm. Her ex-boyfriend obtains the same internship, yet his duties at the law firm involve less interesting tasks since he is in charge of doing coffee runs for the rest of lawyers. The movie shows that men and women have the same capacities and, therefore, the same chances.

Another interesting point is that the main protagonist is seen striving in a man's world such as politics. Elle has impressed Professor Callahan not only due to her determination and professionalism, but also because of her beauty and attractiveness. He places his hand on Elle's lap, trying to hit on her: "You're a beautiful girl [...] I'm a man who knows what he wants" (Kidney and Luketic, 2001). But since the ideals of the third wave of feminism involve to tackle "patriarchy with irony, answering violence with stories of survival, and combating continued exclusion with grassroots activism and radical democracy" (Burkett and Brunell, 2019), the female law student will therefore seek support from more women, another goal during this feminist wave. Almost at the end of the film, one of her female professors gives her a tip of advice: "If you're going to let one stupid prick ruin your life, then you're not the girl I thought you were" (Kidney and Luketic, 2001). This film proves to be a clear declaration of intentions that compromises to shatter all kinds of injustices, which involve current problems such as "glass ceilings" or sexual harassment. Nevertheless, sisterhood shall be embraced and praised since it will turn out to be the ultimate tool to claim equity.

Even some feminist musicians did reinforce female empowerment through songs. According to experts Love and Helmbrecht, pop stars become aware that "young women today are more concerned with what they need to do and buy to maintain their image than they are with the positions of power they could someday hold" (2007, 41). For instance, American singer Pink releases her hit "Stupid Girls" in 2006, a song that has been interpreted as a call for those women tagged as "outcasts" or "with ambition." Ironically, the songwriter sings that submission is key to guarantee women's professional careers in a man's world: "Maybe if I act like that, that guy will call me back" (2006, track 1). In *Confessions on a Dance Floor*, Madonna also demands women's active involvement when in the presence of men: "It's time to make my way / I'm not afraid of what I'll face [...] All work and no fighting, I'll find a place of my own." In short, the third wave could somehow be summarised with another line from her song "Jump," which thrusts "female writeback": "We learned our lesson from the start, my sisters and me" (2005, track 8).

The Fourth Wave: Why We Need #MeToo in The Classroom.

A current fourth feminist wave has emerged in the 2010s. Many feminist and other social activists are today fighting against everyday cases of - mainly - sexual harassment, rape, gender pay gaps and body shaming. At some point in history, some journalists had declared feminism as something obsolete and irrelevant; nevertheless, different historic events have prompted a need for female self-empowerment. In 2016, President Donald J. Trump was elected as the next president of the United States. It sure became controversial; some American citizens affirmed that Trump's presidency became official against all odds. Up until today, the current president has been involved in numerous scandals: political, religious, social, and even sex-related. Hence, it is no coincidence that many women started a feminist movement named *Women's March* in 2017, a protest against Trump's stance "against reproductive rights, [...] threatening to jail women who had abortions" as well as "his boasts of 'grabbing' em by the pussy" (Abrahams 2017). In relation to the latter, it is worth contextualising Trump's controversial utterance, delivered during an interview as a way to affirm that women can easily be controlled by men.

It seems as though all of the objectives that had been formulated throughout the decades, throughout the different waves, have now reappeared to finally be consolidated and applied once for all. At least some legal action has been taken in the film and music industry. Harvey Weinstein, Kevin Spacey, Bill Cosby, rapper R. Kelly, and so on. All of these male figures have been eternally condemned for their actions. Weinstein's career and his *Weinstein Company* were over in less than twenty-four hours; R. Kelly's songs were soon removed from music platforms such as *Spotify*. Definitely, times are changing for all of us.

With all this apparent progress and transition, there is one question that arises: Can the *#MeToo* movement be applied in the classroom to obtain a better knowledge of English and an egalitarian society? Some educators find the movement worthy of attention which should not be overlooked. In most high schools, for instance, sexting becomes quite frequent in many classrooms (to text with someone by exchanging racy content). Lisa Damour notices that men are always the ones who solicit naked pictures of women, thereby recommending to teach both sexes how to ask for permission without any kind of aggressiveness and, in case of denial, to accept their decisions (quoted in Dunning 2018). According to an article from *The New York*

Times, “43 percent of middle school students experience sexual harassment from their peers.” That, of course, goes without saying that “a third of teenagers report experiencing relationship abuse” (Lu 2018). Most high schools provide different programs and talks about sex education, yet little do students and adults know about consent.

So crucial this movement is that it has resulted in a new tendency to speak up on more current injustices. In May of 2019, the States of Alabama and Georgia passed a new law against abortion; the Republican senators agreed unanimously that all doctors would be incarcerated for 99 years in case they practised “illegal” abortions. By mimicking the roots of *#MeToo*, the banning of abortion has had so much repercussion on social media that a new hashtag has been created to share real stories related: *#YouKnowMe*. TV Hostess Busy Philipps was the first in telling her first abortion at the age of fifteen and mobilising the term through *Twitter*:

One in four women have had an abortion. Many people think they do not know someone who has, but *#youknowme*. So, let's do this: if you are also the one in four, let's share it and start to end the same. Use *#youknowme* and share your truth (quoted in Valdés 2019)

So far, hundreds of women have started to share their stories on pro-choice, which range from anonymous women to female celebrities like Lady Gaga, Milla Jovovich, Cynthia Nixon or Jameela Jamil. In the last two years, many journalists declared *#MeToo* as the “end of silence” or “the year of women” (Valdés 2019). That explains why *#YouKnowMe* can be considered its successor since both events claim the same right: to let women make all the choices related to their own bodies. The concern is currently gaining visibility on behalf of not only women, but men too. TV Host Stephen Colbert does feel that the movement is necessary and praises Democrat Senator Vivian proposal of considering “vasectomies a felony, nothing that there are no laws regulating what a man can do with his body” (The Late Show with Stephen Colbert, 2019).

There seems to be a worldwide awakening on leaving aside the differences between the sexes as well as gaining female visibility, partly owing to *#MeToo* and posterior movements. If a negative aspect has to be pointed out, it would be the danger of sensationalising the movement. At least that is what singer Lily Allen reckons: “so many people are coming forward and sharing their experiences, and no one seems to be reacting. It's *news*, and then people move

on. It's an interesting time" (Waheed 2019). In a digital era like this, new buzzes do come with an expiration date. We cannot affirm nor deny that the movement will have transcendence in a couple of years, yet it is profitable and educators must make the most of it while it is still alive.

Using Realia

Several definitions can be found for the term "realia" or "authentic materials." As demonstrated by experts, to provide authenticity in the classroom seems to be beneficial for both the figure of the teacher and the student. Some synonyms that can be applied are "reality" or "real-life experience" since the term, using Rogers and Medley's words, "refer[s] to language samples – both oral and written – that reflect a naturalness of form" (quoted in Will 2018, p.28). The importance of creating naturalness in a teaching environment, such as the classroom, is to prepare the ground for future; "realia" unquestionably becomes the preparation for real-life experience in any kind of social meeting: from making a reservation to accepting an award at a ceremony. Thus, all kinds of authentic tasks and activities, as Clarke and Silberstein reckon, "should parallel the 'real world' as closely as possible" to obtain the best of results (1977, p.51).

Another interesting benefit is this teaching method brings all kinds of customs and traditions from the English-speaking world into the classroom. Rogers and Medley continued that authenticity is itself "an appropriateness of cultural and situational context that would be found in the language as used by native speakers" (quoted in Will 2018, p.28). The acquisition of a foreign language shall go beyond the use of grammar and its other skills. It is an unmissable opportunity to "negotiate meaning" between native and non-native speakers, a matter of "understanding the communicative and cultural texts in which linguistic codes are used" (Stuart and Nocon 1996, p.432). The target language goes hand in hand with its culture and should never be separated; that is why educators must be able to make students feel the necessity of using English at all times.

It would be frustrating to merely use the *#MeToo* or *Time's Up* movements only to prevent from future cases of sexual misconduct. The legacy of feminism is at its highest as there is an ongoing massive and feminist production of films, literature, music, essays, paintings, and

TV shows. We educators should be taking advantage of such powerful material, agreeing with Love and Helmbrecht, to

understand interactions, points of mediation, so that we can both relate to the worldview of our students and ask them to engage with images that complicate the ubiquity of the ‘self-empowerment via consumerism’ message fed to them. We need to grapple with the gendered experiences students access by watching commercials, films, video games – any text that provides them with a framework to interpret their place in culture as a gendered being (2007, p.50).

We find ourselves in an era that everything is being discussed and condemned: gender pay gaps, the lack of professional opportunities for women, sexist language, to debate, to improve the relationship with the opposite sex in all kinds of scenarios, and so on. Initiatives to favour public discussion in the classroom should always be a very first priority, if not *the* priority.

It ought to be mandatory to engage students with authentic materials in the process of acquiring a foreign language. It is human nature: we people are curious. Secondary learners are constantly in contact with English: songs, foreign films and *Netflix* TV shows, *Instagram* accounts, *Youtube* “vloggers,” videogames, and “tweets” are part of our everyday lives. According to Melvin and Stout, these endless sources of information and knowledge create “culture capsules,” the zone where students may feel comfortable and even enthusiastic in the process of learning English (1987, p.44).

Didactic Proposal

Justification

Based on the Spanish educational law for *Educación Secundaria Obligatoria (ORDEN EDU/362/2015)*, the main objectives, contents, and learning standards will be expanded in this paper. Special attention has been paid when it comes to methodology, materials and evaluation. The didactic proposal is addressed to twenty-eight students of 3rd of ESO. As stated throughout this paper, the two main objectives consist of improving their speaking, listening, reading, and writing competences as well as to learn social values such as gender equality. At a personal level, a certain level of motivation and participation within the classroom should be achieved.

Regarding the contextualization, the didactic unit will be carried out at San Juan Bautista de La Salle (with a Public Private Partnership) in Valladolid. The high school, located in the centre, has a wide program which includes kindergarten, primary education, secondary education, Bachillerato, as well as vocational training. Most of the students live nearby the centre; however, there are some others who live in the outskirts. The socioeconomic level is middle-high despite having some students who afford their studies thanks to scholarships.

The facilities are being modified for better purposes. New interactive blackboards are to be installed in every classroom. Additionally, the use of tablets is mandatory since no paper books are no longer used in English. Most of the classrooms are wide so teachers can move around easily during explanations. However, the computer room needs some ICT replacement since most of the laptops freeze or lag whilst doing basic tasks such as the editing a video or watching a *Youtube* video online.

The centre offers bilingual programs for those who need to polish up their levels of English. Contests, games, or extra reads are available. Students also have the opportunity of obtaining their “Bachillerato Dual,” which consists in spending a year in the United States studying English and many other subjects that are taught in Spanish high schools. The overall level of English is impressively high, the overall mark of the classroom was an eight in the last

trimester. In addition, plenty of youngsters are looking forward to obtaining their Cambridge certificates and devote their time to studying English in their spare time.

It would be wrong to generalise that all of the students have impressive capacities. Despite not having any student with ADHD, some of them are barely interested in the subject. Their levels are not as high as expected, which causes such a noticeable demotivation that could also pass on to the rest of the class. Hence, no curricular adaptations have been made; nevertheless, careful planification is crucial in order to create homogeneity among groups and pairs.

Main objectives, contents, and learning standards

Right as *ORDEN EDU/362/2015* states, the main objectives are the following:

1. To assume their duties responsibly, to know and exercise their rights while respecting others', to practice tolerance, cooperation and solidarity among people and groups, to exercise conversation strengthening human rights and equal treatment and opportunities for women and men, such as common values of a plural society and to prepare for the exercise of democratic citizenship.
2. To value and respect the difference of the sexes and the equality of rights and opportunities between them. To reject discrimination against people based on sex or any other personal or social condition or circumstance. To reject stereotypes that imply discrimination between men and women, as well as any manifestation of violence against women.
3. To strengthen their emotional capacities in all areas of the personality and in their relationships with others, as well as to reject violence, prejudices of any kind, sexist behaviours and to solve conflicts peacefully.
4. To develop basic skills in the use of information sources in order to acquire new knowledge critically. To acquire basic skills in the field of technologies, especially those of information and communication.
5. To understand and express themselves in one or more foreign languages in a proper way.

When it comes to oral and written comprehension/production, the main contents in common are the following²:

1. Description of both physical and abstract properties found in people, objects, places and activities.
2. Narration of selected and everyday events from the past, description of states and current situations, as well as expression of future events.
3. Initiation and maintenance of personal and social relationships. Description of physical and abstract qualities of people, objects, places, and activities. Description of states and current situations. Expression of the specific and habitual aspect. Request and offer of information, indications, opinions, and points of view, advices, warnings, and news.

Some other extra but necessary aims are:

1. To improve motivation through different dynamic tasks with realia, which have been created in order to fill students' interests.
2. To use English as a way of interaction among students.

Methodology

Regarding methodology, we will be working on reading comprehension, writing production, speaking, and listening. All of them to be used with realia, which consists in using authentic materials to obtain a better and entertaining knowledge of English. This means that the acquisition of English includes communication processes. Such fact enables the educator to include other social and gender issues to be worked on in the class. All of the students will understand that the previous sessions have an important purpose in the last session. Hence both the curriculum and didacticism, as well as methodology, are joined in a project: the final task.

When it comes to the development of the activities, some organisational principles have been kept in mind. Activities are performed alongside the whole class as a group, or in small groups of three to five students depending on the activity. The small groups are formed by the teacher to fulfil the different learning needs of each student. This disposition of the students fosters communication and the development of teamwork habits, cooperation and respect; the

² Each session will have some other specific contents with their own assessable learning standards. Nevertheless, all of them will be based around these main contents.

homogeneity of all the groups promote coexistence, encourages mutual help as well as peer learning.

As we use task-based approach, the weight of the final task becomes the key aspect in order to carry out the final evaluation. Both self-assessment and co-assessment have been taken into consideration as well. By witnessing the rest of the classmate's performances, all of the students have the chance of assessing their peers and analysing whether the unit's contents are accurately and sufficiently covered.

Final Session: The #MeToo and Time's Up Exhibition

A task-based approach will be followed in order to develop a museum in the last session of this didactic unit. It will function as an exhibition where all of the students and teachers will have the opportunity to visit the many attractions that have been developed throughout the previous sessions. Four main attractions are to be found: (1) an insight into the history of the "Fourth Wave," (2) "Publicity," (3) "Art Gallery," and (4) "The #MeToo Concert." The four main attractions will be elaborated throughout all the sessions. There will be a total of eight sessions. It is crucial to clarify that (1), (2), (3), and (4) will be carried out in small and large groups.

The context of the final task will also be relevant since it has to do with authenticity. The gymnasium or lobby – depending on the availability – will be turned into an exhibition. Concerning the roles of the teacher and students, the former will explain the itinerary to those students who want to visit the exhibition.

Once explained, the students will be "working" as museum guides; that is, they will be in charge of explaining their own creations: they will explain their own paintings, songs, letters, and TV commercials. Additionally, they will be able to explain some interesting information about these feminist movements since they will be devoting an entire session to do some research (session 2).

Purposefully, all of the attractions will comply with most of the basic competences for lifelong learning found in *Recommendation of the European Parliament and of the Council*, 18th December 2006:

1. Linguistic communication: not only linguistic aspects are covered, but special attention has been paid to the use of inclusive language.
2. Digital competence: Students will have the opportunity of using TICs such as *PowerPoint*, video editors, sound editors, *Photoshop* as well as *Internet explorers*.
3. Social and civic competences: It is the most important value in this didactic unit. It is vital to make students understand that the world needs coeducation to improve our society, a new era in which gender equality needs to be achieved.
4. Learning to learn: to understand other social problems such as gender pay gaps and lack of professional opportunities for women.
5. Sense of initiative and entrepreneurship: Decisions have to be taken once the groups or pairs are formed. A life value that will be quite present in their professional careers.
6. Cultural awareness and expression: gender bias is a worldwide matter, which will be demonstrated in different sessions.

Evaluation

The evaluation of the chosen didactic unit will be continuous, global and formative, thereby complying with the Spanish law:

1. It is continuous, as the educator not only has to assess the development of the student's competences in the final task, but throughout the whole unit.
2. It will be global, which implies an assessment of conceptual contents and procedures so learners can carry out a diverse set of tasks.
3. It is, foremost, formative: it implies a constant revision of the learning process, the teacher's performance and way of teaching in class, the use of resources, among other factors.

Overall Mark

In order to provide an overall grade, the didactic unit will be assessed in a summative manner. It will work as if it was an exam's unit. That means that both the sessions and the final task will be 100% out of the final mark. Specifically, the percentages have been classified as follows:

| <u>Aspects</u> | <u>Percentage</u> |
|--|-------------------|
| Creativity in arts, music, song writing and dialogues as well as the use of TICs | 20 % |
| Use of Spoken English (Comprehension) | 20 % |
| Use of Spoken English (Production) | 20% |
| Use of Written English (Comprehension) | 20 % |
| Use of Written English (Production) | 20% |
| Final Task: Exhibition | 10 % |

Overview

This didactic unit consists of eight sessions of 55 minutes of duration. The proposal would be carried out throughout the second trimester, right before the Easter break (February-March). Purposefully, this didactic unit will coincide with Women's Day (8th March). In the following chart, the main features of each session have been gathered in order to show the skills that are going to be strengthened:

| | Wednesday 09:10 – 10:00 | Thursday 11:25-12:15 | Friday 13:00 – 14:00 |
|----------------------|--|--|---|
| 1 st Week | <u>Session 1</u> Task1: Let's Brainstorm. Task 2: Same Person, Same Rights? Realia: short movie TICs Speaking: opinion | <u>Session 2</u> Task 1: Getting our facts right Realia: speech TICs: Internet | <u>Session 3</u> Task 1: Did You Know...? Realia: books Promoting Reading Task 2: The Book Club Speaking: opinion Task 3: Thank You Writing: opinion and description |
| 2 nd Week | <u>Session 4</u> Task 1: A Day at The Gallery. Realia: paintings Task 2: Express yourself Multidisciplinary (Art) Creativity Writing: description Measures of attention to diversity | <u>Session 5</u> Task 1: I Use That Too! Realia: TV commercial Task 2: Sell it to Me! TICs: video editors All skills | <u>Session 6</u> Task 1: Enough with The Stereotypes! Realia: music videos TPR Inclusive Language Task 2: (S)mashing them up! TICs: music editors (Audacity) |
| 3 rd Week | <u>Session 7</u> Task 1: Let's Rewrite! Writing: Inclusive Language Task 2 – Rehearsal | <u>Session 8</u> The Setup | |

Session 1

In this session, students will have to brainstorm all of their ideas concerning the most recent feminist movements. It is the teacher's duty to create a real-life atmosphere, as if it was some sort of debate carried out in a conference room. Furthermore, a **fifteen-minute explanation of the final-task** will be the first to-do thing at the beginning of this session.

Task 1 – Let's Brainstorm.

| | |
|---|---|
| Timing 10 minutes | Distribution Individual work |
| Aim To brainstorm basic ideas on gender inequality. To raise awareness on the issue of gender roles and sexism. To elaborate a useful glossary for students. | Materials Mural Crayons, markers, pens, etc. |
| Description The teacher is interested in knowing what his/her students already know about feminism and the recent feminist movements such as <i>#MeToo</i> or <i>Time's Up</i> . Students' answers will be written on a mural in which they will have to write key words or terms on it. They are aware that this mural will be available on the day of the exhibition. | |

Task 2 – Same Person, Same Rights?

| | |
|--|--|
| Timing 25 minutes | Distribution Individual work Groupwork (4 people) |
| Aim To identify aspects of gender inequality from a short film. To work on expression of opinion. | Materials Short film (<i>Purl</i>) |
| Description | |

The teacher plays a short film, *Purl*, which deals with women working in all-male environments. After watching the clip, some questions will be given to start a discussion such as:

“Does the protagonist feel comfortable in this environment?”

“Why does she have to turn into a man?”

“Do you think this happens in real life?”

The class is divided in small groups of 4 and each team will have to provide an answer to that question.

EXIT ROUTINE (5 minutes): The final conclusions will be added to the mural as key words or ideas.

Session 2

In this session, the teacher will start the class by playing on *Youtube* one of the most inspiring speeches by Oprah Winfrey at the *Golden Globes* (5 minutes). This contains the basics of feminism as well as the aforementioned movements at issue. It is an **entertaining way of acquiring new knowledge**, thereby **avoiding traditional textbooks or monotonous oral explanations** by the teacher.

Task 1 – Getting Our Facts Right

| | |
|---|---|
| Timing 45 minutes | Distribution Groupwork (7 people). |
| Aim To know how to look up some information on the internet (TIC) To expand their knowledge about <i>#MeToo</i> from the previous session. To improve their reading comprehension by reading articles, newspapers, and other sources. | Materials Computer. Internet access. Rectangular-shaped cardboards. Crayons, markers, pens, etc. Online articles. |
| Description Students go to the computer room as they will have to do some research on these recent movements. They can use any source of information: <i>Youtube</i> videos, <i>Twitter</i> threads, magazines, newspapers, <i>Instagram</i> posts, tabloids, and so on. | |

In groups of 7, each group will have to look up for **facts** about the *#MeToo* and *Time's Up* movements in 4 different fields: effects on society, on the music industry, on Hollywood, and the expectations and achievements.

Once having done some research, all groups will have to write down such facts on rectangular-shaped cardboards. These will be hung around the lobby/gymnasium.

A minimum of **five cardboards** per group need to be done.

EXIT ROUTINE (5 minutes): The final conclusions will be added to the mural as key words or ideas.

Session 3

Special emphasis has been put on the issue of **reading for pleasure** in this session. As literature tends to be an unappealing subject nowadays, the teacher needs to find a read that might be eye catching. In doing so, the educator will have a change to create a literature circle that requires the participation of all students. Among the many perks of creating a literature circle, scholar Daniels points out that “group meetings aim to be open, natural conversations about books,” which also contributes to the accurate recreation of a real-life scenario in the classroom (2002, p.18).

Task 1 – Did You Know...?

| | |
|--|---|
| Timing 12 minutes | Distribution Groupwork (3 people) |
| Aim Active reading Independent reading To encourage students to read for pleasure | Materials Book in epub format: <i>Good Night Stories for Rebel Girls</i> Tablets |
| Description Students in groups of 3 have to use one tablet that contains the book <i>Good Night Stories for Rebel Girls</i> (provided by the teacher), a collection of brief biographies about the lives of many female celebrities: writers, journalists, sports women, politicians, musicians, artists, and so on. | |

Task 2 – The Book Club

| | |
|---|---|
| Timing 18 minutes | Distribution Groupwork (3 people) Layout: semi-circle classroom. Individually |
| Aim To make students express their own opinions and to share and discuss different points of view (orally). To respect turn taking. | Materials None. |
| Description Students discuss different biographies that might have caught their attention. The teacher will start the book club discussion with questions such as: “Did you find anything interesting?” “Who is the woman that has surprised you the most?” “If you could be one of these women, which one would you like to be and why?” | |

Task 3 – Thank You

| | |
|--|--|
| Timing 20 minutes | Distribution Individually |
| Aim To express their opinions and justifications through writing production. Use of connectors, punctuation, and structure. | Materials DIN A4 cardboards Black markers Picture of a female relative or a famous celebrity |
| Description Individually, students have to choose one female role model (it can be either a relative or a famous person) and write a thank-you letter on a cardboard expressing why they appreciate such female figure by thanking her. Students can use their tablets to look some information up in case they want to write to a famous female person. All of the letters will be displayed at the museum anonymously. | |

EXIT ROUTINE (5 minutes): The final conclusions from the session will be added to the mural as key words or ideas.

Session 4

This session is purposefully **multidisciplinary**. It combines arts, which is conceived as another way of expressing oneself as it boosts **creativity**. Additionally, this session can be applied for those students who may require **measures of attention to diversity** such as **ADHD** or **multiculturalism**.

Task 1 – A Day at The Gallery.

| | |
|--|--|
| Timing 20 minutes | Distribution Groupwork (4 people) |
| Aim To acknowledge painting as a way of expression To analyse art thoroughly so students can formulate their own opinions and perspectives. To elaborate a description (orally) | Materials Paintings Pictures Pamphlets Headlines from tabloids or magazines |
| Description Teacher hangs some images around the lobby, which deal with harassment, body shaming, or gender roles . Students in groups of four walk around the “gallery,” they have to observe the images and write down their impressions. Orally, each group describes one piece of art and share their impressions with the class. | |

Task 2 – Express yourself

| | |
|-----------------------------|----------------------------------|
| Timing 30 minutes | Distribution Pair work |
| Aim | Materials |

| | |
|---|---|
| To express their feelings on gender and its issues through painting Creativity | Crayons, markers, watercolours, scissors, glue, pens, pencils, paintbrushes, magazines, and newspapers. |
| To elaborate a description through writing | Canvas |
| Description | |
| Students produce their own <i>#MeToo</i> paintings (ads, scenes, pamphlets, collages, etc) with a written description below of their creations. | |
| These will be displayed on the day of the exhibition. | |
| As they will become museum guides on that day, they will orally have to make a brief explanation of their respective creations. | |
| EXIT ROUTINE (5 minutes): The final conclusions from the session will be added to the mural as key words or ideas. | |

Session 5

This session will work out as an opportunity of **condemning gender roles and assumptions**. It is also a chance for students to become creative as they will have to film their own TV commercials in which they will have to sell products that have been labelled as “for him” or “for her” by society. It embraces the **use of TICs** in the classroom and, nonetheless, **all of the English skills** are somehow put into practice.

Task 1 – I Use That Too!

| | |
|---|--|
| Timing 10 minutes | Distribution Individually |
| Aim To make students reflect on how publicity and other industries have contributed to the creation of gender stereotypes. Expression of opinion (orally). | Materials Projector Computer TV commercial: “Bic Pens for Her” |
| Description Teacher shows a TV commercial about a new line of BIC pens that have been created for girls (2 minutes). | |

Students give their opinions on having products classified by sex.

Task 2 – Sell It to Me!

| | |
|--|--|
| <p>Timing</p> <p>40 minutes</p> | <p>Distribution</p> <p>Pair work</p> |
| <p>Aim</p> <p>To express their opinions (written and orally) with somebody else</p> <p>To describe a product (written and orally)</p> <p>To communicate and exchange points of view (written and orally)</p> <p>To improve pronunciation, fluidity, and body language</p> | <p>Materials</p> <p>Tablet with camera and microphone</p> <p>Green screen</p> <p>Pieces of paper and pen</p> <p>Video editors</p> <p>Music editors</p> <p>Tools (wrench, hammer, screwdriver)</p> |
| <p>Description</p> <p>Teacher divides the classroom in same-sex pairs.</p> <p>He gives each pair a product they have to sell. For girls, they will have to be able to sell a tool, whereas boys will have to sell electrical household appliances.</p> <p>The pairs have to produce their own scripts and memorise them.</p> <p>They will have to film the TV commercial with a green screen, so students can use a background in their videos.</p> <p>These videos will be displayed on the day of the exhibition.</p> <p>EXIT ROUTINE (5 minutes): The final conclusions from the session will be added to the mural (created in Session 1) as key words or ideas.</p> | |

Sessions 6 and 7

As seen in 4, these sessions are also **multidisciplinary** with the aim of using **music as a way of expression**. This set of exercises will be useful in order to raise awareness on the ongoing problem of sexism in music industries. It is an opportunity to do what many female activists have been doing for so many decades: to write back, to hit back against gender standards established by patriarchy. At the same, the **introduction of TICs** such as *Audacity*

also favours the issue of working with several disciplines simultaneously. Additionally, the last task includes a **TPR exercise** (Total Physical Response) that will enable students with **dyslexia or any learning difficulty** to improve their English.

Session 6

Task 1 – Enough with The Stereotypes!

| | |
|---|--|
| Timing 20 minutes | Distribution Individually |
| Aim To provide a glossary with adjectives that define men and women according to stereotypes established by society. To show examples of inclusive language. | Materials Small pieces of paper with adjectives Music videos Projector Speakers Computer |
| Description Teacher plays Meghan Trainor’s “Dear Future Husband” and Robin Thicke’s “Blurred Lines.” After having played both videos, the teacher divides the blackboard in two halves: “Female” and “Male.” He later hands out small pieces of paper with adjectives such as “dependent” “submissive” “dominant” and so on; one paper per student. Each student will have to put each adjective either in one column or the other. Whilst putting each word on the blackboard, the teacher will explain its meaning by Total Physical Response when needed. | |

Task 2 – (S)mashing Them up!

| | |
|--|---|
| Timing 30 minutes | Distribution Groupwork (4 people) |
| Aim To have a first contact with music editors. To train students’ listening comprehension. | Materials <i>Audacity</i> Headphones Computer |

| | |
|---|--|
| To look for the gist in each song by selecting the most relevant lines. | |
| <p>Description</p> <p>In groups of 4, students have to create a mashup with <i>Audacity</i> by selecting 5 songs that contain sexist content.</p> <p>All of the mashups will be joined and uploaded on a <i>Google Drive</i> folder, which will be exhibited at the museum.</p> <p>The teacher will join all of the mashups in just one.</p> | |

Session 7

Task 1 – Let's Rewrite!

| | |
|---|---|
| <p>Timing</p> <p>25 minutes</p> | <p>Distribution</p> <p>Groupwork (4 people)</p> |
| <p>Aim</p> <p>To boost creativity</p> <p>To insert inclusive language</p> <p>Writing production</p> | <p>Materials</p> <p><i>Audacity</i></p> <p>Headphones</p> <p>Computer</p> <p>Notebook and pencil</p> |
| <p>Description</p> <p>By keeping the same groups from session 6, students have to change the lyrics from the songs they had previously selected for their mashups.</p> <p>It is an exercise in which students have to provide a less sexist version of the song. For that matter, they can use the words given in the previous session as well as the terms seen in session 1.</p> <p>It is the perfect opportunity for them to use inclusive language in their creations.</p> <p>The only condition is that their lyrics have to go along with the melody.</p> <p>Finally, they will have to submit their new lyrics.</p> | |

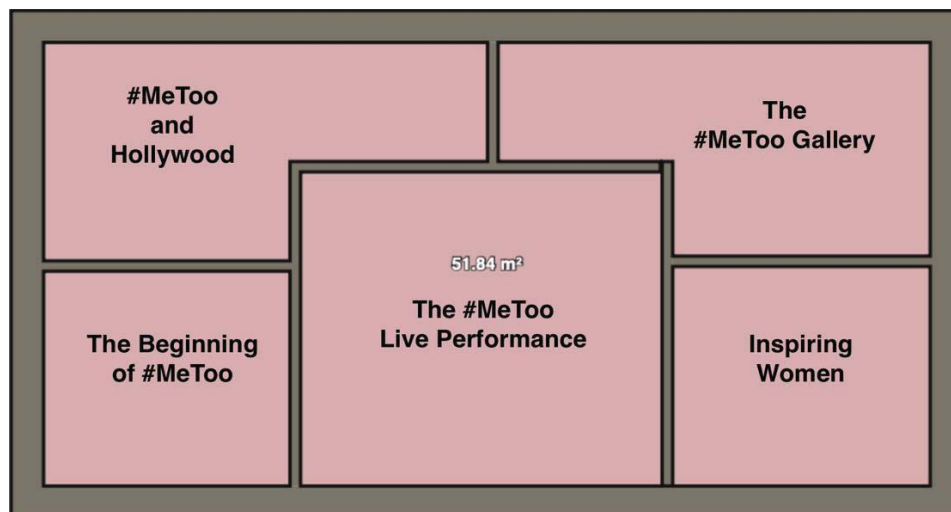
Task 2 – Rehearsal

| | |
|--|--|
| <p>Timing</p> <p>30 minutes</p> | <p>Distribution</p> <p>The whole class together</p> |
|--|--|

| | |
|--|---|
| <p>Aim</p> <p>To collaborate, interact, communicate with classmates.</p> <p>To work on pronunciation, clarity, and fluency.</p> | <p>Materials</p> <p>Computer</p> <p>Speakers</p> |
| <p>Description</p> <p>Each group will share their lyrics with the rest of the class so all of the students can start rehearsing for the live performance.</p> <p>They have to sing along all of the mashups together from the lyrics that have just been created.</p> | |

Session 8

This last session coincides with Women's Day, 8th March. It will be the day of the exhibition and the teacher and students will have to set up the whole exhibition the first thirty minutes. After that, a final rehearsal will be carried out in order to practice for the live performance during the last twenty-five minutes. It is worth remarking that the exhibition will open its doors during **break time**, so other students from different years can drop by and visit it. The museum layout and its sections would be arranged as follows:



The teacher will evaluate their roles as **museum guides**, they will have to explain their own creations as well as contextualise them. Hence, their **speaking skills will also be evaluated** on the day of the exhibition, together with the live performance.

Conclusion

In conclusion, it has been demonstrated that authenticity in a classroom becomes crucial when teaching not only English, but any other foreign language. Many different materials have been provided by the educator (paintings, TV commercials, a book, songs, a speech, a short movie). In fact, the educator should be able to go beyond the use of authentic materials and try to elaborate a real-life situation, so students feel they are immersed in a social space different from the classroom. Additionally, it is worth taking into account that students do also create a bunch of authentic materials with their own creations (letters, songs, TV commercials).

Even though a Task-Based Approach has been followed, turning to realia also becomes a useful way to develop a CLT approach.

It is believed that authenticity boosts creativity and motivation. In so doing, students would be feeling active enough to carry out a vast number of tasks, researches, and projects. At the same time, this teaching method becomes a perfect excuse to distribute the class in all kinds: individual, pair work, and group work. Finally, as seen in certain sessions, authentic materials shall favour the acquisition of language for those suffering from ADHD, dyslexia, or any sort of complication.

Primarily, the use of authentic materials is thought to improve students' use of English: however, other purposes can be attached if needed. Students can acquire social values such as racism, recycling, respect, and so on. In this case, this proposal provides the educator to apply coeducational activities by highlighting everyday problems regarding gender inequality. The introduction of *#MeToo* in the classroom has a twofold purpose as well: on the one hand, the movement shall be seen as an exercise in which students can reflect on the injustices that are still happening in our society: *#MeToo* may as well mark new unusual habits outside high school such as (1) watching the news at home as well as (2) the active participation in debates and discussions.

Some complications may arise throughout the didactic unit. When doing some research in session 2, students may go through several complications when trying to analyse and understand a text; nevertheless, the teacher should recommend a number of webpages in which

its content in English might be easy to understand and follow. In any case, the educator can always adapt a text if required.

In sum, with contributions like this didactic proposal, hopefully, the out-of-fashion teaching methodology based on taking exams will gradually disappear. The problem of carrying out those teach-exercise sessions is that it could probably prompt a general lack of interest in the classroom.

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