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Roles and micro-chauvinism in youth: A semiotic analysis of expanded theatricalities

ABSTRACT

This article analyses the implementation of a theatrical performance for the prevention of micro-chauvinism violence and the promotion of equality created by vocational training students and aimed at secondary school students. Using a qualitative research methodology based on case studies and the use of narratological and semiotic models of theatrical reception, this work focuses on analysing the acting roles of the characters who represent situations of micro-chauvinism in adolescence, and understanding the theatrical performative characteristics of the artistic work. The results allow us to draw conclusions about the advantages of theatre applied to education to diagnose the current situation of youth micro-chauvinism; the orchestration of teaching with a gender perspective through the dramatization of micro-chauvinism among young adolescents; and the choreographies of learning for the promotion of gender equality through theatre applied to education.

KEYWORDS

applied theatre
feminist pedagogies
micro-chauvinism
promotion of gender
equality
secondary education

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INTRODUCTION

Several studies point to the growing normalization of gender-based violence by transferring and imposing a series of hegemonic values related to patriarchy on their interactions (Ballesteros et al. 2018; Díaz-Aguado Jalón et al. 2021) through a series of subtle and everyday practices of male domination, parental control, and symbolic or invisible violence known as ‘micro-chauvinism’ (Bonino 1996; Donoso Vázquez et al. 2018; García et al. 2018; Román and Faepb 2017). Such practices undermine women’s personal autonomy, and are often invisible or even perfectly legitimized by the social environment. In the light of this background, the development of feminist pedagogies (Crabtree et al. 2009; Korol 2019) and educational experiences based on the incorporation of theatre as a tool for the promotion of gender equality (Pradena-García et al. 2022; Sales Oliveira et al. 2019) have shown the need to incorporate into educational programmes proposals for personal and collective awareness that favour more egalitarian interactions, reduce gender violence and promote healthy and equitable relationships among students (Cahill and Dadvand 2021; Leiva et al. 2021).

The concept of applied theatre (Freebody et al. 2018; Sedano Solís 2021; Trupia 2021) emerges within the more global field of theatre studies as a term to describe diverse activities that use theatre as a proposal aimed at facilitating the creative expression of its participants in educational, institutional and community contexts (García-Huidobro Valdés 2021; Motos and Ferrandis 2015), with the aim of analysing and understanding situations in their daily lives, enabling them to develop a more egalitarian and inclusive citizenship and allowing them to propose new expressive and reflexive forms linked to the interaction between performers and diverse audiences (Balme 2013). The specialized literature provides us with significant allusions to the possibilities shown by applied theatre for the development of conscientization proposals and stage representations that assume a critical view that questions and contradicts the reality that surrounds us (Freebody and Finneran 2013; Neelands 2007). This assumption of the role of applied theatre in fostering the development of new gazes that break with the way we see things and engage with them also seems to be a recurring theme in applied theatre research (Gallagher and Sahní 2019; O’Connor 2013). In relation to the possibilities offered by applied theatre for critical gender and feminist consciousness-raising, work such as that of Prendergast and Shenfield (2018) speaks of the need to incorporate new literate dynamics capable of orchestrating diverse learning ecosystems that students inhabit and in which they interact, and through which patriarchy transfers and imposes values related to a hegemonic model of masculinity.

As Fernández Consuegra (2014) points out, the ‘performative’ nature of contemporary theatre, applied as a methodology for the prevention of gender-based violence and the promotion of equality, has an innovative potential to generate processes of awareness, empowerment, communication and interaction with the educational and social environment (Motos et al. 2019; Villanueva Vargas 2019). The use of theatre as an educational tool for the prevention of gender-based violence and the promotion of equality not only helps to symbolize unjust and oppressive situations in everyday life in order to understand, change and improve them (Stahl 2018), but also refers to its potential as a resource for individual, collective and social transformation (Taylor 2019).

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Based on these studies, the aim of this research was to uncover the potential of applied theatre in education for the prevention of gender violence and the promotion of equality through the presentation of a theatrical performance. More specifically, the aim was to analyse the acting roles played by the characters in the play – both men and women – in the reproduction of certain behaviours and relational strategies associated with micro-chauvinism, and to analyse the staged dramatization in terms of generating a collective and shared experience capable of activating processes of interpellation in the audience of secondary school students.

STUDY SETTING AND PARTICIPANTS

The authors of this work have participated as researchers in the educational process carried out by three teachers of the public secondary school Emilio Ferrari in the vocational training degrees Promotion of Gender Equality and Sociocultural and Tourist Animation – specifically, in the subjects Prevention of Gender Violence, Youth Information and Social Skills. In this context and as an internship, a group of 45 students from both degrees created and implemented a theatrical performance as an educational and social means to work on the compulsory curricular contents of these subjects. Figure 1 shows a summary of the three phases of the educational design implemented by the teachers.

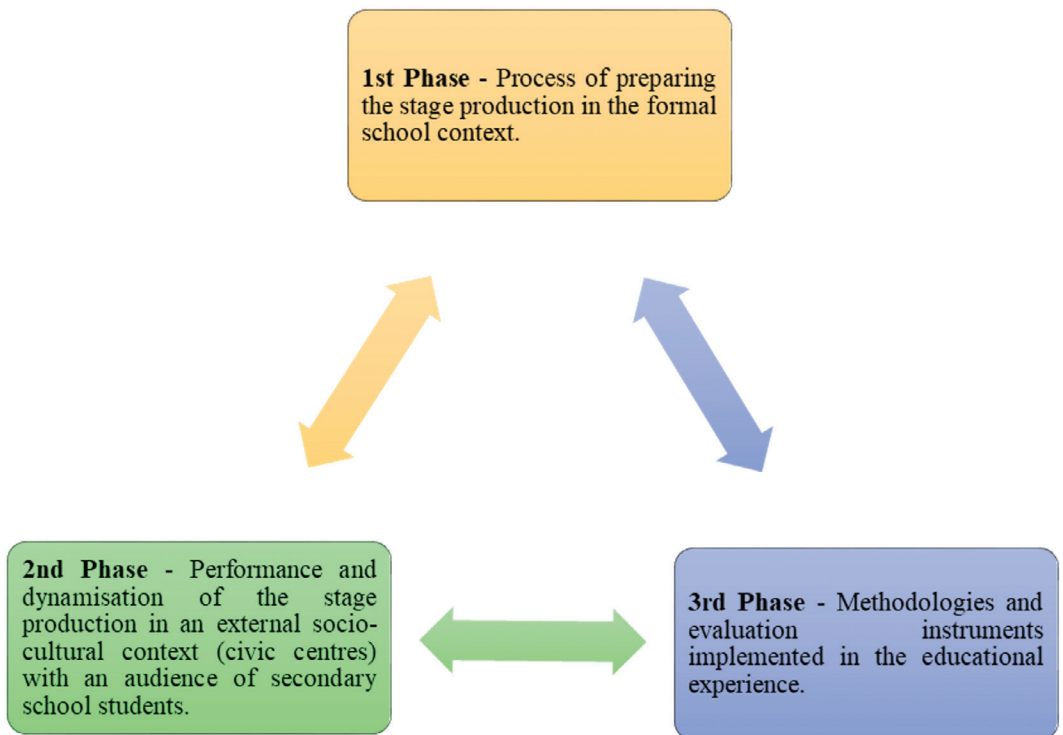


Figure 1: Phases of the work design developed in the classroom by the teachers.

Note: The figure represents the phases of the educational design implemented by the teachers who carry out the educational practice (own elaboration).

In this article, we present the results of the second phase: representation and dynamization of the stage production in an external socio-cultural context (civic centres) with an audience of secondary school students.

This phase is composed by the presentations of the six theatrical performances that have been carried out in five civic centres of the city. After each performance, the vocational training students carry out a dynamization with the audience of secondary school students who come to the civic centres as an audience, as shown in Figure 2. At the same time, they propose some changes to the original problematic of the play to transform the situations presented and, in a second version, recreate the new proposals, including the active participation of the secondary school audience.

SYNOPSIS OF THE THEATRICAL PERFORMANCE *TURN THE MIRROR AROUND*

For a better understanding of the theatrical performance, here is a brief synopsis. The complete performance can be seen at <https://youtu.be/xMOHay1bQIU> (Pradena-García 2021, 8:21 minutes).

Presentation: *Dancing with friends*

The performance begins with a group of very lively and cheerful girls who burst into the theatre hall unexpectedly, dancing and cheering up the audience to the rhythm of the music. They go on stage and continue dancing with

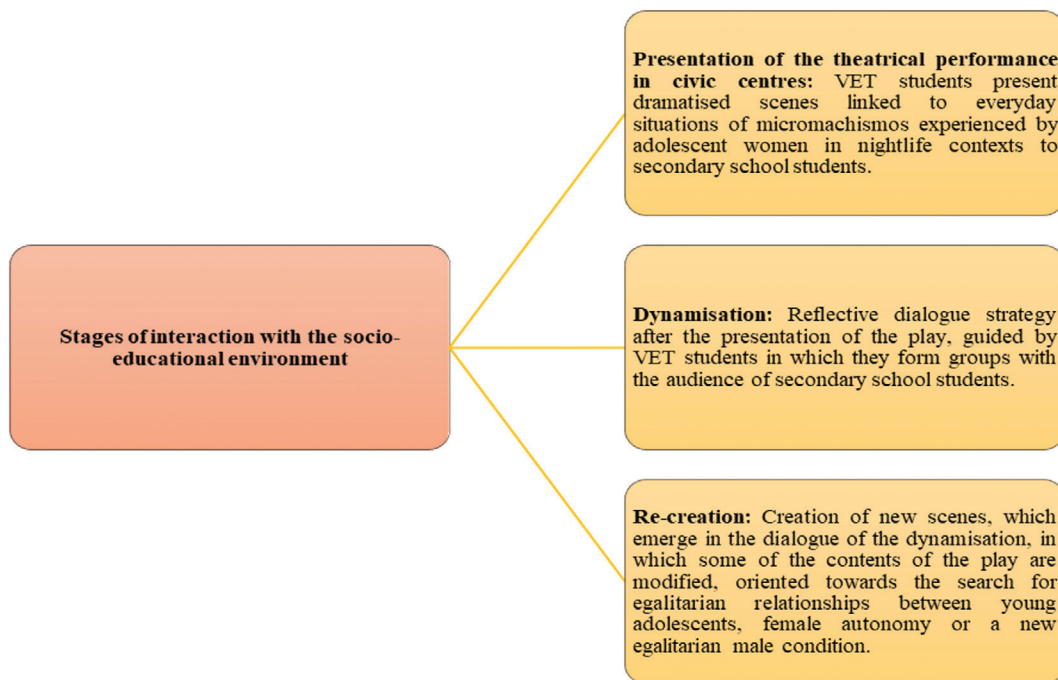


Figure 2: Stages of interaction with the socio-educational environment.

Note: This figure represents the actions that are carried out in the presentations of the theatrical performance in the link with the social environment (own elaboration).

each other, then the party begins ... However, this moment is interrupted by the first scene of the performance, which begins the presentation of the conflict of the story.

Conflict

The conflict develops through five scenes:

- *Scene 1: The dance is over.* The party is interrupted by a boy who goes on stage and abruptly turns off the music. The dance is repressed by the boy [...] The girl is left lying on the floor behind the boy who stands in front of the audience and takes over the whole space. He looks defiantly at the audience.
- *Scene 2: They drugged her and took her away.* Two girls are talking and drinking a beer. A boy approaches and puts something in the beer glass without them noticing; one of the girls drinks it and starts to feel sick. The boy takes advantage of the situation and takes her away from the scene [...].
- *Scene 3: Who were you talking to?* A boy enters talking on the phone; a girl sits on a bench looking at her mobile [...].
- *Scene 4: Don't paint your lips red.* A boy enters the scene and calls his girl from afar with a gesture. She does not accede to the call and he approaches, stands behind her and removes the red lipstick from her lips [...].
- *Scene 5: Don't wear cleavage.* Girl looks at her mobile and her guy arrives and puts a jacket on her to cover her cleavage. She resists, but to no avail; she keeps the jacket. The boy stands in front of her in front of the audience; she sits back with her cleavage covered.

These five scenes are narrated continuously through the embodiment and mimesis of situations of micro-chauvinism that reflect the relations of violence and inequality that young people sometimes establish with their partners.

At the same time, and as the scenes unfold on stage, another type of narration takes place in the stalls and corridors of the theatre. In this case, it is a symbolic narration in which students appear with large 'mirrors' that metaphorically represent the reflection of social reality. These 'mirrors' stand defiantly in front of the audience and challenge them as a representative symbol of a society that passively observes these situations of micro-chauvinism and does nothing.

Outcome

The embodied narration of the scenes ends and, on the stage, the girls who were at a party at the beginning are made absolutely invisible by the boys who take over the space and adopt an attitude of masculine power and visibility in front of the audience.

This happens on stage, while the students who carry the 'mirrors' that represent the reflection of society are located in some spaces of the stalls and aisles of the hall with the mirrors facing the audience.

Finale

The theatrical action ends in the scenic space that takes place both on the stage and in the stalls. Now the stage is transformed into an audio-visual space, the lights are turned off and the video *Caza de pañuelos* by Rayden is projected.

Dynamization

After the presentation of the performance, the strategy used to facilitate the audience's involvement in the thematic processes addressed in the theatrical performance is dynamization. In this context, the group of secondary school students attending the theatrical performance as the audience live a process that begins with the presentation of the performance and ends with a dynamic that consists in the creation of a space for dialogue in which they reflect on the thematic of the performance. At this stage, the figure of the dynamizer emerges. In this case, this is the vocational training students who have participated in the creation of the theatrical performance. They 'manage' and 'negotiate' the post-performance dynamics in order to reflect on the issues raised in the performance. In this context, it is interesting to see that a 'maieutic attitude' (Santos 2017) emerges among the most notorious strategies with the group of students/audience, in which we can distinguish three characteristics: activation of reflection and dialogue; facilitating understanding or teaching some elements that have not been understood by the audience; and contributing through previous knowledge and artistic creativity to possible solutions to the problems presented in the performance.

It is important to highlight that dynamization is a practice that responds to the main objectives of the training courses that VET students are taking.

DIMENSIONS OF ANALYSIS

For the analysis of the theatrical performance, we used the adapted model of actantial roles (Fernández 2021; Greimas 1971; Pacheco 2013) that, due to its versatility, has allowed us to interpret the narrative elements of the theatrical performance linked to the roles represented by the characters in the play in their broad social and psychological characteristics (Arrighi et al. 2018). We also analysed the theatrical performance as a whole from a semiotic perspective of the 'aesthetics of the performative' (Fischer-Lichte 2017).

QUESTIONS AND CATEGORIES OF ANALYSIS

The questions and categories of analysis of the theatrical performance as an artistic object are listed in Table 1.

METHODOLOGY, PROCEDURES AND INSTRUMENTS FOR DATA COLLECTION

The research we present is a case study (Stake, 2020) qualitative interpretive-hermeneutic. Following Denzin (2018) in ethnographic theatre studies and Vigo-Arazola et al. (2019) in ethnographic research in education, we adopt as a model an ethnographic study that has been carried out in situ with the aim of approaching an in-depth and critical description of the selected educational-artistic scenario.

Procedures for data collection in theatre performance presentations

Throughout the six performances of the play, various procedures and instruments were used to collect information. Non-participant observations were

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Table 1: Questions and categories of analysis of the theatrical performance as an artistic object.

Research question	Categories of analysis
What are the actantial roles involved in the theatrical performance?	<p>Desire axis: motivations and purposes that animate the actions of adolescent women and men in contexts of micro-chauvinism violence.</p> <p>Axis of communication: antagonistic values and ideologies involved in narrative production (female empowerment versus reproduction of patriarchal culture).</p> <p>Axis of power: actions, characters and mechanisms that enable or inhibit the emancipation and autonomy of adolescent women in contexts of socialization and youth leisure.</p>
What are the performative-theatrical characteristics of the play we are studying?	<p>Spatio-temporal conformations of the theatrical performance: basic cultural forms that appear in the conformation of imaginaries with respect to the play.</p> <p>Enunciation and theatrical discourse: approach to the enunciator-enunciatee relations in the performance.</p> <p>Enunciative management of visuality: epistemic modalities implied in the act of looking at the work by the creators.</p> <p>Analysis of corporeality and stage presence: phenomenal and semiotic aspects associated with the exhibited body.</p>

Source: Own elaboration.

made by two researchers with respect to the process of representation of the play and subsequent dynamization with the secondary school students. Among the instruments used, we can highlight the following:

- *audio-visual record of the theatrical performance*: both the initial presentation of the play and the reenactment performed by the secondary students (coding: F/RAPT);
- *narrative productions*: made by the students in work teams after seeing the play 'turning the mirror around' (coding: F/RG);
- *dramatized narrative proposals*: recreations made by high school students to modify the play 'turning the mirror upside down' (coding: F/PH).

In the analysis of the data, we reviewed the recordings of the six presentations of the theatrical performance (F/RAPT). This set of audio-visual recordings has been organized by means of Computer Assisted Qualitative Data Analysis Software (CAQDAS) NVivo 12 Plus, with the aim of facilitating the visualization of the content of the recordings, their transcription, coding and analysis. The transcriptions of verbal data correspond to the comments made by the vocational training students together with the audience, after the presentation of the theatrical performance in the group dynamization stage. Likewise, we transcribed the contributions made by the groups to the theatrical performance for a second representation in which they recreated a transformed reality.

In order to carry out this study, we had the permission, confidentiality and anonymity of all the people and institutions participating in the research. For access to the secondary school, written authorization was

requested from the Directorate General for Educational Innovation of the Department of Education of the Regional Government of Castile and Leon, and subsequently from the school management, as well as from the educational inspectorate. Once these formalities had been completed, access and the conditions of the research were negotiated with the three groups of students and the three teachers in a face-to-face session, then the informed consent to participate in the entire research process was signed individually. Permission was also sought from all secondary school groups who participated as spectators of the performances, both for the recording and for the subsequent use of data.

RESULTS

In this first section of results, we carried out a semiotic analysis of the roles and narrativity of the performance through the recordings we made.

In this context, the results are linked to the role-based actantial axes, as explained in Figure 3.

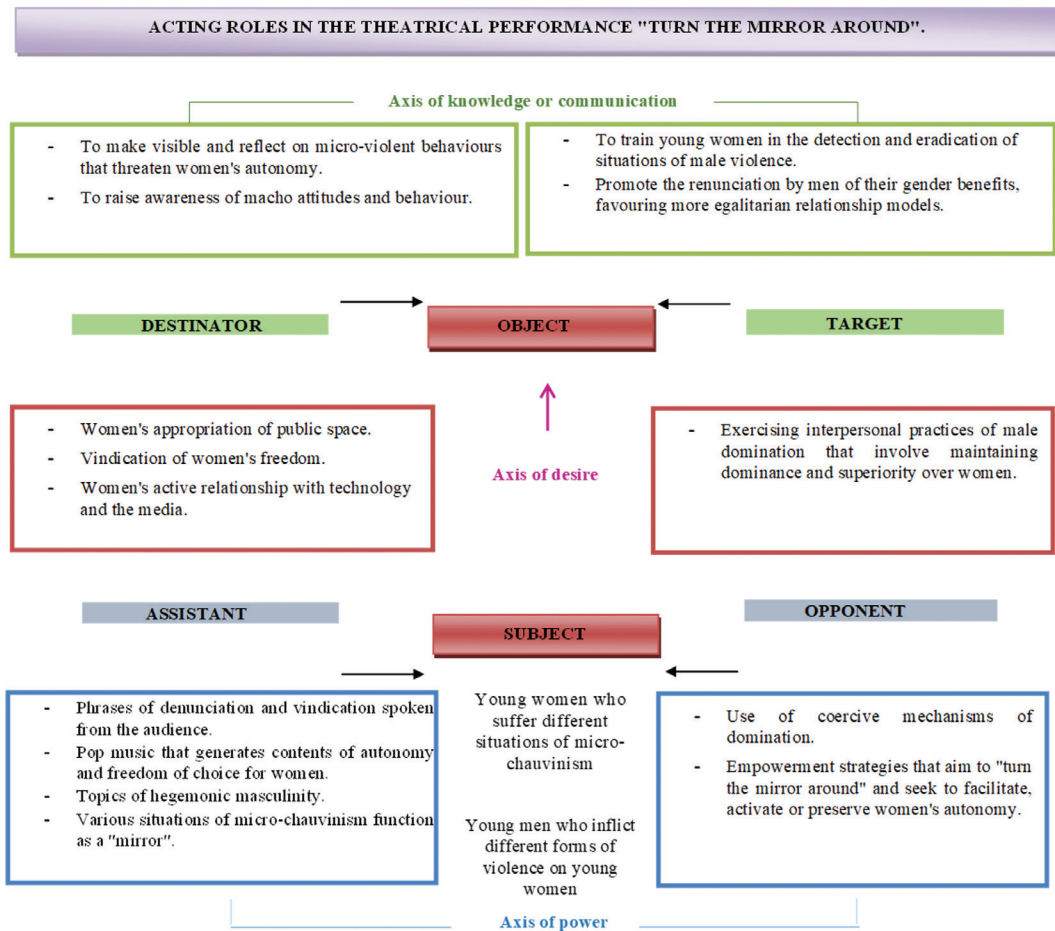


Figure 3: Scheme of the play adapted to Greimas's actantial roles.

Source: Own elaboration.

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- *Axis of desire (subject-object)*: This traces the trajectory of the action and the search for the protagonist, whether young women who suffer situations of micro-chauvinism or young men who exercise these practices of patriarchal violence – in the first case, seeking a female appropriation of public space and their independence (Pradena-García 2021, 30 sec). In the second case, meanwhile, the young men will seek to maintain their dominance and control, avoiding any possibility of rebellion and resistance from the woman, who they consider to be inferior (Pradena-García 2021, 3 min 55 sec).
- *Axis of communication (addressee-target)*. This is the control of values, and therefore of the ideology that animates the narrative production, either in the line of giving visibility, detecting and eradicating all that series of micro-violences exercised in contexts of leisure and socialization by adolescent men, or in the search for awareness-raising mechanisms that facilitate female empowerment and the assumption of new male roles for a more egalitarian society.
- *Axis of power (helper-opponent)*. This facilitates or impedes communication and social change. It produces the circumstances and modalities of the action, which in this case is represented by symbolic elements such as declamatory phrases that emerge from the stalls:

'I dance like this because I like it, not to provoke'.
 'It's not her skirt that's the problem, it's the one who wants to lift it'.
 'What if she doesn't want to give you her phone password?' (F/RAPT)

We place songs as a narrative element on the same axis – in this case, the song 'Yo ya no quiero ná' by Lola Índigo, with which the work begins, a part of which can be seen below:

You come looking for me, now you're going to find me/ Me, me, me,
 with me, what I'm telling you, alone with no one else/ This is the situation,
 don't give me an explanation, no/ I'm the queen in the deck/ But I've been noticing/
 That you were imagining/ That I was dancing for you no more/ No, I don't want
 nothing from you/ (I don't want nothing any more) [...] And you're making a
 mistake/ I'm not your baby any more, boy [...]. (F/RAPT)

The content of the song calls for autonomy and empowerment strategies that are used by women to regain control of their lives and their emancipation.

And the song that appears in the video that is presented at the end of the play *Caza de Pañuelos* by the singer Rayden:

They go, they go, they go to, they go hunting/ They go, they go after you,
 like a trophy, yes/ They go, they go, they go to, they go hunting/ They go,
 they go after you/ But they go hunting for pleasure/ They don't know what
 treating women well is all about/ Abuse of power and empowerment/ From the
 very moment we came to be born/ So much to change, so much still to do/
 To make us look, and even more to learn. (F/RAPT)

As a brief summary regarding to findings reported above, we argued that the actancial analysis of the theatrical performance, its narrative axes and the roles associated with the characters aimed to point out the relevance and topicality

of gender violence among young people and adolescents, especially in certain contexts linked to leisure and youth socialization that become privileged observatories to diagnose and analyse the coercive and covert mechanisms with which men's domination and violence against women are exercised; these are practices that are also justified and socially tolerated within the framework of a hegemonic patriarchal culture that functions as an adjuvant mechanism to override the autonomy of women and their emancipation.

SPATIO-TEMPORAL DIMENSIONS OF THE THEATRICAL PERFORMANCE

Starting on Batjtin's (1986) theoretical model of semiotic analysis of the literary genre, we use four chronotopic configurations to analyse this work; these refer to basic cultural forms of spatio-temporal representations that play an important role in the shaping of imaginaries: respectively, local/cyclical, linearity/translocality, utopia/uchrony and instant/site. Moreover, these configurations are related to certain effects of meaning at the cultural and ideological level: mystification, historicization, fictionalization, living the present moment.

Local/cyclical form and mystification

The theatrical performance shows us acts that legitimize, reproduce and amplify hegemonic models of masculinity that undermine female authority and the free exercise of women's status as citizens as subjects with rights. These are situations that amplify at the discursive level a whole series of traditional assumptions about femininity that impede women's active participation in society (mystification of gender relations and femininity).

Linear/translocal form and historicization

The work points to a global spatial imaginary that transcends all kinds of borders; we would speak of scenarios linked to a culture of leisure and homogenized youth consumption. But it also alludes to situations of micro-structural violence experienced by women in their interactions with men who seek to reinforce their position of privilege and legitimize a traditional model of masculinity.

Utopian/ucronic form and fictionalization

Nightlife spaces have certain symbolic value for young men: self-realization and gaining another status outside of the private/family sphere; autonomy, freedom and a sense of independence; seeking fun in a group; the promotion of peer support and solidarity; generating a series of learning experiences from the experiences lived throughout the night, in interaction with others, based on the assumption of certain risks. However, in these micro-contexts, young men can develop with impunity subjective models linked to the ideal of hegemonic masculinity and submission to its normative imperatives (fictionalization), keeping their rights and privileges intact (ideology of individualism); subordination of otherness.

Form of the instant/site and living the present moment

First, as a convivial event, the play is composed of a series of discursive fragments associated with everyday situations of micro-chauvinism that appeal

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to the search for a shared life experience in a common way. Second, this theatrical event has a poietic component, the function of which is to make micro-structural violence towards women exist on stage through physical and verbal/textual actions that interact with various aesthetic elements. Third, the performance implies an expectation in which, on the one hand, it invites the spectators to 'merge' with the everyday world, and on the other hand, it seeks to preserve a distance in order to be able to exercise a critical and objective reflection on behaviours based on male domination.

ENUNCIATION AND THEATRICAL DISCOURSE: ENUNCIATOR-ENUNCIATEE RELATIONS

The experience of watching the performance *Turn the Mirror Around* is presented to us as something of an interlocutory simulacrum (Baudrillard, 1983), an encounter between the creators (the VET class-group), their production and us as spectators, establishing an 'enunciative contract' in which we have, on the other hand, an enunciator (the VET group as the productive agent of the theatrical discourse) offering us their scenic-artistic composition to some enunciators (to whom they supposedly direct their work). Four possible attitudes or interactions arise from the relations between these instances, which we will call of witness; of attitude apart; of character; and of work.

Attitude of witness spectatorial

This is the relationship with the work through the contemplation of a series of narrative-visual passages related to gender violence in which we see situations of men towards women of physical and gestural intimidation; taking command and control of the situation; monopolization of public space through physical omnipresence; sexual aggression; bodily submission through the use of psychoactive substances; communicational hyper-control and lack of intimacy; emotional paralysis or isolation.

Phrase by student from the audience (woman): What if I didn't have to look back when I go home alone? I thought it was very good, because the scenes they do are almost like everyday life, because it happens to a lot of girls, so this has to be told. (F/RG)

Attitude apart

This would respond to the idea of a 'direct interpellation' in which the creators, through the theatrical performance, intend to make the spectators (men) critically reflect on these exculpatory tendencies where they do not want to take responsibility for the sexual violence they exercise against women, which makes them stay away from any personal and self-critical work that would make them revise their behaviour or denounce the system of power exercised at a structural level between men and women.

Phrase by student from the audience (man): We have seen that the intention of this performance has been to represent what micro-chauvinism is like and they have tried to change the way we see it, how we see micro-chauvinism because there are times when some people see it from afar and start to laugh [...]. (F/RG)

Character attitude

In this case, we are offered a 'subjective vision' in which we 'unite/empathize' with the drama experienced by the women who suffer the consequences of this micro-structural gender violence. Throughout the different scenes of the work, we are made to experience the constant coercion and threats suffered by women in public spaces, actions based on a model of superiority and the exercise of power designed to intimidate and inspire fear.

Phrase by student from the audience (man): I as a man cannot tell a woman what to do if she does not want to do it. (F/RG)

Site/assembly attitude

In this case, the performance seems to provide an 'unreal objective vision'. It offers us the possibility of reflecting on the degree of normalization with which certain forms of violence exercised in nightlife contexts are accepted. It awakens a gender awareness capable of identifying this type of subtle violence associated with micro-chauvinism from the models and myths of romantic love typical of the hetero-patriarchal culture in which women play passive and submissive role.

Phrase by student from the audience (woman): We liked very much the representation that we have seen, that society has shown us that men always have to be on top of women, and they have explained to us the meaning of the apple and the mirror and the sentence: What if I decide how to dress?

Another girl: What if we play football, what happens? (F/PH)

Phrase by student from the audience (woman): What if I don't want to wear a bra, what if I don't want to be rescued by any Prince Charming? What if I am more than a sex object? (F/PH)

THE ENUNCIATIVE MANAGEMENT OF VISUALITY

The artistic composition at the visual level of the work *Turn the Mirror Around* is nothing but a 'programmed production' that is offered to us as spectators. The work seems to have been conceived through a double creative tension: on the one hand, making evident the situations of oppression/violence exercised towards women in everyday spaces of socialization; on the other, exploring our degree of involvement as men and women who aspire to promote gender equality, to shape gendered subjectivities and to rethink new models of masculinity. What are the epistemic modalities involved in this management of visuality by the creators of the performance?

To make see

The effective times and spaces focused on the stage, in which situations of sexual, physical and psychological violence experienced by young women in their everyday leisure and exercised by young men are alluded to. At the same time, various narrative actions are presented, topics stated against micro-chauvinisms and in defence of a feminist and gender-focused society, which imply the need to regain control of women's lives, to allow them to decide for themselves and to increase their self-esteem and psychological wellbeing.

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Doing not seeing

This attitude does not make explicit dramatic situations based on young women's use of detachment strategies – that is, actions aimed at personal change and increased decision-making power and autonomy in their lives that help them to detach from ideas or people. Also excluded is the presence in nightlife contexts of other interactions of men with racialized young women, sexual violence, or invasion and harassment of young women.

'Weak' times of the story

These are the unfocused elements of the visual plane, the role played by metaphorical elements in our 'ways of seeing'. In one case, we can think of it as raising the question of women's empowerment, and above all their independent access to wisdom and moral discernment. In the other case, it questions the position we assume as citizens with respect to these imperatives and beliefs installed as mechanisms for the reproduction of hegemonic masculinity.

Do not show

This attitude is linked to the 'off' space, the unspoken elements and the elliptical times of the theatrical narrative from the visual perspective. That is to say, a whole series of micro-chauvinisms that are also part of the everyday life of young women are not represented: (1) of a utilitarian type; (2) of a covert type; (3) of a coercive type; and (4) of a critical type.

ANALYSIS OF CORPOREALITY AND STAGE PRESENCE IN THE THEATRICAL PERFORMANCE

In this section, we analyse corporeality and stage presence according to the aesthetic aspects of the performative proposed by Fischer-Lichte (2017): 'weak concept of presence' (2017: 195); 'strong concept of presence' (2017: 198); and 'radical concept of presence' (2017: 204). On the one hand, in the analysis of the phenomenal body, we consider that what the body of the performers conveys in their 'being in the world' and stage presence. On the other hand, with regard to the semiotic aspects of corporeality, we identify the symbols that are represented in the embodiment of the 'characters': the supremacy of men and the under-valuation of women.

As regards corporeality and stage presence, we identified three types: the capacity to focus attention on oneself (strong concept of presence); the capacity to transmit surrounding, transforming and vital energy (radical concept of presence); and the appearance of the body on stage (weak concept of presence), which respond to the embodied materialization proposed by the actors and actresses. On an individual level, we can say that in the phenomenal body of each actor/actress the singularity of the body is manifested, according to the memory and register of what they bring on a 'bio-socio-cultural' level.

In relation to semiotic aspects, gender-based violence is represented in three roles: (1) the young man as a representation of the oppressor and patriarchal violence seen in (Pradena-García 2021, 3 min 55 sec); (2) the young woman's dejected body as a representation of the oppressed (Pradena-García 2021, 2 min 19 sec); (3) the group of girls who observe the situation from the outside as a representation of a society that does not get involved (Pradena-García 2021, 4 min 31 sec).

DISCUSSION

Dramatizing micro-chauvinism among young adolescents

Based on the results of the data analysis, we can establish various considerations regarding the potential of applied theatre in the prevention of gender violence and the promotion of equality through the presentation of a theatrical performance.

The actantial analysis of this theatrical piece, its narrative axes and the roles associated with the characters aim to point out the relevance and topicality of gender-based violence among young people and adolescents, especially in certain contexts linked to leisure and socialization. The study by Díaz-Aguado Jalon et al. (2021) diagnoses and analyses the coercive and covert mechanisms through which men's domination of and violence towards women are exercised. These practices are also justified and socially tolerated within the framework of a hegemonic patriarchal culture that functions as an adjuvant mechanism to annul women's autonomy and emancipation.

But at the same time, and in the light of the results obtained, we have been able to assess, in line with Pacheco's (2013) argument, the potential of research models based on actantial schemas that, on the one hand, help us to recognize micro-chauvinisms and, on the other, to become aware of those that remain invisible or excluded from the narrative proposal. Examples include practices of explicit sexual abuse by men in public or private spaces, or the lack of racial diversity in the women represented in the theatrical scenes, who suffer episodes of gender-based violence not only for 'being a woman' but specifically for being a 'racialized woman', as examined by Stahl (2018).

That is why both the issues (re)presented and those that have been made invisible or not explicit in the performance would result in the audience anticipating a change in their role and spectatorial competence by creating a collective experience at a sensory, affective and cognitive level in which secondary school students, as young men and women, are represented and challenged in their different positions and actions regarding micro-chauvinism violence – aspects that have also been addressed by Curnow (2013) and Beth-Gonzalez (2018).

However, we must be aware that the focus of the case study addressed in the research does not exclude the consideration and practical developments in which, again through applied theatre, other dimensions associated with patriarchal structural violence can be worked on. In the same way that theatre performance as an educational strategy has mediated critical reflection on micro-chauvinism, we believe this tool is relevant for addressing other aspects of patriarchal culture by theatrically representing scenes from women's lives in which they also experience, in all its crudeness, the structural violence exercised by hegemonic masculinity:

- in the field of work and labour relations, where we are shown, for example, situations featuring the exploitation and precariousness of women in the service economy and domestic work as we see in Batthyány et al. (2022) and the processes of racialization and subalternity/marginality derived from it;
- in the field of the media and its presentation (Martínez-Jiménez and Zurbano-Berenguer 2019), for example, of women as objects of consumption in an increasingly hypersexualized society, or the need to conform to a new canon of post-femininity imposed by a neoliberal cultural industry

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that offers the alienating mirror of the archetype of the western, educated, upper-middle-class, heterosexual, attractive and capable super-woman; and

- in the field of women's own bodies used as a battlefield to favour their expropriation and appropriation by the patriarchy (Albertín 2017), and which can be expressed, on the one hand, in the relationship that women maintain with psychiatric, medical or judicial power, and on the other, in issues such as abortion, gang rape and 'it's not no', surrogacy, prostitution (Espinoza-Ibacache and Íñiguez-Rueda 2020) or the current debate on sexual dimorphism.

Choreographies of learning for the promotion of gender equality through theatre applied to education

This study has allowed us to draw some conclusions about the contexts of formal education and what profiles need to be developed to turn curricular practices into laboratories of social and citizen innovation with a gender perspective in non-formal educational settings (Sales Oliveira et al. 2019).

By connecting and articulating this theatrical dramatization proposal with other professional, cultural and educational entities and agents, the study corroborates the analyses carried out by McEwen (2018) and Sannino and Engeström (2018) about the possibilities of using applied theatre to favour community and cultural development, given that it is also an excellent predictor of the increase in social capital and the opportunities offered by such an assembly to establish institutional relationships as a means to both introduce the issue of gender-based violence in teaching work (Cahill and Dadvand 2021) and to strengthen the 'sense of community' and wellbeing that exists among adolescents (Leiva et al. 2021). In addition, this experience of 'leaving the classroom' and presenting the performance in civic centres can also be seen as part of a broader process of social and civic innovation with a gender focus (Lindberg et al. 2015; Taylor 2019), capable of contributing to the strengthening of equality policies implemented at the public level (Alonso and Lombardo 2018). Likewise, the experience we have analysed brings us closer to the approaches of authors such as Santos (2020) regarding the possibilities of using theatre as a particularly useful tool for the task of provoking situations of awareness when identifying and diagnosing situations of micro-chauvinism.

CONCLUSIONS

This research work initially set out to investigate the potential of incorporating proposals based on applied theatre with a gender and/or feminist perspective to work with young adolescents in secondary education on the situations of micro-chauvinism that they experience in their daily lives, especially in leisure contexts. Gender violence among young people today is a symptom of the effects of hegemonic patriarchal masculinity on women and men, so it is important to establish pedagogical processes with this group that enable them to recognize and make these situations visible, to provide tools to analyse them and, above all, to seek collective actions capable of shaping other imaginaries and forms of horizontal socialization.

In this sense, the results of the research point to the generation of educational projects and programmes that facilitate the recognition of the daily micro-violence that women suffer in the framework of patriarchal culture, a

recognition that also allows for personal and group awareness of the need to generate other relational patterns between men and women. At the same time, we have been able to positively assess how the processes of dramatic and narrative creation – experimental and participatory – of construction of dialogical and horizontal forms with which to investigate and research male domination in areas as apparently subtle as those associated with micro-chauvinism have made it possible both to make visible and to translate and pedagogically integrate the tacit knowledge that the students have about gender, and the relations of symbolic and even physical violence exercised on women in contexts of youth and adolescent socialization.

Through semiotic analysis, we have been able to confirm that the theatrical representation, especially if it is to appeal to the work of raising awareness of gender violence and its prevention, has to try to generate narrative compositions that appeal to sensitivity, to the emotional, that allow the spectator to ‘get involved’. Of particular narrative importance here were the members of the group of vocational training students who participated as young performers, the artistic elements such as music, the use of objects on stage that activated the symbolism of the performance, the choral voices and the use of posters and visual images.

Likewise, there is no doubt that if we aspire to introduce theatre as a working tool in formal education from a gender and/or feminist approach, we have to consider the didactic and political character of the dramaturgies implemented. We are not talking about the use of theatre as an experimental and playful space, but rather about a process of awareness-raising in which those who observe the play activate reflexive forms regarding what it denounces. The theatrical performance that we have studied turns the theatres (in this case, the civic centres and the secondary school population that attends them) into real constituent scenarios, capable of mobilizing the perceptions, affections, knowledge and dispositions of teachers and students towards a society free of micro-chauvinisms and capable of moving towards greater equality in the spaces of intra- and inter-peer socialization. The aim is not to generate a contemplative and institutionalized theatrical product, but to develop an educational process (the nuance is important) that is reflexive and institutionalized.

That is why, when we talk about generating educational processes (and gender awareness) based on the incorporation of theatrical and/or dramaturgical elements, we are not talking solely and exclusively about the idea of ‘showing’, ‘making known’ to the students events represented on stage from ‘outside’, through actors and actresses who stage a series of situations that we have defined as archetypal for a passive audience. If we have to rescue something from the idea of theatre as performance, it is precisely the need to break the ‘fourth wall’, with the conventionalisms that separate the spectators from the staged work, instead seeking their involvement through a series of processes of co-participation and narrative co-appropriation – such as, for example, the use of improvisation on the part of the audience, or the introduction of mechanisms of shared reflection on what they are seeing.

If theatrical performance can be a valid instrument for the field of formal education, it is precisely because it transforms the spectatorial relationship by extending and expanding the space reserved for ‘the play’, so that what happens on stage is as important as what happens or can happen in the stalls, and the representation of archetypal scenes is as necessary as the

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post-representation of new scenes generated by an audience – in this case, already committed to the authorial narrative.

In this same sense, we think the new scenarios that are opening up for the development of educational proposals with a gender and/or feminist perspective based on what is currently known as post-dramatic theatre take on special relevance by incorporating the idea of the micro-story, of portraying situations from everyday life that are close to the students' life-world, that form part of their affective, cultural and civic universe. At the same time, and as we have seen in the case study at hand, it seems appropriate to consider the educational and curricular potential of theatre precisely because of its ability to hybridize languages and discursive genres. Through the design and implementation of the theatrical performance, we have seen the opportunities generated by the use of the body, orality, videographic/digital elements, the generation of sound spaces and so on to provoke in the audience dispositions, affections, reflections and generated representations that pass through a work that intermingles staged theatricality and social awareness.

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