ACTIVITIES GUIDE

MUSƏS

Cultural revitalization for adolescents with a gender perspective

MUSƏS

Xandobela | Educación e cultura
Nerea Couselo Fernández
María Jesús (Chus) Caramés Agra
xandobela.info | info@xandobela.info

La corte della carta
Silvia Spagnoli
Magda Mantovani
lacortedellacarta.it|| info@lacortedellacarta.it

APDP_Associação para o desenvolvimento de Pitões
Elisabete Carrito
Lúcia Jorge
Ana Margarida Paiva
apdpitoes@gmail.com

2

ÍNDICE

PROJECT PRESENTATION

The "Muses" project arises as a response to the need to make visible and exploit the social value and opportunities offered by cultural heritage and art from 3 necessarily complementary **perspectives**:

1. Promote the transmission of culture and art as a rich and diverse heritage element, suitable in today's reality as an educational tool, for healthy leisure, for social and intergenerational relations, with an integrating vocation, prioritizing the equality of people and not discrimination based on gender, class or age.

2. Train youth workers in the educational and sociocultural field in the use of strategies of non-formal education and social research for the dissemination of European cultural heritage and art, at the same time that they experiment, renew and improve their skills in professional performance as facilitators of real, active and creative youth participation and the empowerment of young people.

3. Disseminate and value cultural heritage and art among young audiences, with a view to supporting their own critical, civic and creative development, and to provide them with tools that promote new scenarios and spaces of expression, renewed channels of participation, connection and dialogue.

To achieve this mission, a 16-month strategy was designed in which young people between the ages of 13 and 18 and youth workers from Italy, Galicia and Portugal exchanged good practices and experimented with new methods to promote youth participation, connection and empowerment in a ambitious process based on the training-research-action methodology. The procedural issue was addressed from 3 essential contents: a) gender approach and co-educational strategies; b) artistic and performative techniques; c) techniques of social research, interview and collection of oral testimonies.

The main **activities** in which the project was operationalized were:

- Youth exchange "Looking for muses" in Italy.

- Research, mapping and audiovisual recording: as a result of this process, we have a gallery of 15 videos where inspiring experiences of creative people, artists and/or people who work in the cultural and arts field are collected, to confront prejudices due to gender and show the diversity and richness of the European cultural and artistic heritage.

- Design, development and evaluation of cultural revitalization activities for adolescents in each territory.

- Development of this didactic guide "Cultural revitalization with a gender perspective for adolescents".

It is a project whose results will be very useful for professionals in the educational field (regulated or unregulated), the cultural field and the heritage field, since they are backed by exhaustive experimentation and evaluation, and are likely to be applied in their contexts of intervention. We want the actions, products and results of the project to be inspiring, practical and fully transferable.

ABOUT US

A Corte della Carta is a cultural association, an artistic laboratory and an ideas incubator created to explore paper as a medium in arts, crafts, theatre and education. Born in Milan in 2008, the association has been working with libraries, schools, recreational areas, municipalities and other associations and cooperatives of Lombardy. The methods we use are animation, performances and workshops, and our members are librarians, artisans, teachers and actors. We chose to call ourselves "The Paper Court" because the divison of tasks in a Royal Court ensures that the courtiers can share moments through theatre workshops and other playful and creative activities, experiencing both the versatility of paper as a medium and each other's skills.

We chose paper because it is both a poor and a rich material, making is accessible to everyone, from small villages to big cities: this versatility allows us to work both on recovering fading customs in a big city like Milan, and on arts and crafts leading to the creation of artisanal objects, while also allowing us to be playful and find the time to play.

Paper hides stories that can be told, read, performed, written or drawn, it hides objects waiting to become characters of a story. Puppetry is of particular interest to the members of our association, who trained in this field by participating in various workshop, including those promoted by Teatro del Corvo with Natale Panaro, Bruno Leone, Tinin Mantegazza, Albert Bagnò, and Gigi Gherzi with Teatro degli Incontri. Then came the happy encounter with Peter Schumann's Bread and Puppet Theatre and all of these encounters nourished our love for "simple" materials used as "storytellers".

Pedagogy, art and crafts are fields we wish to investigate and experience, contaminating ourselves and the places and cities where we live.

APDP

A **APDP** - Associação Para o Desenvolvimento de Pitões – was created in February 2015 and arose from the need to promote activities and develop projects aimed at the preservation of the local intangible heritage. APDP aims to promote the culture of the people of Pitões, while motivating and involving the local community. In addition, it aims to create an appropriate infrastructure that will address the characteristics of the local population and future events. The population of Pitões has some unique and very specific features. This is due to the fact that the Pitões das Júnias village is situated at an altitude of 1.200 meters, in the far north of Portugal, in Peneda-Gerês National Park, municipality of Montalegre, Barroso region, Trás-os-Montes.

Furthermore, the harsh winter climate and the consequent immigration contributed to the conservation of the small population of this village. Its origins date back to the 9th and 11th centuries and are very similar to the origins of the Santa Maria das Júnias Monastery.

Xandobela | Educación e Cultura is an initiative for Non-Formal Education and Socio-Cultural Dynamization born in 2005 in Compostela, with a universal vocation based in the Galician reality. We work in the old fields of culture and interpersonal relationships, promoting an inclusive, creative, and playful attitude. We are people educated in the Galician associations environment, with experience in voluntary cultural work in different programs and environments, and with extensive training in pedagogy, social education, socio-cultural animation and leisure activities development.

In particular, we promote reading, writing, language, culture, intangible heritage, arts, and games, exploring their playful, expressive and creative potential, and combining enjoyment with learning and cultural dissemination. We have developed many projects over the years, thus specializing in the design of innovative, participatory and creative projects. Little by little, we created our own methodology – simple, yet highly effective formulas in achieving the objectives of each project.

FEATURES OF THE GUIDE

This is a didactic guide that seeks to be a useful and practical tool, with a didactic, training and dynamic will, which integrates the conclusions and learning skills acquired as a result of the development of the MUSES project and is based on experience and strategies and methods tested in the practice. What is intended is that any entity or person can experiment with the activities detailed here and design cultural revitalization projects with a gender perspective for adolescents.

It is a structured and practical guide, the contents of which are organized into activities of an introductory, in-depth, analysis and dissemination/social awareness type, in which all procedural aspects are detailed in a coherent, rigorous, comprehensive and didactic manner.

We have tried to ensure that the methodology of all the activities has a reflective, playful and/or creative perspective. This feature will be indicated with the following symbols:

Creative activity   *Ludic activity*   *Reflective activity*

Throughout the guide we link a series of hyperlinks with materials and resources to use in the activities, but they should be considered as indicative because we find it interesting that each person, the educational staff, do their own documentation process so that the implementation is perfectly adapted to each context.

These hyperlinks will be marked **LIKE THIS** and help make the guide dynamic and efficient.

STARTING POINT:
THEORETICAL FRAMEWORK

MUSƏS

MUSƏS

KEY CONCEPTS

Gender stereotypes: a set of generalized ideas or socially constructed beliefs that dictate how men and women should be, what role they should play in society and how men and women should relate.

Prejudice: preconceived idea or opinion, usually unfavourable, towards something or someone. It is not based on objective data, but on a negative feeling caused by value judgments and unfounded generalizations.

Sexism: discriminatory and undervaluing attitude or behavior based on a person's gender or sex.

Gender equality: equal rights, duties and opportunities between women and men. The principle of equality and non-discrimination based on sex must inspire the rest of the fundamental rights.

Gender equity: seeks to create and introduce adapted and compensatory measures in light of the evidence of inequality between women and men in order to achieve real equality.

And what do we call muse in this project?

For us, they are referents that overcome and break with gender stereotypes, mainly, wich question them implicitly or explicitly and serve as inspiration and model.

VALUES OF EQUALITY AND EQUITY IN CULTURE AND THE ARTS

It is important to break with the elitist, consumerist and stereotyped idea of culture, heritage and art, connect and integrate the elements that participate in its transmission and seek co-responsibility between the agents involved when disseminating it without discriminatory stereotypes. In a vital stage in full growth such as adolescence, it becomes essential to know referents ("muses") to support their critical and proactive thinking, dialogue with referents who overcome and break stereotypes based on gender, mainly, who question them in a implicit or explicit and serve as inspiration (creative women who are pioneers in their field, people who do not respond to certain gender stereotypes, who have a critical feminist discourse, who are bearers and transmitters of traditional cultural heritage...).

The general objective that we seek is, therefore, to develop and renew educational mechanisms and techniques for the dissemination of European cultural heritage and art among adolescents to encourage their participation, connection and empowerment, generating critical and creative debate around stereotypes and prejudices. that surround the cultural sphere.

To do this, before proposing specific activities, the Muses team (educators and a group of adolescents in the three countries) has carried out an exhaustive process of analyzing reality in which a series of stereotypes, prejudices or discrimination have been identified. by reason of gender in the cultural and artistic field. Prejudices and stereotypes, manifested in the form of micromachisms or blatant discrimination, are present in all spheres of life and, consequently, the cultural and artistic sphere is not exempt from it. We will list them below:

In art, theater, music, etc. training centers, most of the students are women. But, on the contrary, the most famous, most exhibited and best paid artists are men.

- It always happens that women have to choose between career and family, thinking that she cannot develop both equally.

- When a woman is interviewed, she is often asked questions that do NOT concern her professional field, but only personal matters (for example: how does she manage her home and work? Does her husband help from her? etc.)

- The female artist is expected to respect certain canons of femininity, both in her appearance and in her works (holy woman vs. diabolical woman).

- An artist who talks about sexuality with her works is not well seen.

- Devaluation of women in management and decision-making positions.

- Labor and training preconceptions about the type of art that women can or cannot do (feminized spheres VS masculinized spheres).

- Under-representation of women's work in the art world.

- Representation of women in art: historically there is a symbolic representation of the "vase" woman, a holy woman, without political and social protagonism (with exceptions due to class or rank). There are also no historiographically studied or valued women artists.

- Preconceptions about the "theme" or content of art and cultural creation made by women: works lacking interesting content or of general interest, romantic love, contemplation... In parallel, there is a process of ridicule/banalization of these "topics" (prestigious topics are "masculine" ones).

- Glass ceiling ("glass ceiling barriers") in the cultural and creative industries. Unequal access to aid and subsidies for creators.

- Preconceived idea that there are no feminist men in art or that the feminist vision of culture and the arts only affects women.

- Preconceived idea that women do not professionalize themselves in the field of culture and the arts, but rather that it is a leisure occupation or a hobby.

- Artistic activities (especially those related to body expression, such as dance) are naturalized in the female role.

- Less visibility in the mass media.

- Absence of referents (invisible).

- Scale of values and themes socially assigned to the male role are valued, on the contrary, those assigned to the female role are not (for example, an artistic perspective from emotions and care).

- Artistic proposals created by women are doubly questioned and suffer from paternalistic treatment. This also restricts the freedom of artistic expression.

- Age and other characteristics or conditions add new elements of discrimination for women.

- Apply the gender perspective in a reductionist or misguided way. For example, reducing the gender focus to compliance with the (necessary) quotas of female representation, socially and politically correct.

But **what does it mean to apply the gender perspective?** It means assuming that gender is a social category that must be considered in any analysis and intervention, showing at all times what are the consequences and conditions of one or the other sex and how are the relationships between them. The gender approach allows us to interpret reality in order to guide intervention and transform society based on social justice and the commitment to achieve an equitable relationship between genders.

We can incorporate the gender approach in the leisure of the adolescent group by following the methodological recommendations that are summarized, as slogans, in the following **infographic**:

INTRODUCTORY ACTIVITIES

1

GUESS THE TERM

Materials:
- Comoputer + projector + support to project or printed infographics
- Pushbuttons

Duration:
1 hour

Location:
A comfortable space with tables and chairs is recommended.

Recipients:
For people aged between 12 and 17 years. No limit of participants.
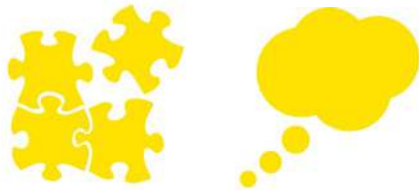
This dynamic aims to reach the young group with key concepts regarding gender in a playful and fun way. Participation can be individual or the large group can be divided into two or more subgroups. Each participant/group is given a button. This can be a frying pan with a wooden spoon, some scallop shells, speakers, a couple of sticks..., any household item that produces sound on first movement. In favor of making the dynamics in a format that can be more attractive for the participation of youth, it is recommended to simulate the dynamics of a television game show.

The facilitator of the activity will provide clues about a term to guess. These clues will be incomplete pieces of the definition or examples of the terms to guess. When a participating person or group thinks they know the term that is being presented, they must press their button to try their luck with their answer. If the answer offered by the group/participant is not correct, there is the possibility of a 'rebound' for the rest of the teams/people. When someone guesses the correct answer, the facilitator of the activity will explain the concept in more detail, using images or infographics to illustrate it to reinforce its assimilation, inviting the participants to intervene by sharing their reflections and experiences.

You can take advantage of the moment of resolution of the term to present and discard the false topics that exist around it.

Let's say for example that the term to guess is "micromachismo". The clues to give they could be:

1. It is a form of subtle or daily violence that goes unnoticed and perpetuates the inequality of women compared to men and is at the base of the pyramid of other more obvious forms of violence.

2. A macho joke like 'what does a woman do outside the kitchen? Tourism' or sayings of the style 'woman at the wheel, constant danger' encourages this daily violence.

3. The men's and women's bathroom icon is another example of this: the changing table icon is in the women's.

4. Examples of the expression of this are comments or thoughts such as: 'he is a guy with character' addressed to a boy/ 'surely he is in those days...' addressed to a girl in the face of a sign of anger', 'if María league a lot is a whore, if Manuel does it is a 'donor'.

When someone guesses the correct answer, **the image with the definition of the term will be shown** and then **this infographic** with examples of it, from which we can encourage each participant to share their experiences in this regard.

Proposal for a list of terms with their corresponding list os clues to give and images that illustrate the concept:

PATRIARCHY

(1) Term that has historically been used to designate the social organization in which the male head of the family is the one who exercises power and owns the assets. In its literal sense it means 'the government of the fathers'.

(2) It is currently used to refer to all types of social organization in which men have a situation of supremacy over women.

(3) It is a concept that reflects the situation of power and privileges enjoyed by men and the oppression and discrimination they exert on women in our society.

(4) It is a system established in our society whose mechanisms are introduced into the unconscious of people throughout their lives, making them naturalize or normalize. This form of subordination of women to men is evident, for example, in aesthetic canons and gender roles.

(5) Some of the characteristics with which it is currently presented are: the sexual division of labor and the salary gap, the justification of harassment and violence and putting the focus and questioning the victim, the gender roles with which educate us etc.

(6) It is not an isolated case, it is called... «PATRIARCHY». The violence and discrimination suffered by women (also men who do not comply with the gender roles that society understands correspond to them and other gender identities) are not particular cases. There is a structural system behind it that, although it appears to us in different ways according to our social class, sexual orientation, origin..., has the same background.

Image taken from Ana Profe Flute's twitter profile (https://twitter.com/profefrauta/status/632302973696217088?lang=fi)

Image of Café Feminista Huelva (https://1.bp.blogspot.com/-jthJ_59alcE/WHFMGN8YwGI/AAAAAAAABBY/RUS934V0mpIMbYc86keBzqM7AbAgpZDJgCLcB/s1600/PATRIARCADO.jpg)

FEMINISM

(1) It is a social, political, ideological and philosophical movement that seeks to break with inequalities for a certain reason.

(2) Its objective is to free itself from patriarchal patterns by seeking equal opportunities through equity between people, that is, taking into account the conditions from which each person starts.

(3) Movement that supposes the awareness of the patriarchal oppression that women suffer, which moves them to action for the liberation of their sex with all the transformations of society that it requires.

(4) One of the first achievements of this movement was the achievement of the right to vote also for women, and, since then, it has not stopped fighting for legal and social equality for women.

(5) It is a social movement that asks for the recognition of women's abilities and rights that have traditionally been reserved for men. That is, it seeks equality of real rights between the sexes.

Image taken from the Twitter profile of @nachoanon
https://mobile.twitter.com/Nachoanon/status/1105079240200986625

Image taken from the website cuantarazon.com
https://www.cuantarazon.com/1001934/no-confundir-lo-que-algunos-dicen-con-la-verdad

GENDER STEREOTYPES

(1) They are the set of generalized ideas or socially constructed beliefs that dictate how they should be, what role they should play in society and how men and women should relate.

(2) An example of this is: women should be caring, delicate, beautiful, passive and men should be strong, brave, leaders, independent...

(3) The difference in how characters like Cinderella or Snow White are presented versus Superman or Batman.

Image taken from the website of the Rea Association
https://www.asociacionrea.org/wp-content/uploads/2019/12/estereotipos-HM-1.png

20

SORORITY

(1) Word that comes from the Latin 'soror' which means sister.

(2) One of the frequent practices of patriarchy has been to keep women away from each other: 'divide and rule'. They instill in us negative feelings towards other women, competitiveness, envy, revenge. This term proposes the opposite.

(3) Seeks alliance and mutual support among women to contribute with specific actions to achieve equality through female empowerment. Or, in the words of the Mexican anthropologist and politician Marcela Lagarde (selection of articles from the website www.mujeresenred.net: **https://www.mujeresenred.net/spip.php?auteur457**), one of the greatest scholars and promoters of concept in Spanish, which defines it as "the mutual support of women to achieve the power of all".

(4) This concept implies to stop seeing other women as the competition, but as the alliance. For example: in the event of infidelity, stop assigning blame to the 'home-stealing sluts', because for that to happen, two people are needed and it is your partner who must respond to the agreements that you have stipulated in your relationship.

(5) A case of practical application of the concept is not to allow justifications of harassment or violence towards other women or to doubt their testimonies. Completely discard the thought of 'she asked for it' and give her the support and help that you can offer.

(6) I apply this concept when I eradicate from myself: criticize, offend, mock, incriminate, generate gossip, violate, attack, humiliate, judge, exclude... other women.

Image taken from Anigram's Facebook profile.
https://m.facebook.com/anigrammx/photos/a.1731313573822835/2390776441209875/?type=3&source=57

Image taken from the Facebook of the State Women's Institute of Nuevo León.
https://www.facebook.com/MujeresNL/photos/practicar-la-sororidad-es-una-tarea-de-todas-las-mujeres-as%C3%AD-como-promoverla-ent/1095544147491107/

PIONEERS-WOMEN

(1) Person who takes the first steps in some human activity.

(2) Women who broke with the established molds and opened paths never traveled by women before.

(3) Concepción Arenal (the first woman to attend a Spanish university when access to it was not allowed for women and she had to do so in masculine clothing) can be an example of this.

Post excluded from the Facebook profile of the artist Eva Casais.
https://www.facebook.com/evacasais.art/posts/136727515125143/

GLASS-ROOF

(1) The fact that we barely know female presidents of the government or directors of multinationals has to do with this reality.

(2) It is an invisible barrier, very difficult to overcome, that makes it difficult for women, despite having the same qualifications and merits as their peers, to access high positions of power in organisations, politics and business.

(3) One of the reasons why this phenomenon occurs is the stereotyped belief that it is up to women to take care of the home and the family, so it is presumed that they will have to deal with reconciling work and family , while they are going to have a greater work commitment to be freed from this and less absence from work. This means that companies penalize women for being mothers.

(4) Some of the stereotypes that make up this concept are: "women are afraid of occupying positions of power", "women are not interested in occupying positions of responsibility", "women cannot face difficult situations that require authority and power" , "they are less prepared", "women are emotional and do not have leadership skills, unlike men who are more rational"... making women 'ineligible' for positions of power and responsibility.

(5) Another important factor for this phenomenon to occur is the absence of female referents who break with it and that women themselves assume this stereotype by internalizing it, repeating it almost without questioning it and as if it were the result of their own choices.

Feminist glossary from the website Archivofeminismosleon.org.
https://www.archivofeminismosleon.org/glosario-feminista/

Image taken from the Twitter profile of "Political promotion of women"
https://twitter.com/ppmnacional/status/1359176283171786759

REIFICATION

(1) It is a form of sexist violence that is difficult to identify.

(2) We find it daily in advertisements, in the movies, in the lyrics of songs, in the journalistic treatment that women receive, in children's costumes and in playful offers and toys for girls and boys, some school uniforms, in job offers and in the uniforms of some establishments, in the vocabulary, etc.

(3) One of its consequences is that it installs in the individual and collective imaginary the idea that women are available to be used when and how it suits them, and, moreover, that they have nothing to say.

(4) It is the use made of women, the concept of women or their image, totally or partially, for purposes that do not dignify them as human beings. This practice dehumanizes women and shows them as things, unthinking objects that can be

exposed, exploited and used as desired. The most frequent form is that of a sexual nature, which turns the woman into a sexual object available to the man.

Feminist alphabet of the illustrator esCarolota, extracted from the website culturainquieta.com.
https://culturainquieta.com/es/arte/ilustracion/item/13917-a-de-alergia-al-machismo-el-abecedario-feminista-de-escarolota.html

Video of the campaign on the objectification of the Network of Chilean actresses: **https://www.youtube.com/watch?v=lRPlHVlj1-4**

ROMANTIC-LOVE

(1) It is one of the most powerful tools to control and subjugate women.

(2) They sell it as the ideal relationship to which we should aspire and part of the assumption that I lack things that someone else has to complete.

(3) Defends jealousy as a demonstration of love, the need to find your better half, the most beloved love affairs, eternal passion, love can with everything and is forever, etc.

(4) It can be seen in many literary and cinematographic works presenting the couple's relationship process following this sequence: Dazzling love (at first sight), conquest, passionate delivery interrupted by terrible misfortunes, misunderstandings, obstacles of all kinds, and after great sacrifices, tests of love and of fusion with the other, the happy ending where everything is cleared up and headed towards glorious happiness.

News from the newspaper miciudadreal.com and image of the Ciudad Real Feminisms Assembly. **https://www.miciudadreal.es/2015/02/09/no-cuentes-cuentos-feminismos-se-concentrara-el-dia-de-san-valentin-en-contra-del-amor-romantico/**

MUSƏS

TUTTIFRUTTI WITH A WOMAN'S NAME

Materials:
Sheets of paper and pens or pencils.

Duration:
30 minutes.

Location:
A comfortable space with tables and chairs is recommended.

Recipients:
For groups of up sixteen people, aged between 12 and 17 years.

It is a version of the classic game that has various denominations throughout the world and that was later marketed under the name of "Scattergories". It is about trying to write in a given time the greatest possible number of words or references related to a previously established list of categories and that begin with the same letter.

Only one sheet of paper and a pencil or pen per participant is needed. On the sheet of paper, the categories we want to work on are written in columns: female athletes, female scientists, female actresses, female writers, female politicians... At the sound of "go" one of the people begins to spell the alphabet for herself and it will stop when another person says "Stop!": the letter where it stopped will be the initial with which the names of the women to be written in each of the chosen categories will have to start. It will be the group who decides if the first name, last name, pseudonym, or any of these options, will be the valid one to complete the list. When the person who chose the letter says the loud "Time!" She will start the game. The round ends when one of the players shouts "Tutti frutti!" and count to ten. At the end of counting, the scores will be recorded for each category:

- **0 points:** if nothing has been typed or if the name is invalid or incorrect.

- **5 points:** if the name is valid but has been written by more than one person.

- **10 points:** if the name is valid, but there are more people with that category completed with other different women.

- **20 points:** if the name is valid and no other player has completed the category.

Points are added up and you start over with the choice of a new letter in the same way as detailed above. If the letter has already come out, the procedure is repeated until a new letter is found.

You can play as many rounds as you want. At the end, all the points from all the rounds are added up and whoever gets the most wins.

It can be used to present the women who have been referenced in the game and who are not known by the group.

It can be used in leisure spaces and in the educational or family environment, or as an introductory activity in deepening sessions, to show the knowledge (broad or small) that one has about female references in different areas or professions. The question can be raised: "what would happen if we played with male references?".

Game sheet template:

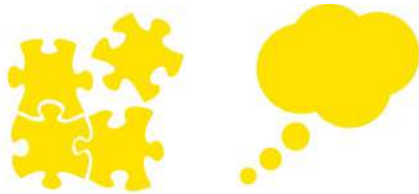| LETTER	science	politics	movie	literature	sport	fashion	fine arts	company	SCORE
TOTAL SCORE									

26

3

THE BAROMETER OF VALUES

This is a very effective playful activity to introduce the topic of gender dynamics with your work group: first of all it allows you to begin to know the points of view of the participants, to "measure" (this is why the name "barometer ") the starting ideas, knowledge and positioning of each person with respect to the theme being proposed.

Furthermore, being presented in the form of a group game, the participants will feel encouraged to express themselves without fearing the judgment of others. Finally, this activity is also very useful for the group itself, because it allows everyone to know the point of view of others.

Materials:
Paper tape, sheets, markers.

Duration:
30 minutes for preparation,
30 minutes for the activity.

Location:
A spacious room.

Recipients:
Adults and children aged 14 and over.

Preliminary actions

If there are tables and chairs in the room you are using, free up the space, so as to have a large area free from all obstacles. Then, using paper tape, sheets and markers, the conductor will create a sort of barometer on the floor: a graduated line with adhesive tape; at each degree, he/she will place a sheet of paper with the clearly visible writing in felt-tip pen: "totally disagree", "a little disagree", "indifferent", "quite agree "," very agree ".

The conductor will also have to carry out a preliminary research and collect data regarding: gender inequalities in the world of work and in the various sectors of art; the most widespread gender stereotypes; discussions related to the female declination of professional roles, etc .. collected from recent surveys and research. He/she will then rewrite them in the form of statements, such as "Women's quotas are necessary to overcome gender differences", or "A woman must choose between family and career". You can choose very thorough and precise statements, or some more joking and generic, such as: "There are professions for men and professions for women".

After these preparatory steps, you can start the real activity with the group. One after the other, the conductor submits the selected statements to the group and encourages the participants to position themselves on the barometer according to their degree of agreement or disagreement with the statement presented. The conductor invites everyone to position themselves in a fairly instinctive way, without thinking too much about it and then, once everyone has positioned themselves, can stimulate a brief reflection and discussion on what emerges: there is homogeneity between the positioning of the participants? Is there any position that is distant from the others? What beliefs characterize the members of the group? Is there any aspect that needs to be investigated in order to better clarify the proposed theme?

It can be very useful for the conductor to record the progress of the game, through a grid to indicate the positions of the various statements: this will allow you to have a trace of the starting values that characterize the group and to calibrate more accurately the next activities to be proposed. Based on what emerged, the conductor will be able to better define which aspects to investigate and which ones to develop.

BOARD GAMES WITH A VIOLET LOOK

We propose a list of board games with a feminist perspective to be used in youth leisure spaces and in the educational or family environment. They can also be used as an introductory activity in deepening sessions.

Materials:
Board-games.

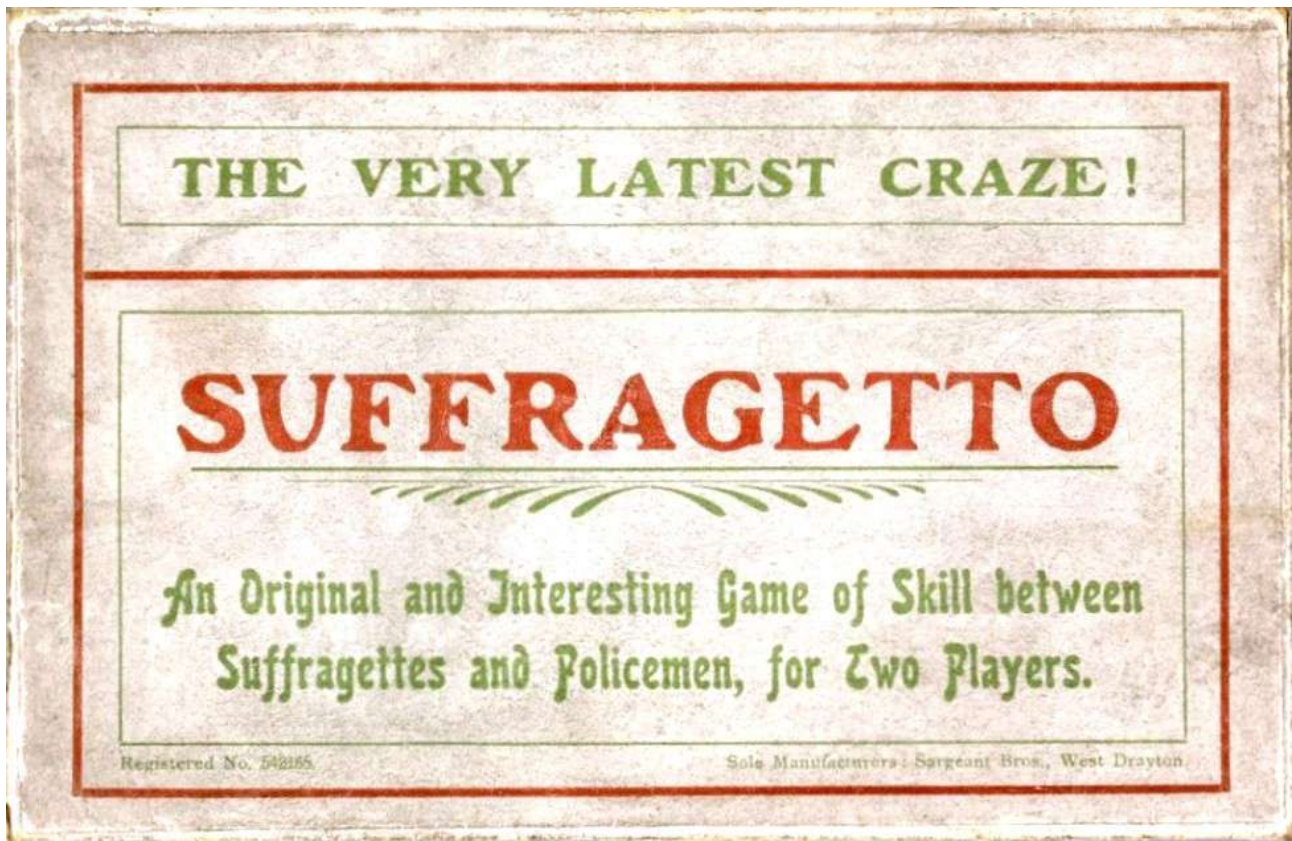**Duration:**
Each game has its corresponding duration.

Location:
It is recommended to play in comfortable spaces equipped with tables and chairs.

Recipients:
Each game has its recommendations regarding the ages and the number of players.

Suffagette

- **Number of people:** 2
- **Age**: starting from 14 years old.
- **Duration**: 30 minutes
- **Authorship**: WSPU
- **Illustrations**: N/A

It is a board game published in the United Kingdom in 1908 by the Women's Social and Political Union (WSPU) whose aim was to represent feminist ideology in support of the suffragette movement.

It can serve to publicize the feminist struggle of the early twentieth century.

It is not currently sold, but there is a "Print&Play" version at this link: **https://www.playsuffragetto.com/print**

More information: https://www.playsuffragetto.com/

Nobel run

- **Number of people**: 2-4
- **Age**: starting from 10 years old.
- **Duration**: 30 minutes
- **Authorship**: Pablo Garaizar and Lorena Fernández, within the framework of the Gearing Roles project at the University of Deusto.
- **Ilustracións**: Iñigo Maestro

Nobel Run is a card game, more specifically deck-building, whose mission is for your group of female scientists and inventors to win the Nobel Prize by building a great professional career as you manage a research team, publish articles, funds and financing are obtained...

More information: https://gearingroles.eu/nobel-run/

Little office

- **Number of people**: 1-10
- **Age**: +4 / +7 / +9
- **Duration**: 10-30 minutes
- **Publisher**: Little Revolutions.
- **Authorship**: Marta Escarrà and Cristina Vila
- **Illustrations**: Marta Escarrà

Little Office has five game modes, in which gender stereotypes in trades and professions are discarded: "Equimemo" is a memory game; "Equimim" is a game of mimicry; "Violet Office" in which cards are paired; "Skiboo", for solving challenges; and "Equipic", a drawing game.

More information: https://little-revolutions.com/comprar-little-office-2/

Historical pionner-women ("Herstóricas pioneiras")

- **Number of people**: 2 to 99
- **Age**: starting from 4 years.
- **Duration**: 10 minutos
- **Publisher**: Herstóricas
- **Authorship**: N/A
- **Illustrations**: Autoras de Cómic

It is a board game made up of 60 cards (30 female characters from the Spanish state), in which, through various game modes (memory, speed, guessing), the contributions of the women who opened path in history.

More information: https://herstoricas.com/

https://mujeresconciencia.com/2019/01/11/juego-de-cartas-herstoricas-pioneras/

Las brujas de Farrabús ("The witches of Farrabus")

- **Number of people::** 1-4
- **Age**: starting from 6 years.
- **Duration**: 30 minutes
- **Publisher:** Ekilikua
- **Authorship e illustrations**: Eneko González

It is a cooperative game that consists of undoing the spell that the Prince Charming of the Kingdom of Farrabús requested from the magician so that his fiancee, the princess, would behave like the princesses in the stories and that, mistakenly, ends up affecting all the people in the village. With the help of the witches, the players will have to get the magical elements to reverse the spell.

More information: https://www.ekilikua.com/juegos/juegos-cooperativos/las-brujas-de-farrabus

Feminismos reunidos ("Reunited feminisms")

- **Number of people**: 2-10 (per team)
- **Age**: starting from 14 years.
- **Duration**: 60 minutes
- **Publisher**: Sangre Fucsia
- **Authorship**: Sangre Fucsia

A version of the famous Trivial with questions about the feminist movement distributed in six categories:

- **Academy**: Great theoretical references.

- **Street**: Social movements and activism.

- **Bodies**: Sexuality, health, LGTBQ and transfeminisms.

- **Culture**: Contributions of women in the cultural sphere.

- **Rights**: Advances in legal, political and rights matters.

- **Herstory**: Biographies of important and normally invisible women.

More information:
https://sangrefucsia.wordpress.com/feminismos-reunidos/

Romperoles

- **Number of people**: 2-10 (per team).
- **Age**: starting from 12 years.
- **Duration**: 20 minutes
- **Publisher**: Apunts
- **Authorship**: Apunts

It is a card game that aims to educate for gender equality through language and feminist terminology that will help recognize situations and / or attitudes that happen daily and that women suffer.

This product is made in Apunts, a special work center.

More information: https://shopapunts.org/es/igualdad-de-g%C3%A9nero/romperoles.html

El misterio de las mujeres invisibles ("The mistery of the invisible women").

- **Number of people**: 1-5
- **Age**: starting from 7 years.
- **Duration**: 30 minutes
- **Publisher:** Ekilikua
- **Authorship e illustrations**: Eneko González

It presents six forms of games in which we will have to solve different challenges cooperatively to make visible important women from different eras at the Museum of Universal History and Art: strategy, dice, cards, memory, observation...

More information: https://www.ekilikua.com/juegos/juegos-cooperativos/el-misterio-de-las-mujeres-invisibles

Hipatia

- **Number of people**: 2, 3, 4
- **Age**: starting from 12 years.
- **Duration**: 30 minutoe
- **Publisher**: 2D10Games
- **Authorship**: César Gómez Bernardino
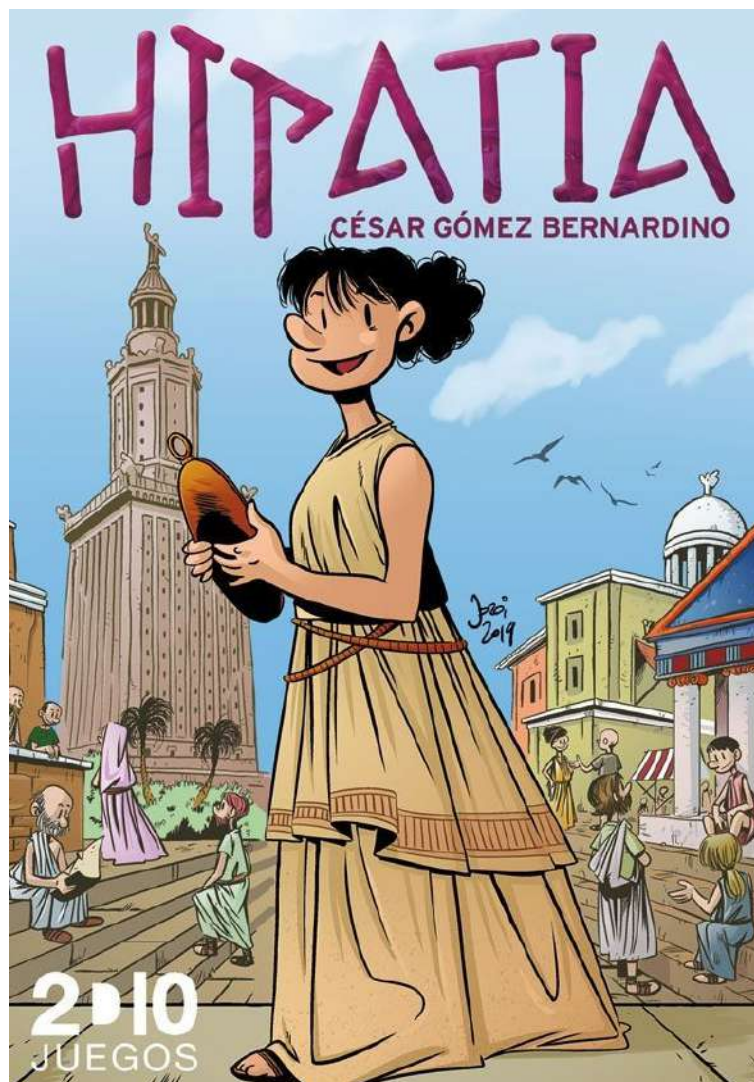
It is a card game of majorities where she competes to be a disciple of the famous philosopher Hypatia of Alexandria.

More information:
http://www.2d10juegos.com/portfolio/hipatia/…

Cósmica

- **Number of people**: 2-4
- **Age**: starting from 14 years.
- **Duration**: 30 minutes
- **Authorship e illustrations**: Claudia Palazón Añón

It is a game created by a student as a Final Degree Project in Comprehensive Design and Image Management at the Rey Juan Carlos University, which takes a journey through the history of feminism and women, full of obstacles and questions. It works through the chatbot, which can be accessed from Facebook Messenger, which guides the players around the board.

More information: https://graffica.info/cosmica-un-juego-de-mesa-feminista/

Pseudónima e Pseudónima II: escribindo en feminino ("Pseudonym and Pseudonym II: writing in feminine")

- **Number of people**: 2, 3, 4
- **Age**: starting from 8 years.
- **Duration**: 30 minutes
- **Publisher**: Tero ediciones.
- **Authorship**: Isabel Sanz, Sensi Cuadrado, Víctor Carmona, Anabel Carrillo
- **Ilustracións**: Israel Pato Art
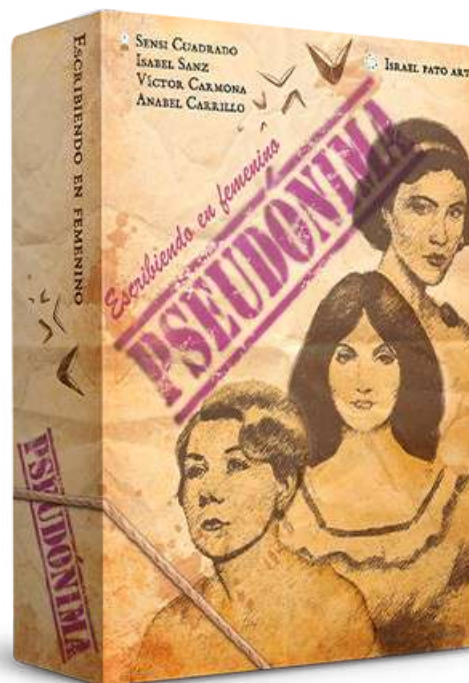
It is a card game of hidden roles in which you have to adopt a pseudonym to create combinations of writers and, with their influences, create a work better than the rest.

This game is a resource to teach literature while claiming the figure of relevant women.

More information:

https://www.teroediciones.com/tienda/pseudonima-ii-escribiendo-en-femenino/...

Other games:

Rompetabús:

https://shopapunts.org/es/juegos-regalos/juegos/rompetabus.html

Mujeres con ciencia ("Women in science"):

http://mujeresconciencia.com/app/uploads/2019/02/imagenes-cc.pdf

Resources and sources:

https://www.educaciontrespuntocero.com/recursos/juegos-de-mesa-educar-igualdad-de-genero/

https://www.serpadres.es/3-6-anos/educacion-desarrollo/fotos/juego-de-mesa-que-educan-en-el-feminismo-y-la-igualdad-951580815253/5

https://bebeamordor.com/juegos-de-mesa-y-equidad-de-genero/

https://www.ivoox.com/plap-02-patriarcado-no-gracias-con-anucaica-audios-mp3_rf_43947553_1.html

5

WHO'S SHE?

Materials:
Internet, cardboard and white cardboard, acrylic paints, markers, pencils, erasers, cutter and scissors, glue, printer (optional).

Duration:
3 sessions of 3 hours each.

Location:
A comfortable space with tables and chairs is recommended.

Recipients:
For groups of up to sixteen people, aged between 12 and 17 years.

It is about building a feminist version of the classic game "Who is who". There are some options on the market, but what is interesting about the proposal is that the group of teenagers investigate and make their own selection of women to honor through the game. Once built, it can be used in leisure spaces and in the educational or family environment.

The game will consist of two boards with folding windows with portraits of different women (the same portraits but placed in a different arrangement) and duplicate cards with these portraits. Each player randomly chooses one of these cards: it will be the woman that the opponent will have to guess by asking questions whose answer is "yes" or "no" and discarding those women who do not respond to the characteristics that are discovering. The important thing about this proposal is that the questions will refer to her achievements, not her physical appearance.

The proposal is developed in three sessions of three hours each.

SESSION 1: research

It is proposed that they investigate and select 28 relevant women in history for their achievements, with the slogan that they be women of different nationalities, professions, historical periods... The more variety, the better.

When the selection is made, a data emptying will be done to agree on what categories of information we want to be reflected in the game elements, since they have to be the same for all women. Some ideas are: origin, professional field, century in which she lived, particular achievements...

SESSION 2: game design and construction

Option a)

The simplest and fastest option is to take advantage of the "Who's Who" game boards themselves: there are very cheap versions and you just have to make the new cards with the appropriate dimensions and replace them. To make the cards, you have to print the portraits or draw them and synthetically add the information you want to highlight about the women along with their name. In parallel, the hand cards are made with the same data but in which it can be expanded with more detailed information.

To facilitate data collection, symbols can be designed for the different categories of information: nationality with a globe, historical period with an hourglass...

Option b)

If we want to build the game from scratch in a simple way, we also need plain cardboard, cutters and glue.

We design the board in which we will draw or paste the portrait of the women with their data in four rows of seven with a separation of at least two centimeters between them in all directions. They are cut with the cutter calmly on the right, left and upper ends, so that they can be lifted as if they were flaps and we carefully mark the fold. This board is glued upside down to another cardboard with the same dimensions, trying to leave the flaps with the women's portraits free: in this way, the flaps can be lifted leaving the portraits visible. This process is duplicated to have two boards, one per player. Remember to arrange the portraits in different positions. The hand cards are made in the same way as discussed in option a).

Images to be inspired:

https://playeress.com/products/paper-whos-she-game

SESSION 3: continued game build and testing

Throughout this session, the work started in session 2 can be finished.

Once the construction process is finished, the game will be tested to verify that everything works well and to be able to make the appropriate adaptations if any improvement is necessary.

ANALYSIS AND DEEPENING ACTIVITIES

MUSƏS

6

THEATER OF THE OPPRESSED
WITH GENDER PERSPECTIVE

Materials:
Paper and pencils or markers.res.

Duration:
1h30, even with more meetings.

Location:
Space outdoors or indoors, as long as it is cozy and allows you to work in peace.

Recipients:
Groups with at least 6 participants, aged 15 and over.

What is the theater of the oppressed?

"The Theater of the Oppressed, henceforth Td'O, is a method that develops in different techniques sharing the common purpose of promoting and supporting actions to emancipate the oppression of individuals and the group .[1]". The birth and development of the TO are linked to the figure of Augusto Boal[2]. The exercises and games he developed are useful in contexts of non-formal education, since they aim at the consciousness and empowerment of the participants in a non-authoritarian training context, in which "theater" is not intended only as an aesthetic result to be shown to a public, but theater is the same collective creative process that takes place.

The Td'O consists of seven techniques (Games-Exercises, Theater-Image, Theater-Forum, Theater-Newspaper, Invisible Theater, Rainbow of Desire, Aesthetics of the Oppressed) which have in common the aim of investigating "oppressions" of individuals and of the group and to stage them to elaborate possible solutions of emancipation. The term "oppression" means any concrete relationship between individuals belonging to different social groups that benefits one group at the expense of another.

1Gigli A., Tolomelli A., Zanchettin A., Il teatro dell'oppresso in educazione, Carocci Editore, 2011, Roma, p.28
2 To learn more about Augusto Boal biography:
https://en.wikipedia.org/wiki/Augusto_Boal

In this sense, the Td's techniques lend themselves perfectly to being used to reflect on issues related to stereotypes and gender discrimination, both with groups of adolescents and adults.

The Td'O **meeting** can be structured as follows:

1. A first part dedicated to "demechanization" exercises: these are simple games that allow you to break all those automatisms that characterize the movements of the body and, consequently, which also help to train cognitive creativity and decentralization[3]. You can start with the exercise of "The cross and the circle": participants are asked to make a circle with their right hand. Then they are asked to make a cross with their left hand. No one should have difficulty doing them. Then, however, you are asked to do both things at the same time: it is almost impossible, but certainly the difficulty will create a sense of general hilarity. To continue with the demechanization, the conductor can propose the game "1, 2, 3 of Bredford": the group is divided into pairs; each couple will have to

_____

3 A useful compendium of the exercises available can be found in Boal A., Games for actors and non-actors, Dino Audino Editore, Rome, 2020.

pronounce aloud a count from one to three, saying a number each and repeating the count until the conductor stops. This means that the members of the couple will not have a fixed number to pronounce, but that, for example, the first will have to say: "One, three, two, one, three, two, one, etc.", while the second will say : "Two, one, three, two, one, three, two, etc ..". This simple activity, which seems obvious, will already prove challenging in itself. At this point, the conductor will invite each couple to gradually replace the counting numbers with a gesture + sound (it must not have a meaning, for example: clap of hands + "aaaah", or tap of a foot + "boom ! "). First the number one will be replaced, then the number two and finally the number three. Not only will the final effect be very choreographic and fun, but the participants will have had the opportunity to warm up and activate the body and mind (about 15 minutes);

2. A second part dedicated to the exploration of the chosen theme (for example "gender stereotypes", "power dynamics", "discrimination", "manifestations of violence", etc. ..) through the body. The techniques of image theater are very effective: you can start with the game of "Sudden body images", in which the conductor proposes meaningful words to the participants, who only have three seconds to create a body statue that represents that word. The words proposed may initially be generic, to allow everyone to warm up, and then become more and more specific with respect to the chosen theme. This technique allows you to overcome mental and linguistic rigidities, because the concepts pass through the body. The exercise can then evolve, putting into practice simple changes: for example, getting closer to those who are believed to have the closest / distant body image to their own; give a title to the images created by others; create groups of three or four and imagine a real context in which to place that image, etc ... (20 minutes);

3. At this point, a part dedicated to creation and improvisation can be proposed: working in subgroups of three or four people, the conductor / presenter can assign a title to each subgroup which will have some time to create a static image composed of the poses of the individual components. At the end of the preparation time, each group shows the others (who become spectators) the image created, which actually represents a situation with characters and roles, even if, for the moment, static. After the spectators have been able to observe and comment, we move on to proposals for the dynamization of the image: the static characters come to life more and more, because they can find a gesture to perform, a meaningful word to pronounce, or relationships to develop with the other characters. on stage, etc ... You can get to a real improvisation, which allows you to highlight the representation and the ideas that each person has of the proposed theme. But which also allows you to deal with the idea that the other participants have of it. (40 minutes);

4. To conclude, the conductor encourages reflection on what has been done / observed previously, through verbalization, drawing, or through any other system useful for collecting feedback, impressions and thoughts of the participants (15 minutes) .

If you have the possibility of providing a structured path on several meetings, the conductor / presenter can also propose techniques related to the Forum Theater, perhaps the most important and well-known area of the Td'O: it is about creating real scenes , born from the proposal of the participants, who represent situations of oppression and in which an oppressed character clearly emerges. It is important that the scenes are born from news stories, or from real events, so as not to remain on a theoretical level, but giving substance to what is narrated on stage. You can think, for example, of that actress friend who has been pressured and belittled by a director, or of an interview in which the singer of the moment is only asked questions about her private life: they are both situations. concrete in which oppression is expressed. In the Forum Theater, the actors on stage take on a role (oppressed, oppressors, allies, indifferent) and theatrically tell the episode, while the audience observes what is happening. At a certain point, the conductor / presenter, in the role of "Jolly", interrupts the scene and encourages the audience to find solutions to oppression, replacing the oppressed character on stage.

It is evident how much this technique is very useful for comparing points of view and for finding shared modalities, not only to deepen the chosen themes, but also to think collectively about possible solutions.

More ideas:

Another Td'O technique that is very effective, both to analyze and deepen, and to disseminate the chosen themes, is that of the Invisible Theater: these are small theatrical events, performed in real-life contexts, with the involvement of spectators who unknowingly enter the performance. Halfway between the social experiment and the flashmob, it is a recommended technique for groups that are already close-knit and with a certain theatrical experience and allows you to carry out a real social investigation regarding the way in which people welcome and deal with episodes of discrimination, violence and oppression.

In Italy, the Td'O is practiced by:

Krila:

http://www.teatrodelloppresso.it/

It's a collective of Trainers, Actors, Directors, Researchers and Pedagogists who deal with the Theater of the Oppressed. Over the years, the group has been enriched by travel companions known during training courses on TdO techniques and who have shared ideas and projects for the development of this Method in the contexts of social animation, education and research applied to practices. of active participation. Thus a large group was created which, around the original nucleus, has developed numerous experiences and collaborations with entities and associations of the Bolognese reality.

PARTECIPARTE:

https://www.parteciparte.com/it/

It's a group created in Rome since 2008 with Olivier Malcor, Cinzia Papucci, Sergio Covelli, Luca Alessandrini, Ilaria Corbo and many others. Olivier wrote a thesis on invisible theater (2002) and learned the theater of the oppressed and street theater in Latin America and the United States (1999-2003). He practiced it for several years in Marseille in France (2003-2005) and in Africa (2005-2007) to tackle violence against women and children. Now he lives in Rome where he uses the TDO in various fields, particularly in the fight for the rights of refugees, women and workers. It collaborates with various associations and NGOs, schools and universities.

GIOLLI:

The cooperative was born in November 2008 from the previous Giolli association, thanks to the work of the president Roberto Mazzini. He approached the Td'O after meeting Augusto Boal and his theatrical methodology, starting to propose training courses on Td'O. Giolli operates throughout the national territory through: training and internship activities on the Td'O; I work in schools, prisons, psychiatric institutes; activities on: interculture, immigration, drug addiction, addictions, bullying; European projects on discrimination

7

DEMONSTRA-ACTIONS

Duration:
3 meetings of 1 hour and 30 minutes + possible return to post the created posters on the web or expose them in some physical places.

Location:
Free lounge or with movable tables, white wall for projecting and sockets for devices.

Recipients:
Children and adults, from 14 years, up to a maximum of 25 participants. Ideal for schools and groups.

Materials:

- projector and PC with internet connection;
- magazines or advertising videos as "emergency baggage".
- Sheets of large wrapping paper (one for each participant);
- scotch tape;
- markers, watercolors, pencils and other coloring materials;
- materials for decorating (fabrics, wadding, wool, other recycled materials);
- vinavil glue and hot glue;
- smartphone.

We propose an analysis of the advertisements that we find around us, associated with a creative reworking, with the aim of producing meaningful posters to be disseminated on the web or in physical places of public visibility.

The path is inspired by "Her name is revolution", a public art project promoted by the CHEAP group, in particular with the work of the artist Rebecca Momoli who, through posters depicting the bodies of various women, told themes such as motherhood, sisterhood, matriarchy as opposed to patriarchy.
https://www.cheapfestival.it/her-name-is-revolution-il-nuovo-progetto-di-arte-pubblica-di-cheap-con-rebecca-momoli-e-in-strada-a-bologna/

We are bombarded with advertising images in many situations that we frequent in everyday life: on the web (on websites or social networks), in print (flyers, magazines), on television, on the streets (billboards, plasma screens, shop windows). shops..).

Normally these images use the figure of the woman to attract or seduce, even when the product is apparently untied, brazenly supporting many stereotypes. When, more rarely, the male figure is also used, it too is often strongly stereotyped.

Duration:

• 3 meetings of 1 hour and 30 minutes + possible return to post the created posters on the web or expose them in some physical places:

- meeting 1: introduction to the topic and discussion on stereotypes, in particular gender stereotypes;

- meeting 2: identification of a stereotype and representation on wrapping paper using one's own body shape;

- meeting 3: photographs and reworking through the app;

- return: printing of the posters and / or posting them on the web.

With this path we want to reflect on the images that surround us, focusing attention on the stereotypes hidden in them. So you can choose whether to investigate the different advertising channels or focus only on one of them (for example, television advertisements or those of fashion magazines). In **the first meeting**, participants are invited to reflect on the topic through a few questions:

- what does stereotype mean?

- can we give some examples?

- do you know of any advertisements that talk about stereotypes?

In the meantime, the conductor can search for advertisements for example, browsing in real time on the web and projecting them to make it clear to the participants what is being talked about. It may be helpful for the conductor to come up with a couple of examples, to kickstart the discussion. Here are some links that can help the conductor reflect on the topic:

- **https://www.popupmag.it/la-donna-nella-pubblicita-come-evoluzione-del-suo-ruolo-nella-societa/,**

- **https://www.generefemminile.it/limmagine-della-donna-nella-pubblicita-italiana/**

- **https://www.insidemarketing.it/stereotipi-di-genere-in-pubblicita/**

In **the second meeting** the participants "get their hands dirty" directly, playing with their body and stereotypes: each of them chooses to work on a single stereotype (eg: *the male must be virile; the female must be thin; who is well dressed is a good person; blondes are silly* ..) and tries to represent a pose with the body that tells the stereotype.

In the meantime, the conductor will have prepared large sheets of wrapping paper lying on the ground or hung on the wall, and some markers.

Working in pairs, each takes a pose that represents a stereotype on a large sheet, while the partner traces the outline with a marker.

In a moment of individual reflection, with background music, each participant writes one or more sentences, one or more words, within their silhouette, that can tell that stereotype. It will also be possible to use various colors or various materials to better express the characteristics told by the stereotype.

In fact, the conductor provides: markers, watercolors, wax crayons, recycled materials and glues, which participants can use to "fill" their own shape, creating a sort of multi-material work of art.

This work gives the opportunity to reflect on the colors and textures that are used to express emotions or sensations. In this regard, we can also mention the use of color in visual language: each color in fact has an emotional and standardized meaning based on the culture of the society where we live.

In the third meeting, the group organizes itself to photograph each participant in the chosen pose. You will be able to use a normal camera phone.

Care will be taken to choose a possibly neutral background, in which the image can stand out; to use adequate light and to take clear pictures.

The photographs are immediately shared with the participants, so that everyone has their own photograph available on their device (phone, tablet or PC).

At this point, with any photo editing application (to be downloaded to your device) you can play and build an image that can perfectly support the meaning you want to give. You can still work on the shape of the body or the background, you can make the character look like a cartoon, you can color it, you can add writings, emoticons, labels or other elements.

We recommend using the free Canva app with which you can design the useful format for the poster, flyer or social network: **https://www.canva.com/**.

Once the manifesto is ready, the group can decide whether to publish it on the web, or post it on the streets, or in places where it can have a meaning. Reactions will be guaranteed!

We remind you that, for the use of the images, the signed consent of the interested parties, or of the parents in the case of minors, will be required.

SINGS OF PREGNANCY?

MA DE CHE, AHÒ?!

I'M SO

SEXY!

MADRE E DONNA

PERFETTA

CONTRO GLI STEREOTIPI!

LA FEMMINILITÀ
per forza
È DONNA?

60

FILM FORUM WITH A FEMINIST PERSPECTIVE

Materials:
Cloth, projector, speakers, videos, chairs, desk, descriptive brochere of the forum, film.

Duration:
A four hour session.

Location:
Comfortable space whit good visibility for everyone.

Recipients:
Young peopole and adults.

This film forum aims to contribute to widening the debate on the role of women in contemporary times.

Initially, for the structuring of the «CINEFÓRUM WITH FEMINIST PERSPECTIVE», the organizers must choose a film. The intention is that, after viewing, possible stereotypes and gender inequalities can be identified in their images.

To do this, you must make an introduction that focuses on the problem so that the audience knows what to identify.

The organizers can invite someone related to the cinema and the problem to make the aforementioned introduction. These guests will participate in a final debate.

Movie example:

Lost in translation (2003) by Sofia Coppola. Sofia Coppola's intimate look at two strangers in a strange city. Two Americans adrift in a Tokyo that barely exists beyond the walls of the hotel where they both stay. He, movie star in his midlife crisis filming a commercial; she, a young wife reeling from the tedium of long waits for her husband. Suddenly, a love... with subtleties as romantic as they are comic.

Preparation:

A descriptive brochure of the film forum must be created, as well as a poster stating the theme, an introduction to the theme, dates, places, selection of films, participants and the theme of the final debate.

Film session/Cycle:

First we must install all the participants and then introduce the guests. They make the introduction and then the film is shown. Time for a 30 minute break.

Debate:

The special guests initiate the debate. The intention is the participation of all the people who saw the film. The debate should begin with a reflection on the projected film and then with the identification of gender stereotypes. One participant should be chosen to record the entire discussion so that their conclusions can then be disseminated and also revealed to the general public.

The debate should be guided by the special guests, who should lead the participants to reflect and learn about the themes that the films can present and explore.

A well-oriented debate allows a healthy discussion that, in turn, allows the knowledge of different points of view. The exchange of ideas is a wealth for thought and reflection.

Rules for a debate:

https://pt.slideshare.net/tecnicasaccaoeducativa/as-regras-do-debate

http://www.filosofia.seed.pr.gov.br/modules/conteudo/conteudo.php?conteudo=247

https://www.ruigracio.com/VCA/RegrasDebate.htm

Webgraphy:

https://comunidadeculturaearte.com/rita-azevedo-gomes-sinceramente-nunca-pensei-que-estava-a-fazer-um-filme-feminista/

https://www.publico.pt/2021/03/07/culturaipsilon/noticia/cinema-realizadoras-portuguesas-1952769

https://www.icnova.fcsh.unl.pt/2017/04/11/simposio-internacional-mulheres-no-cinema-iberico-chamada-artigos/

https://www.youtube.com/watch?v=PgeBXrNZpto

https://www.youtube.com/watch?v=1Ur9tskHaPo

9

WHAT A WOMAN HIDES

Materials:
Books with a feminist perspective.

Duration:
Minimum 6 sessions, lasting 2 hours each.

Location:
The space should be comfortable and welcoming, where reading and the exchange of ideas, opinions and topics are encouraged. It can be in a bookstore, library, association, etc.

Recipients:
Young people and adults.

This activity can be developed in a group/reading club already formed, which is already used to sharing readings and discussing various topics. Or it can be developed by a group created for that purpose (working from a feminist perspective, gender issues). In the latter case, the group counselor must create the reading group and set it up for that purpose.

Some suggestions for forming reading groups:

https://pt.wikihow.com/Começar-um-Clube-do-Livro

https://amulherqueamalivros.pt/criar-um-clube-de-leitura-e-sugestoes-de-clubes-de-leitura/

The selection of books can be made by adolescents, choosing authors and works of their choice. In this case, all the guidelines must be given so that it fulfills what is intended: books with a feminist perspective.

But you can also introduce a series of books and ask teens to select from these suggestions.

Some suggested books: The First Star of the Night, by Nadia Ghulam and Javier Diéguez; Her Body and Other Parts, by Carmen María Machado; Here the princess is saved, by Amanda Lovelace; Women of my soul, by Isabel

Allende; Gain Wings and Fly, by Melinda Gates; Straighten up, Rémi Courgeon; We all must be feminists, by Chimamenda Ngozi Adichie; Bedtime Stories for Rebel Girls: 100 Immigrant Women Who Changed the World, by Elena Favilli; Becoming: My Story for Young Michelle Obama Readers.

Thus, in the latter case, the suggested books will be displayed and each member of the club will choose the book they want to read, to then share, present and work with the other members of the club.

The important thing is that the group of readers understands the topic addressed in the books and realizes its importance.

The proposal is developed in at least six sessions, of more or less two hours. (There are sessions that can last two and a half hours)

FIRST SESSION: WORK PROPOSAL

In this session, the reading group is introduced to the project: what a woman hides.

If we start from the first idea, the group is asked to do research on female authors and their respective works that deal with the feminist perspective and gender equality. They are also asked to select one of this investigation to read and work on.

If we start from the second idea, we present a series of books, previously selected, and each member of the group is asked to choose a book to read and work on.

A reading sheet is also given for each book, so that they can complete it and make a critical reflection on the subject contained in it.

After each member of the group has chosen the books, each young person shows the book that she has chosen, makes a brief introduction to the author and expresses an opinion on the subject of the book. In addition, each member of the group reflects on how she intends to present her book (topic / subject) in one of the following sessions, scheduled for this purpose.

For the presentation of the books, the group and the counselors suggest different ways of doing it: Powerpoint, film, they will be with letters... and to consult sites for creative and dynamic presentations:

https://pt.venngage.com/templates/presentations/creative

https://educarcomvida.blogs.sapo.pt/apresentacao-oral-de-um-obra-literaria-131087

https://pt.slideshare.net/tmoutinho/como-fazer-uma-apresentao-oral-de-um-livro-2

The following sessions are scheduled. Here we must take into account the sessions necessary to present/display the books and the exchange of information and opinion. Each 2h/2:30h session must be dedicated to the presentation of two books. The last session is essential to talk about the theme common to all the books and discuss the cross-cutting theme.

FROM SESSION 2: EXHIBITION/PRODUCTION OF BOOKS

In this session, two members of the book club take turns presenting the books they have selected to read and work on.

The first to present the book, does it according to the way he chose to do it.

It is essential to focus on the issues:

- Overview of the book (show the book, mention the title and ask what it suggests);

- Type of work (type of text: drama, narrative, poetry, etc.) and genre of text (story, adventure, novel, fiction, etc.);

- Author / a (brief biography, photography, other works that he/she has written);

- Content of the work (talk about the topic: what will it reveal? Don't tell everything! Moments or ideas from the book should be selected that arouse curiosity and interest in reading the book and create expectations throughout the intervention). In addition, each one must show particularities of the way of being of the characters (personal opinions about them), attractive aspects about the space where the action takes place, most relevant moments of the narration, some strong/beautiful/meaningful phrases that justify the choice of the book.

You should also consider the speech used and the time available for the presentation.

SUBSEQUENT SESSIONS (3, 4 AND 5...): PRESENTATION/WORK ON THE REMAINING BOOKS

In these sessions the activities/dynamics are similar to those of session two. Each member of the book club presents her chosen book, in the way she chooses, following the instructions and suggestions given in session 1.

LAST SESSION:

In this session a "brainstorm" is carried out to summarize and identify the main theme/issue addressed in all the books, taking them to gender issues. The group is asked to give their opinion on the topic and talk about other experiences they know.

They are also asked to do deeper biographical research on the authors of the books, so that they can understand their life stories and understand how they fight for their rights, how they overcome cruel moments in their lives and/or how they influence other women.

After a reflection and debate on feminism and gender issues, the group is presented with a challenge: to think of a way to organize all the information covered in the reading sessions they carried out and expose it to the community (school, library, neighborhood, etc.).

DISSEMINATION AND SOCIAL AWARENESS ACTIVITIES

10

IN SEARCH OF MUSES

It is proposed to produce one or several small audiovisual pieces showing the work, memory and life history of people with very valuable experiences and experiences from a gender perspective in the cultural and artistic field. Meet and make known true Muses: feminist initiatives from which to draw learning and inspiration. To achieve this, young people will have to agree on the criteria for the identification and selection of the Muses, as well as receive training in interview techniques and recording and audiovisual editing with mobile phones, to later experiment with everything you have learned (identify those referents with a feminist perspective, conduct an interview with them and edit the small videos) and prepare said video interviews.

Starting from some basic foundations in the matter of gender to account for the existing stereotypes, prejudices and barriers and the consequent diagnosis of the need to make visible referents that inspire us and serve as an example in this sense as something fundamental to help combat inequalities for reasons of gender, the following **sequence of action** is proposed:

1 IN SEARCH OF MUSES

Starting from a list of inequalities and discrimination based on gender that exist in the artistic and cultural field that we must discard, we will ask the participants to propose what type of profiles it would be interesting to show to try to discard them, in order to obtain as a result, and collaboratively, the list of criteria that will guide us in the search for Muses.

Based on the agreed selection criteria, the participants will begin the search for referents and will select those that seem most representative of the idea that is intended to be transmitted to carry out the video interview.

2 PREPARATION OF THE INTERVIEW

Once the possible Muses to be interviewed have been identified, they will be provided with a series of recommendations on how to prepare and conduct an interview, illustrating them with practical examples to reinforce their understanding.

Before the interview:

- It is important to document and inform yourself beforehand: bibliographical consultation, asking people or the internet... Investigate the person being interviewed and the topic to be discussed.

- Prepare the questions: first the most general and then the most personal or specific.

- Both a specific topic and a conversation of generic topics ("elevator talk") are good ways to start to create a comfortable and trusting climate. Although it is not about the topic that interests us, it can be a way to break the ice.

- Do not limit yourself to the pre-prepared questionnaire or become obsessed with it. The conversation can run in completely different ways and on different topics than expected.

- You must know when to let it flow and when to redirect it to the issues you want to deal with.

- If you are two people who carry out the interview, the important thing is that you do not step on each other: one person can lead the interview and the other take notes or complement who is leading.

- You must know how the recording equipment you are going to use works.

- A digital recorder is a very good option, like the one that comes with almost all smartphones by default today.

- Try to make yourself available to the informant in terms of schedules and travel when arranging the interview.

During the interview:

- Make sure that the space where you do the interview is comfortable, warm... and that there is no noise pollution or the possibility of interruptions.

- Place the recording equipment in a non-intimidating way. Ask permission before.

- Behave in a friendly, cordial and simple way: laugh with the informant, your posture (non-verbal language) should show your interest, sit close to her but without invading her space, use simple and close language...

- Focus on the person you're talking to, don't play with the computer, don't look at the phone, look them in the eye...

- Ask for the name, place and year of birth, and the general information you need from the informant before starting with the thematic questions.

- Don't ask too many questions: don't interrupt or talk over the person. Leave space and do not be afraid of silence.

- Do not manipulate.

- Keep in mind that what matters is the informant's point of view, so avoid talking about yourself or giving your opinion continuously. However, sometimes it is positive to give it outside the recording to seek complicity with the informant.

- Do not formulate the questions from an affirmation (it is a very common way of manipulating the conversation). "Three in a row was played like this, right?" It is better to ask: "And what is that three in a row? A game? And how do you play?" (Even if you think you already know, don't take things for granted.)

- Try to save the duration of the interview, we recommend no more than an hour of interview at first.

Others tips:

- Interviews cannot be recorded without the consent of the informant. Therefore, the express and signed consent of the person interviewed should be collected in writing, clearly mentioning the use to be made of the interview and whether it is going to be made public, in accordance with the relevant data protection laws. .

- After leaving, don't forget to send the informant some feedback: a courtesy, a photograph, a copy of the interview... Make them feel part of it.

- We recommend bringing some courtesy/gift as a thank you.

- To save and archive the recordings, it is recommended to use the usual computer and make a backup copy on an external hard drive and/or virtual folders. It is important to use an access password both on the devices and on the storage files.

- It can be useful to create categories for the archive of the recorded interviews: by informant, by themes, by areas, by keywords...

- Transcribing the interview can be very interesting but also very laborious, so it is recommended to listen to the audio, writing down the minutes of the key moments of the conversation, indicating the content of each one of them to facilitate and speed up direct access in subsequent consultation. and editing.

Once these tips have been provided, we can prepare with the large group the script of questions for the interview, starting with a general brainstorm and then selecting the sequence of questions that seem most appropriate to be able to collect the content of interest to transmit. **An example script** could be:

(1) Presentation of the person and explanation of their dedication and career (who are you? What do you do and why?).

(2) How do you apply the feminist perspective to your professional activity? What motivated you to do it?

(3) What gender stereotypes and prejudices do you face or have you had to face in your professional activity?

(4) In the activity you carry out, what barriers due to gender can you find? Which ones have you managed to overcome?

(5) Do you feel supported by colleagues in the sector when making feminist proposals?

(6) In relation to the gender inequalities that occur in your activity and the actions aimed at overcoming them, have you seen your objectives fulfilled?

(7) What aspects do you think have been overcome and what do you think still needs to be done?

(8) What does or has it given you to have applied a feminist perspective to the activity you carry out/life?

(9) Would you like to comment on something that we haven't asked you about?

3 TRAINING IN RECORDING AND AUDIOVISUAL EDITING: RECOMMENDATIONS FOR THE RECORDING OF THE INTERVIEW

What do you need?

A SMARTPHONE

With battery charge and enough free space to record videos. It is recommended to have an external battery or phone charger just in case and an external memory card to ensure the necessary storage space. The configuration of the video recording format will depend on the broadcasting platforms that you decide to use, but by default it is advisable to record horizontally in 16:9 format and with a minimum quality of 720p.

A TRIPOD

To favor the stability of the image. Specific tripods for mobiles rarely have the necessary height, so it is necessary to provide a place of support at the necessary distance and height to record the interview audiovisually according to the recommendations indicated to do so.
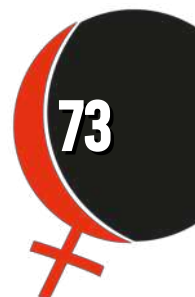
A MICROPHONE

The phone's microphone picks up a wide radius of ambient sound, so it is recommended to use a clip-on microphone to connect to the phone and with the necessary cable length. Remember to check that sound is being picked up through the lavalier microphone: this can be done by tapping your finger on the microphone. If a lapel microphone is not available, it is important to take this into account and conduct the interview in a place as far away from noise as possible.

A LOCATION

It is important to have a space that meets the necessary technical requirements for a good audiovisual record. For this we must take into account the following aspects:

- **The lighting:**

- Natural light is always preferable, since artificial light requires expert knowledge to know how to manage it properly.

- Ideally, it is recommended to perform them indoors with a natural light source (for example, a window). If it has to be done outdoors, we must find a good shadow (under a leafy tree, an arcade, etc.)

- To regulate the natural light from a window we can use a piece of TNT fabric (non-woven fabric).

  - Ideally, the light source should be at a 45º angle to the subject to be recorded. Here is an example of optimal lighting:

- **The background:**

- It must be concise, without superfluous objects (less is more).

- The ideal background is a wall of a single color, preferably neutral (grey, white, beige...).

- You can also use a pattern (shelves with books, wallpaper, background with a repeating theme...).

  - When choosing the background color, we must take into account the subject's clothing and the possible combinations with the background depending on what we want to convey. We can look for a strong color contrast or a more delicate and harmonious effect. Keep in mind that colors convey different emotions and sensations [cold colors (blue, green...) and warm colors (red, yellow...)].

- **The framing:**

  - Choose what type of shot is most suitable according to the space, the person and what we want to convey. The possible shots are:

    - Extreme close-up (for emphasis).

    - Close-up.

    - Medium shot.

    - American shot.

    - Whole figure.

Primissimo piano

Primo piano

Mezza Figura

Piano Americano

Figura Intera

- Watch out! We must never leave the extremities out of frame, it produces a "mutilation" effect:

OK

NO!

○ Apply **the rule of one-third**: for this we must activate the grid function in the phone's camera. The point to which we want to draw attention must be located in one of the 4 central points of the grid, or very close to them.

○ We also need to match the horizon with one of the horizontal lines of the grid:
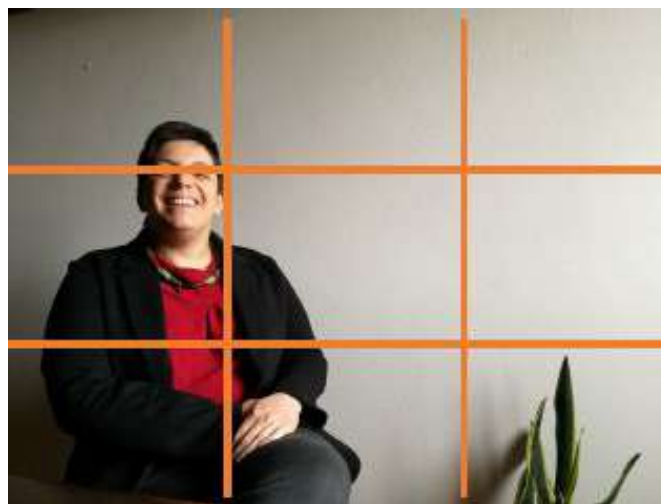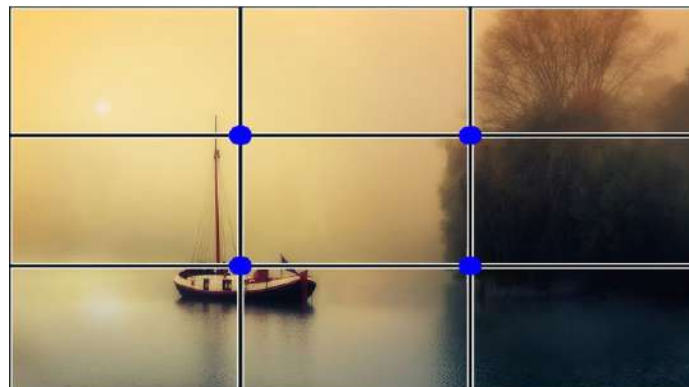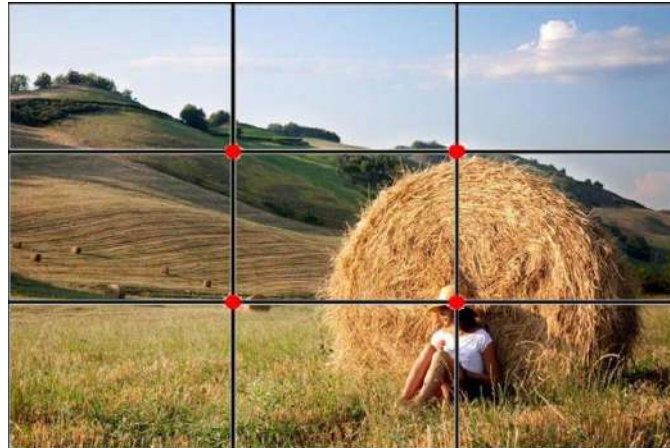
Interview framing exemple.

- Beware of the "big nose effect"! The situation of the smartphone must be perfectly perpendicular to the subject, without tilting it or bringing it too close.

Image taken from [here](#).

- **The distribution:**

  - We must place the smartphone with its tripod perpendicular to the subject to be recorded (without tilting and with the proper distance).

  - Ideally, the position of the subject should be at 45º to the light source and framing according to the rule of thirds (touching one of the four central points of the grid).

  - We can place the subject sitting or standing, but we must take into account where to position the phone to avoid the "big nose effect" and limb mutilation.

○ Check that there are no areas of the subject that are too little or too shadowed/highlighted. If necessary, the subject will have to be repositioned.

Example of ideal distribution.

4 VIDEO EDITING

Firstly, we must view the raw videos and select those cuts that we consider to be of interest to show, noting their timing and sequencing them.

Next, it will be necessary to agree on the structure of the audiovisual pieces to be edited and discuss what may be the most appropriate format. Decisions will need to be made around:

- Include header and exit labels and what information they should contain (presentation of the project, presentation of the person interviewed, invitations for dissemination, credits and logos, etc.)

- How the questions formulated will be presented: either through labels, or through the voice of the interviewer.

- Insert or not a musical background and at what times.

Once the structure has been decided, they will be provided with the necessary tools to execute it.

As for video editing programs, there is a world of possibilities both for working with a PC and with the smartphone itself. Many of them are paid, although they often offer trial periods within a limited time. There are also free options that we list below.

Computers, both with Windows and Mac OS operating systems, usually come with video editing applications by default. They are applications with certain technical limitations, but that offer the necessary possibilities for editing this type of product. There are also various free software options.

In the case of smartphones, there are also various free and intuitive applications such as **Youcut** or **CuteCut** for Android, and **iMovie** for the iOS operating system.

These applications allow you to make video cuts, incorporate images and program their duration, apply transition effects between one video or image cut and another, incorporate audio files, etc.

Although we can make use of the different tutorials on the use of these existing tools on the net, in our experience in this regard it is more effective for each participant to become familiar with the application by exploring it and experimenting with it.

For the design of the brackets, there are also different free and paid possibilities. Within the free options, we can name, for example, **Canva**, a very intuitive application with a free version for both PC and mobile. It is important that the dimensions of the banners that are designed are 1920x1080px, in accordance with the previously recommended video format. When integrating the labels in the video, the reading time must be taken into account to configure its duration. For this, you just have to read the text while the video scrolls, and leave a couple of extra seconds before making the cut.

To obtain a file with good quality but not too heavy, it is recommended to export the video selecting the 720p/high quality option and in 16:9 format.

Once the editing of the video-interview is finished, it is important to send it to the interviewee so that they can give us their feedback and approval before broadcasting it publicly.

After providing the indications regarding the realization, audiovisual recording and editing of the interview and with the intention of testing the assimilation of the same, the following **practical exercise** is proposed:

We divide the large group into subgroups of between 3 and 5 people. Each group will have to experience this entire process, distributing the roles to be developed among the members: one person will play the role of the interviewee and the rest of the group will have to document themselves about them and adapt the agreed interview script to their particularities.

In the audiovisual recording of the same, there must be someone who plays the role of interviewee, interviewer and technical staff. There is also room for support roles for the interviewer, technical staff and record of "how it was done". They must make the recording according to the instructions given above.

Once they have completed and recorded the interview, each member of the group will have to select and order the video cuts that they consider to be of interest to show and edit their version of the video-interview, having to try to integrate images, audio files, design and incorporate gussets, apply transitions, etc.

Next, a pooling of all the resulting editing proposals will be made, while the difficulties encountered are shared. The rest of the group will contribute possible solutions based on their experience to the difficulties exposed, as well as appreciations on the style and proposals for improvement.

From this sharing, we will obtain as a result the collaborative training of the group of young people for the elaboration of the audiovisual pieces that are the objective of this proposal, the decision in consensus of the style and structure that they will possess, as well as the evaluation of the application of knowledge. covering possible gaps.

4 DIFFUSION

Once the process is complete and with the audiovisual piece or pieces ready, it is time to share them with the community. In the first instance, they should be sent to the people interviewed and then to the rest of society. For this second, and as is well known, we have different social networks available to do so (Facebook, Instagram, YouTube, Tiktok, etc.). It is important to know the interaction dynamics that are generated in each of the social networks to adapt the format of the product and hit the most appropriate dissemination strategy for each of these platforms. Youth are users and knowledgeable about these dynamics, so to design the dissemination plan we recommend brainstorming with the participating group, collecting those proposals that seem most appropriate to them.

In order for the audiovisual pieces to be disseminated, we recommend taking advantage of the **Creative Commons** , in which you can find several options that allow people to share the material and/or adapt it, acknowledging or not the authorship, with or without commercial purposes. , among other alternatives. Visit their website for more information.

LIVING LIBRARY

Materials:
Those required in the organizational guide according to the chosen format.

Duration:
The one defined according to the circumstances and needs.

Location:
It must meet the needs specified in the organizational guide according to the chosen format.

Recipients:
Young collective. The number of participants is subject to the format chosen.

The Living Library is an innovative methodological proposal that was held for the first time in Denmark in 2000, organized by the **Human Library Organization** with the aim of addressing problems related to xenophobia, prejudice and stereotypes. . Given the results and potential of the initiative, the Council of Europe (**https://www.coe.int/en/web/portal/home**) has been promoting this intercultural education tool since 2001 and has published a practical guide for its implementation. organization, freely accessible, entitled: **"Don't judge a book by its cover!"** which has facilitated the development of Living Libraries in multiple latitudes.

A Living Library (BV from now on) works like a normal library. Books can be borrowed for reading for a limited period of time, but with one difference: in BV Books are people and reading them is a conversation.

The Books of a BV are people with unique life stories or who have certain knowledge and who spread their experience through interaction, interviews and dialogue with users. To be a Book it is not necessary to be an eminence or recognized scholar, but to have life experience or knowledge with which to be able to enlighten other people who are unaware and curious: the readers. We are all potential Books and Readers.

This innovative methodology offers an opportunity for intercultural learning and personal development, confronting one's own prejudices from one's own interests and through constructive interpersonal dialogue between people who, otherwise, would not have had opportunities to meet. This is why it becomes a valuable tool to help combat lack of knowledge, ignorance, prejudices and stereotypes of their own and/or extended by society in an active and experienced way.

The English language terms originally used to designate this methodological tool are "Human Library" or "Living Library", of which various translations can be found such as "Living Library", "Human Library" or "Living Library". Likewise, it also has a particular terminology which must be clear to understand the proposal:

- LIVING BOOKS (LV): they are people who possess certain knowledge and insights as a result of their life experience and/or confront prejudices and stereotypes through their life baggage.

- READERS: they are anyone willing to spend a piece of their time talking and confronting their own prejudices.

- LIBRARIANS: the staff of the organization.

- READINGS: these are conversations between the Living Books and the readers in a limited time.

Given that the main purpose of a BV is to promote constructive dialogue that helps to confront prejudices personally, to question existing stereotypes and to rework a story and one's own opinion in accordance with human rights and human dignity, it becomes a ideal tool to address sexism with the youth group. That is why we propose to design a BV that has gender inequalities in the cultural and artistic field as its center of interest.

There is no master recipe for the organization of a Living Library, the circumstantial elements differ in each reality and the methodology has multiple adaptations that future promoters will have to adapt to the specificities of the social and physical environment where it will take place.

To know the steps to take to organize a Living Library, you can consult the methodological guide of techniques for the dissemination of oral and literary heritage of the **project BABEL**, as well as the organizational guide published by the Council of Europe referenced at the beginning.

As it is well pointed out in the organization guides, it is important to start from an exhaustive analysis of the existing stereotypes and prejudices around the topic that you want to discard, in order to be able, among others, to design a catalog of Living Books that can confront them.

Taking the list of prejudices and stereotypes detected in the field that concerns us and indicated in the introduction of this publication, the Living Books profiles to look for could be: people who question and/or break stereotypes in their artistic and professional activity, people who develop artistic initiatives with a feminist (and not only feminine) perspective, people with inspiring artistic experiences in relation to the application of the gender approach, referents and pioneers, people who have broken through the glass ceiling, people who make visible the invisible, etc.

To be inspired:

Report of a Human Library held in a library in Mexico, chose center of interest was gander equality. **https://www.youtube.com/watch?v=AJjqW2N1r_I**

Biblioteca Vivente "Lévedo lilá", organized by Xandobela and held in Museo do Pobo Galego at February 2022.

http://xandobela.info/proxectos/10/bibliotecavivente

12

MEMES FEMINISTAS

This is a proposal for education on equality with a gender perspective through the creation of digital products and contradiction.

As an introduction, examples will be presented that show the sexist treatment that the media constantly applies (news, interviews, advertising, etc.) to analyze, reflect and debate on the messages they transmit.

- 'Gender stereotypes in the media today' Juana Gallego, director of the Equality Observatory at the Autonomous University of Barcelona, explains how stereotypes perpetuate gender inequalities and influence our imagination: **https://www.youtube.com/watch?v=ZHZHnt5pFY0**

After a short preamble that shows the dangers of the existing media discourse around this topic and the consequent need to stop it, we will present some of the tools with which to create digital content with alternative narratives to hegemonic discourse, such as Meme's , providing at the same time a small training of use. Meme's are a very popular and widespread digital micronarrative format, which are part of our daily lives in digital interactions, are easy to create and are usually humorous. From Meme's we receive jokes and messages that shape our perception of reality, and just as they can be a source of diffusion of stereotypes, prejudices and discriminatory discourses, they also become an ideal tool to create simple products from complex reflections. and to be able to generate from a critical and proactive attitude the necessary storytelling.

Next, it is proposed that from the stereotypes, prejudices and discriminations based on gender identified in the cultural and artistic field, they create, either individually or in pairs or trios, memes that make them visible and parody. As a source of inspiration and to stimulate creativity, you can show them examples such as those that can be found in the Feminist Memes blog (**https://memesfeministas.wordpress.com/**) or in the results of the Epdlab project workshops: **https://epdlab.gal/category/temas/sexismo/**

The resulting Meme's can be collected on a digital wall, such as Padlet (**https://gl-es.padlet.com/**), from which each small group can share with the rest their creations and creative motivations, impressions and reflections. in this regard. With the digital products generated, a social media dissemination campaign will be drawn up in a collaborative way to actively contribute to counteracting the existing sexist media discourse.

Meme creation tool resources:

WEB

https://www.memegenerator.es/

http://memegenerator.net/

https://www.memecenter.com/memebuilder

APPS

Meme Generator

Meme Creator

In addition to the Meme's, there are also other communication resources with similar potential such as Gifs:

WHERE TO FIND GIFS

Giphy: has an app for mobile devices and is integrated into many messaging services.

Reaction Gifs.

ONE OF THE MANY TOOLS FOR CREATING GIFS

PicPac

Gif Maker

Gif Me!

OR ALSO THE PHOTOTEXTS

There are a lot of apps that allow you to work with this format like Phonto or PhotoTalks, although they can also be done directly with Whastapp or Instagram.

13

REVERSE THE SCRIPT

Materials:
- Fragments of movies, series or TV shows with sexist content.
- Smartphones with internet connection.
- Computer + projector + support to project (optional).

Duration:
3-4 hours

Location:
Space with tables and chairs.

Recipients:
From 12 to 17 years old, in groups of no more than 30 participants.

This activity seeks to identify, analyze and reflect on the representation of genders and the emotions associated with each one of them in the audiovisual cultural products that we consume, the objectification of women, romantic love and other artistic representations that normalize sexist violence and the influence of these representations in daily life, etc. to turn the speech around with irony and humor.

It is proposed to unwrap it in 3 parts:It is proposed to unwrap it in 3 **parts**:

FIRST PART

As an introduction, examples of audiovisual content with sexist content will be shown to analyze the implicit message. For this, it is enough to do a little search on the internet where you can find examples and reflections on the matter. Some sources of information can be:

- 'Gender stereotypes in the media today' Juana Gallego, director of the Equality Observatory of the Autonomous University of Barcelona: **https://www.youtube.com/watch?v=ZHZHnt5pFY0**

90

- 'Stereotypes and gender roles in adolescent cinema' participatory video made by IES Itálica students analyzing stereotypes and gender roles in cinema and the objectification of women in advertising, from the perspective of feminist film analysis: **https://www.youtube.com/watch?v=0A1RCwJjkoE**

- 'Teaching instrument for gender analysis in romantic films: The presence of myths of romantic love and mistreatment in "Three meters above the sky"'. *Article published in the Aula de Encuentro magazine of the SAFA University Center*: **https://revistaselectronicas.ujaen.es/index.php/ADE/article/view/5526/5772**

- *'Sexist violence in the cinema. From videometric review to psychosocial intervention' Article published in the European Journal of Fundamental Rights:* **https://idus.us.es/bitstream/handle/11441/96979/Dialnet-LaViolenciaMachistaEnElCineDeLaRevisionVideometric-4055508.pdf?sequence=1&isAllowed=y**

- 'It is time to accept that these films are sexist' Article from the specialized film magazine Fotogramas: **https://www.fotogramas.es/noticias-cine/g19467341/peliculas-sexistas-machistas/**

- 'The macho clichés still resist in the new era of the series' Article in the newspaper El Periódico: **https://www.elperiodico.com/es/sociedad/20180528/series-machismo-estereotipos-violencia-genero-6827268**

- 'Stereotypes, roles and gender relations in nationally produced television series: a sociological analysis' Study conducted by CIMA (Association of Women Filmmakers and Audiovisual Media): **https://www.inmujeres.gob.es/areasTematicas/AreaEstudiosInvestigacion/docs/Estudios/Estereotipos_roles_y_relaciones_de_genero_Series_TV2020.pdf**

- Documentary 'Miss Escaparate' by Jennifer Siebel Newsom on sexism and the media: **http://educagenero.org/miss-escaparate-documental**

- '19 movies that, perhaps you didn't realize, are quite macho' Article in Buzzfeed: **https://www.buzzfeed.com/elliewoodward/peliculas-machistas**

- 'After the success of media femininity, where is feminism?' Article published in the Comein information and communication science studies journal: **https://comein.uoc.edu/divulgacio/comein/es/numero41/articles/Article-Meritxell-Esquirol.html**

- Talk by Yolanda Domínguez for Tedx Talks 'Revealing stereotypes that do not represent us': **https://www.youtube.com/watch?v=H1C-vG4yBMI**

- 'If Women's Roles In Ads Were Played By Men' AS/IS Video for Buzzfeed: **https://www.youtube.com/watch?v=2SrpARP_M0o**

Or use the collection of resources made by Agareso (Galician Association of Communication for Social Change): **https://epdlab.gal/wp-content/uploads/2018/06/02_Presentacion_Sexismo-e-roles-de-xenero_2.pdf**

From this first exhibition and subsequent debate, the participants will have to find and identify a scene with a sexist charge from a movie or series that they regularly watch. Expose it to the rest and explain the implicit sexist message that it is transmitting.

It can use the Bechdel's Test: **https://en.wikipedia.org/wiki/Bechdel_test**

SECOND PART

Individually or organized in small groups, they will have to choose one of those video clips and write the dialogues in a feminist key, denouncing sexist violence and/or demanding a new representation of women in cinema to give it the back to speech.

Than, there are two non-exclusive options to materialize it:

Option A: through the dubbing technique, for which there are apps such as Madlipz (**https://www.madlipz.com/**), very intuitive and easy to use. Sources of inspiration can be provided such as the Instagram of *La Vecina Rubia*: **https://www.instagram.com/lavecinarubia/**

Option B: through the creation of lo-fi micro-videos. Represent the scripts elaborated in a feminist key as ironic sketches and record them with their own smartphones. There is also the possibility of taking the situations represented in the films to situations of their daily life and creating a comic sketch that parody them.

THIRD PART

Sharing of the created products: Each creative person or group will present their creations to the rest, receiving their feedback. It is of great interest to invite them to spread the results through their social networks and messaging applications, urging them to share them and even encouraging them to create more.

SOCIAL EXPERIMENTS

Materials:

- Computer + projector + support to project (optional)

- Specific materials related to the dynamics chosen to carry out each social experiment..

Duration:
3 sessions of 2 hours each

Location:
Space with tables and chair.

Recipients:
From 12 to 17 years old, in small groups of a maximum of 4 members.

This activity proposal aims to make visible and help people confront stereotypes, prejudices and discrimination based on gender in the cultural and artistic field.

A differentiated intervention is proposed in three parts: preparation, implementation and sharing/reflection.

PREPARATION

The large group is divided into small groups of no more than 4 people. Each group will have to do an internet search of social experiments developed by different organizations with the intention of looking for sources of inspiration. Each group will present the results found to the rest explaining the objectives, conclusions and potentialities of the same. The facilitator can also provide some examples such as:

- What does it mean to do something like a girl?", from Always Latin America: **https://www.youtube.com/watch?v=s82iF2ew-yk**

- "Inspiring the future-Redraw the balance" (subtitles in Spanish). Video of MullenLowe London for Inspiring the Future: **https://www.youtube.com/watch?v=pJvJo1mxVAE**

- "Breaking gender stereotypes in schools", from El País: **https://www.youtube.com/watch?v=FtGcYjr0gPc**

- "How does it sound to you?", video creation by EACuenca with teenagers reciting current sexist song lyrics: **https://www.youtube.com/watch?v=SAwToc1Q0B4**

- "Revealing stereotypes that do not represent us", TEDx Talks by Yolanda Domínguez on the representation of women in the media and in advertising: **https://www.youtube.com/watch?v=H1C-vG4yBMI&t=873s**

- Full video of the campaign perception experiment Yolanda Domínguez fashion ads: **http://yolandadominguez.com/portfolio/ninos-vs-moda/**

- "Could you tell me the name of a philosopher?" Proposal by teachers María de Toro and Míriam Varela: **https://ourensenarede.com/hola-sabrias-decirme-nombre-filosofo/**

- "The video of Batman playing Catwoman that shows female hypersexualization in video games", by Verne-El País: **https://verne.elpais.com/verne/2019/11/29/articulo/1575025848_742566.html**

- "Generic masculine: an inclusive language experiment with drawings" Carried out by the Department of Plastic Arts of the IES Berenguer Dalmau de Catarroja: **https://www.youtube.com/watch?v=29La-ob67Ac**

- "Social Experiment: Gender Roles" Carried out by Jovesolines Spain: **https://www.facebook.com/watch/?v=679987382581827**

After viewing the examples found, each group will have to choose which stereotype/prejudice to deal with and through which type of dynamics to develop their own social experiments in this regard.

IMPLEMENTATION

Each small group will have to prepare and carry out the designed social experiment and collect its results. It is important to emphasize that they must request consent for the taking and dissemination of the image of the people questioned, as well as reinforcing the appropriate way of approaching the potential participating subjects.

SHARING AND REFLECTION

Gathering the large group again, each small subgroup will have to present to the rest what social experiment they decided to implement and why, share their impressions during its implementation and the results and conclusions of it. The graphic results can be dumped into a Drive folder to which all participants have access.

After listening to each of the experiences, you can be invited to develop a plan for disseminating the results on social networks, so that in addition to sharing them with the community, continuity can be generated beyond this specific intervention.

STICKER ART POR EQUALITY

Materials:
- Adhesive sheets or adhesive photographic paper; paints; felt pens; waxes; pair of scissors; pencils and eraser; folios.

- Optional: scanner and printer.

Duration:
2 hours, approximately.

Location:
Space with tables and chairs. Public space.

Recipients:
For groups of up to sixteen people, aged between 12 and 17 years..

This proposal consists of holding a workshop to design their own stickers, with simple and affordable materials, and flood the streets with feminist messages.

WHAT IS STICKER ART?

Sticker art is a form of street art where the message, usually with political or social content in the form of an image and/or slogan, is supported by a sticker or adhesive. It is a very popular form of artistic intervention due to its speed, its low costs and its creative potential, in addition to the fact that it is an urban art intervention that is friendlier and more respectful of architecture and urban furniture than other more aggressive forms, such as graffiti. or the stencil.

Some famous stricker art artists are Obey, D*Face, Clet Abraham, Stelleconfuse, Faile, Barbara.

WHAT IS A SLOGAN?

Through Sticker art we can transmit messages in favor of equality through images or slogans: a slogan or motto is a short, expressive and easy to remember phrase, which is used in commercial advertising, political propaganda, transmission of social messages, awareness campaigns... It helps to communicate the central idea of the artistic intervention in a synthetic way and complements the accompanying image.

TIPS FOR WRITING A SLOGAN:

- Play with a familiar phrase, proverb, song lyrics, movie or book title... paraphrasing it or drawing inspiration from it to create a message.

- Use a verb or action to convey the strength, commitment, forcefulness... of the message.

- Keep it short and with impact, so that it is easy to remember and identify.

- It must unequivocally reflect the position in defense of equality, with respect and preferably in a positive way.

- The message must be easy to understand for people of all ages and conditions.

- Use resources such as rhymes, onomatopoeia, repetitions, parallelisms, metaphors...

- Dialogue with the image: pay attention to proportion and symmetry, to the color palette, that the slogan is readable, that it respects a balance between image and text, that it is coherent...

- Some communicative strategies that work are provocation, incitement or invitation: asking the readers a question directly, proposing challenges, inviting them to behave in a certain way... Humor is another strategy that we can use.

- Bet on simplicity: less is more.

- Use non-sexist and inclusive language.

PROCESS

The objective of the workshop is explained, examples of Sticker art with feminist messages are shown and tips for writing a slogan are exposed.

Next, brainstorming is proposed: it is about letting ideas flow freely and creatively. All the ideas are written down on a board or paper so that it is visible to all the people participating in the workshop. In the first instance, none of the ideas is censored or analyzed, only some small clarification or nuance is allowed if necessary. The more ideas that come up, the better.

The best, the most inspiring and the ones that best reflect the messages to be conveyed are chosen from among the entire group: at this time it is convenient that the choices be justified, ideas expressed and connected with new ones, and even discarded some. The selection can be made through a show of hands directly.

Next, and in small groups of up to four people, the material is distributed and the process of designing the stickers begins. First the images and slogans are decided, and sketches are made on sheets of paper. Finally, the slogan and/or image is drawn on the adhesive paper and cut out. They can also be scanned and printed directly onto adhesive photo paper.

Optionally, you can go outside to paste the resulting stickers on streetlights, litter bins, etc. (places where architecture, furniture or private property is not attacked) well visible to passers-by. Copies can also be made by scanning and printing on sticky paper to hand out to the group for them to pass out to others.

Some inspiring exemples of feminist sticker art:

: series of feminist stickers where unknown women are represented along with a selection of phrases from the feminist struggle.

Some inspiring ideas:

Although the designs have to start from the brainstorming that is done with the group, we propose below some ideas on general themes that can be addressed:

- Give visibility to pioneering or relevant women in history.
- Propose challenges or questions that imply an action on the part of the reader.
- Evidence micromachismos.
- Historical or current feminist claims.
- Gender stereotypes and their opposite/replica.
- Break with sexism in everyday products: games, fashion...

16

SPEAKING VULVA

Materials:

- foam rubber in sheets of 1-3 cm;
- fabrics;
- trimmings;
- fabric glue;
- glitter, feathers;
- colored chalks, fixing hairspray;
- cloth with thread (for the theater; you can use a double sheet or a colored sofa cover, hung on the thread with clothespins);
- music.

Duration:
1h30 for the construction workshop.

1h30 for animation exercices and sketch production.

Location:
Space with tables and chairs. A room to hang the thread with the cloth and try out the aketches.

Recipients:
15 years and older.

It is advisable to arrange the materials in baskets or boxes, divided by type.

The course is divided into two meetings of one hour and a half each (or a single meeting of 3 hours): one for construction and one for animation and creation of a sketch. The purpose of the path is to create a vulva alter-ego, which can communicate, through words or movement, what he desires.

[…]

The piano is not a bearer of meaning. It is the sound it emits under the pianist's fingers that is significant. The puppet, on the other hand, is at the same time the instrument that emits the meaning but is also the bearer of meaning (it is the meaning itself).

Our vulva thus becomes a puppet, moved by the hand of his/her creator-animator, transmits meaning and is also the bearer of meaning.

In the construction phase we use templates (cardboard shapes) to trace on the foam the shape of the one that will correspond to the clitoris and, on other foam rubber, of what will be the labia majora.

For greater clarity, herewith the detailed instructions with the construction phases, provided by the Italian feminist collective Le Pupazzare.
https://www.facebook.com/lepupazzare/

Once the foam rubber shapes have been made and assembled together thanks to the use of fabric glue (Bostik type), we start with the decoration by covering with fabric, coloring with colored chalks, adding glitter, feathers or anything else it can give " personality "to our vulva.

In the meantime, the conductor prepares the theater: she looks for two opposite points of the room to stretch a resistant thread and puts a cloth on it, which will serve to hide the animators.

After the construction phase, it is good to devote time to animation exercises: what is the name of our vulva, what is its personality and what goals does it pursue? How does our vulva move in a theater? What actions can he take? What voice does it have? If you meet a friend, what do they tell each other?

     The conductor / presenter gathers all the participants in the area where she has set up the simple theater and shows how to handle the vulva behind the cloth:

- how much to keep the arm up;

- how to enter and exit the scene;

- the importance of observing your puppet when she animates him, to give him life;

- the importance of making precise and clean movements

     You can play a lot by creating funny situations with single vulvas, in pairs or in groups. The exercises we recommend are the following, from the first approach to more complex relationships:

- enter and leave the scene, making sure that your vulva is visible to the public;

- enter, make a movement and leave the scene;

- enter in two from opposite sides, look at each other, leave the scene;

- enter in two from opposite sides, look at each other, love / hate each other, leave the scene;

- join two, attempt a conversation on a given topic, say goodbye and leave the scene;

- join a group (of 3-6 vulvas), dance to a song or music, improvise and seek harmony together.

Each exercise can last anywhere from a few minutes to ten minutes, depending on how the participants react. Everyone can try everything, or the first animators will do the simpler things and the latter the more complex ones, to finish all together with the group scene.

After experimenting with various possibilities, we divide ourselves into groups of 2-4 people and, given a theme, (in our case it can be feminism; love; males; sex; ...) we try to build a scene that has the characteristics of: brevity, simplicity and incisiveness.

The time required to create the scene can be 30 minutes. In turn, each group shows their result, and after each scene we can discuss what emerged.

The activity can be offered with groups of any age, from 15 years old, and of any sex. Indeed, to talk about stereotypes it is also very interesting to hear the males who give voice to the vulvas.

Let's not forget, however, that when the puppet speaks, it is not ourselves: the puppet can afford to be politically incorrect, coarse or ridiculous ... but he will always tell us the truth.

Once you have created scenes that work, you can organize a "Gran Gala 'delle Vulve", in which the work is shown in other contexts, with the aim of entertaining and making the public reflect on the themes proposed by the sketches.

In the annex the precious **"USELESS DECALOGUE IN NINE AND A HALF POINTS FOR RESTLESS PUPPETEERS"** by Paolo Sette, puppeteer and marionette player from Milan, in which some indications are given in an ironic and poetic way on how the puppeteer can approach his puppet. A very useful handbook for the laboratory conductor.

USELESS DECALOGUE IN NINE AND A HALF POINTS FOR RESTLESS PUPPERTEERS
by Paolo Sette

One. A puppeteer can be recognized because he is not standing with his hands, but with his hands in the puppets.

Two. He gets his hands dirty. He does street and street theater. In private and public parties. And he sets himself high goals: to grow and make his art and his audience grow. Even just a nothing. At first he relies on masters and then betrays them to make his own way. He participates in prizes and competitions (not necessarily though), but he doesn't give a damn about the first or last place he wins (as long as he has been admitted anyway!). He prefers to persevere in making mistakes. He listens to criticism and respects judgments. Whoever puts himself in front of an audience cannot exempt himself from these evaluations. He transforms, if he can and if he believes that they have value, criticisms and judgments into experience. After all, he remembers it. He takes nothing for granted and established. Puppets can say and do more than they normally say and do. The puppeteer digs deeply and looks for treasures because life is richer than we imagine it, and the imagination must be cultivated. The puppets know all this and they know it well. And they constantly show it to the puppeteers and the public. The puppeteer watches, learns and steals from colleagues (never puppets though!). He always observes them and respects them, because he knows that being a puppeteer is not easy, he is tiring. The puppeteer makes his own way and tries to be original. He never feels like he has arrived. He never feels like a teacher. She is by nature humble of him. And he has fun. Not only after, but especially during work.

Three. The puppeteer looks at his own theater from below. From below. From the earth. His perspective is underground: perhaps this is why his creatures are grotesque. The puppeteer theater is a small, rebellious and poor theater. The puppeteer feels the earth below and watches the air move by the puppets in the sky of the shack. The puppeteer perceives the world from behind. From an afterlife. From a separation. Perhaps this is why he speaks in metaphors. And the most successful metaphor of him is the puppet. The puppeteer makes a theater that in order to live, you have to put your hand, or both hands, in the bowels. Inside the bottom. Otherwise the puppet remains empty, a metaphor taken in a literal sense. But if it is

the puppet who takes a metaphor in a literal sense, then it becomes comic, but that's another story.

Four. The modern puppeteer has no certainties. He is restless. He struggles in search of a way, which perhaps is not there. But he does not go down the path of "tradition" (he is allergic to good labels for advertising and to "it's like this, it's always been done like this") and he doesn't adapt the shows to children or teenagers, he doesn't doll. Closed between expectations and requests that are alien to him, all he has to do is go adrift: between rocks and sirens. The puppeteer's only certainty is perhaps only that of being out of time (but hopefully not out of time). It is the joy of him restless of him. And the substance of his shows.

Five. A puppet is not just an object. For example, the puppet is indeed a lightning rod, and for this reason it stands in the air on the finger pointing to the sky of the puppeteer, but it is also the energy that the lightning rod receives and discharges to the ground and which serves to animate the puppet. A puppet even outside the show is always something vital. The puppeteer has the task of finding what makes the puppet alive on stage: his breath. Which is a rhythm, a voice, a posture, a gesture and even a thought. In these happy moments when the puppet finds his own breath on stage, the puppeteer is preceded and surprised by the puppet he is animating. A puppet is simultaneously the lightning bolt and the lightning rod.

The puppeteer is alone under the storm.

Six. You have to trust the puppet. Not in the sense that whatever he does or says is okay. Indeed, it is not enough to shake a puppet on stage to get a puppet show and it is not enough to put your thoughts as a busy puppeteer in his mouth because he automatically becomes a revolutionary and rebellious puppet. The puppet has a life of its own. And it is only in the puppet-puppeteer-audience triangulation that the puppet's own life finds its meaning. The puppeteer can work on this "sense", but it is the puppet who leads the game. And the puppeteer just has to rely on him.

Seven. Puppets are cruel. Strengthened by their nothingness, they dialogue with the gods and with death. Everything in the puppets is made of wood or cloth and their interiority is made of a breath. Their heart is made of nothing or perhaps only action and the desire to live and act. And it is this that sets the tone for the particular adventures that happen to them. They do not get angry if they are demeaned in shows that offend their cruelty. They are stronger than a bad show. In these cases, however, the show has the sad taste of badly moldy nostalgia or a pathetic excuse to justify an irrecoverable delay, but the puppet still opens questions to the public. Because the puppet is and is not, always. Even in a bad show.

The puppet is not animated by an anxiety for conciliation, the puppet just lives. And that is why they are cruel and tender at the same time. They are like Laurel and Hardy. They are like Ubu Re. They are comic and lyrical. And no one can be as pestiferous as they are, because they are a contradiction, a living paradox that is resolved, at best, only in the shack.

Eight. The puppets are epic. Animated and governed by the puppeteer, they are really alive on stage only when they find their independence from the puppeteer.

The puppet, in its essence, shows the viewer that the world can be manageable. The puppet does not ask for identification, yet he acts as a mirror for us: he is a

stranger to us but he resembles us. The puppet is the quintessence of estrangement. Thanks to the puppets we learn that the world is transformable, because every time they act they make an epic struggle for their affirmation. But at the same time in their struggle they are mechanical and clumsy, and for this very reason incredibly human and fraternal to us. The main advantage of the puppet is the naturalness of the strangeness, its completely terrestrial and artificial character and, in a word, its humor.

Nine. Like crazy, on the street or at home, the puppeteer speaks for himself. Often waving their hands in the air. This happens not only because he is rehearsing the voices, expressions and lines of his puppets in their absence, but above all because his thinking is dialectical: the puppeteer behind every statement or choice finds his imaginary puppet who opens up another different and unexpected horizon for him. . And he can't help but argue with us: sometimes he argues with us and sometimes jokes about it.

It doesn't take much to make a puppet show: a conflict. And then heart, play and relationship. Relationship with the puppet in fact, but also with the public. In fact, it is the puppet's privilege to establish a dialogue with the spectators, as does not happen in any other form of theater. Each puppeteer then declines this privilege according to their own sensibility and their own ideals: there are those who simply make the audience scream and those who try to live an experience with their audience. The puppeteer, more than anyone else, constantly wonders where his art is going, what future will he have

and what his role will be in society. And if he doesn't ask, he's not a puppeteer, he's an entertainer.

Nine bis (suggested by an imaginary puppet). A puppeteer does not write and does not follow decalogues.

THE END

HAI BISOGNO DI

2 FOGLI GOMMAPIUMA
→ SPESSORE 3 CM
→ SPESSORE 2 CM
GRANDI +0− 40 X 30 CM

FORBICI O CUTTER

PALLINE PING PONG

PASTELLI DI GESSO COLORI
→ BRILLANTI

PENNARELLO INDELEBILE

TANTA PAZIENZA E 1 ORA DI TEMPO !!

OPPURE COLLA COME QUESTA
TIPO BOSTIK MIGLIORE CON FINESTRE APERTE ADULTI
APPLICARE SEMPRE SULLE DUE PARTI E ASPETTARE 2 MINUTI PRIMA DI INCOLLARE (INCOLLA SOLO SE EVAPORANO I COMPONENTI)

COLLA ACETOVINILICA (ES. POLISTICOLLA) PUZZA MENO E NON DEVI ASPETTARE MA DIVENTA DURA E TENDE A STACCARSI

LACCA PER CAPELLI

IL PIANO DI NON UNA DI MENO CONTRO LA VIOLENZA SULLE DONNE

TUTTO QUELLO CHE TROVI DI BELLO PER DECORARE LA TUA VULVA PARLANTE

① TAGLIA 3 PEZZI DI GOMMAPIUMA DI QUESTE FORME CHE PUOI MODIFICARE COME VUOI
SPESSORE 3 CM — A
B — SPESSORE 2 CM
B1
C — SPESSORE 3 CM
ARROTONDA LA GOMMAPIUMA CON COLPI DI FORBICE

② PRENDI IL PEZZO A E PIEGALO A PANINO CON LA MANO CHE USI PER SCRIVERE DI SOLITO

③ SEGNA CON IL GESSO IL PUNTO IN CUI INIZIANO LE TUE DITA
POLLICE ALTRE DITA

④ PIEGA E INCOLLA LA PARTE SUPERIORE DEL PEZZO B IN MODO DA FORMARE UN CONO PER LA CLITORIDE
B — B1 — COLLA — COLLA — PREMI — B1 — B — PREMI

⑤ ORA INCOLLA IL PEZZO B AL PEZZO A MA SOLO DOVE IL PEZZO B È TONDO
STRISCIA DI COLLA — STRISCIA DI COLLA

⑥ PREMI BENE LA VULVA CHIUSA PER INCOLLARE DOVREBBE RISULTARE COSÌ →

⑦ ADESSO GIRALA E TAGLIA LA GOMMAPIUMA PIÙ SPESSA LUNGO LA LINEA DELLE DITA (PUNTO ③)

SE HAI INCOLLATO SOLO LA PARTE TONDA DELLE PICCOLE LABBRA A QUESTO PUNTO DOVRESTI RIUSCIRE A INFILARE LA MANO E A FARLE APRIRE E CHIUDERE LE LABBRA
SE NO PROVA A SCOLLARLA O RITORNA AL PUNTO ①

⑧ ORA PUOI INCOLLARE IL PEZZO C (CLITORIDE) ALL'INTERNO DI B1
COLLA — C — B1 — COLLA

⑩ DISEGNA LE PUPILLE CON IL PENNARELLO INDELEBILE E INCOLLA GLI OCCHI DOVE TI CONVINCONO DI PIÙ
PRIMA COLORALA — DOPO GLI OCCHI
URCA — WOW CHE BOMBA — POSSO VEDEREEE !!!

⑨ PER COLORARE LA VULVA ARROTONDA UN PO' I GESSETTI SU UN FOGLIO DI CARTA E DISEGNA SULLA GOMMAPIUMA DIRETTAMENTE COI GESSETTI

FA' DELLE SFUMATURE PIÙ CHIARE E PIÙ SCURE PER METTERE IN RISALTO LE PARTI DA LONTANO

QUANDO SEI SODDISFATTO DEL RISULTATO FISSA IL GESSO CON LA LACCA
HAI QUASI FINITO!!!

SIAMO BELLISSIME NEVVERO!? GIÀ

⑪ E ORA DECORALA COME VUOI TU, USA LANA/CORDINI TESSUTI / CARTA / PIUME E QUANT'ALTRO PER FARLE I PELI, I DENTI, IL MESTRUO O QUELLO CHE TI SUGGERISCE L'ISPIRAZIONE

GIURO!

⑫ DALLE UN NOME, UNA VOCE E PORTALA ALLA MANIFESTAZIONE!

FINE

108

17

FLASHMOB

A *flashmob* (from the English *flash*, lightning, intended as a rapid, sudden event, and *mob*, crowd) is a sudden gathering of a group of people in a public space, which dissolves in a short time, with the common purpose of practice an unusual action. The organization starts from a website, blog or social page, and then potentially reaches anyone thanks to word of mouth online. The rules of the action are usually explained to the participants a few minutes before it takes place, perhaps by some members of the group who have already learned the action and who guide others.

If necessary, the instructions can be circulated well in advance to allow participants to prepare properly. In Europe, the first such event took place in Italy, in Rome, in July 2003. Similar events had already occurred in New York, San Francisco and Tokyo.

Duration:
2 hours organization.

15 minutes realization.

Location:
A public place (such as a square, or the hall of a shopping center) for the realization. A room, a meeting place for the organization.

Recipients:
A group of teenagers from 16 years old: organizers. Anyone, from 10 to 99 years old: users.

- There are different **types** of flashmobs:

- dance: the crowd performs a particular choreography, which can be coordinated, specular or even absolutely individual and not necessarily with a musical support;

- freeze: people remain motionless for a certain period of time from 3 to 5 minutes;

- kiss and hugs: the group kisses and hugs everyone around;

- mass: the participants gather in large numbers in some squares for a few minutes and then disappear;

- smart mobs: people come together for political or social purposes..

Precisely the latter type may be the most suitable for conveying claims related to gender issues, or to attract public attention to a major issue related to discrimination: this has already been done in the past, even by feminist group[4].

Here are the basic **steps** to organize a themed flash mob:

- First of all, you need to decide what is the goal you want to achieve through the flash mob and what theme you want to bring to the attention of the unaware public. The advice is to discuss it with the group of adolescents you are working with: is there a theme related to gender

---

4 https://www.open.online/2019/12/05/lo-stupratore-sei-tu-dal-cile-alleuropa-ecco-il-flash-mob-femminista-che-sta-facendo-il-giro-del-mondo

discrimination that is particularly "viral"? Or, has yet another art exhibition been inaugurated without even the work of an author? Or perhaps you want to emphasize how unfair the salary difference between men and women is? It is important to focus the theme well and not to remain too general in its definition.

- Secondly, it is necessary to identify the place where the flash mob will be made: in a big city, it will be enough to identify a very busy square, or a shopping center; in a small town you can think of organizing the flash mob on the occasion of a local market, or of some event that attracts people to the square, so as to have as numerous an audience as possible.

- The success of a flash mob depends on originality, liveliness and how attractive the event is, so you need to choose a type of exhibition appropriate to the theme and place chosen. Furthermore, it is also necessary to take into account the organizational complexity of elaborate events such as a choreography, or a song, which are complicated to prepare and disseminate, and which require numerous rehearsals for their realization. Therefore, simpler, but still impactful actions can be preferred: a very evident visual element of clothing or of a particular color; coloring a part of the body and showing it during the flash mob, for example red hands; a significant position that symbolizes retaliation or opposition to discrimination; posters that are unrolled and that launch messages and slogans on the chosen theme … There are many possibilities and on the site https://www.flashmob.tv/, or on https://www.youtube.com you can find many ideas. The important thing is that the action of the flash mob is short, extemporaneous, precisely a "flash": suddenly something happens and, after a few minutes, the action is already over and the participants have disappeared.

- Once the type of the flash mob has been defined, it is time to involve as many people as possible: first of all starting from the network of personal contacts, via message or email; also creating an event on Facebook and using all the social channels available. It is of fundamental importance to provide clear indications on the meeting place and time, on what actions to take, on what clothing and / or objects to bring with you, on what the start and end signals of the flash mob will be. If necessary, you can create a tutorial that clearly shows the action to be taken, or provide paper material (for example: the poster) that each participant can print independently.

- During the flash mob it is important to create precise documentation of what happens, through photos and videos, which can possibly be disseminated via social channels (when it comes to photos and videos in contexts with many people, it is not necessary to have releases for use of images).

At the end of the flash mob, if it was conceived thanks to the collaboration of a group, it may be useful to discuss how it went, perhaps by viewing the collected documentation, so as to get an idea of the impact generated by the proposed action.

18

CANTASTORIE

Materials:

- themed story books
- internet connection and the possibility of using phones (or tablets or PCs for research)
- recovery sheets and pencils / markers for sketching
- numerous old white sheets (any size)
- water-based acrylic colors
- containers by color
- medium brushes
- sheets in resistant plastic or large open cartons so as not to dirty the ground or the tables
- pencils and recovery sheets on which to make the drafts
- wooden poles of 3-5 cm long about 2 meters (one for each storyteller)
- sparapunti
- musical instruments (also made with recycled material).

The *cantastorie* is a type of story / show that uses effective techniques of active communication, expressing them through sounds, images, words, gestures.

The fields of application of this technique can be many: it can be a form of community theater, as well as a performance of denunciation. It is certainly an excellent exercise for cooperative learning for school groups or groups of educator-teachers, if involved in the creative moment, and it is also an excellent opportunity for informal or non-formal learning, depending on the contexts in which it is proposed. As for the themes dealt with in the Muses project, the storyteller is an effective tool for reworking and disseminating concepts to a wide audience, involving them in the narration and therefore making them an active participant in the story.

This activity is proposed with the focus of the theme of the Muses project, gender stereotypes, but not only: for example the activity was tested with a group of adults in September 2021, who wanted to tell a tale of the Arab tradition reworked by R. Piumini in the book "Stories of a breath", entitled "The eyes of Satina". For the text of the story, see:
https://blog.libero.it/Terri19/12647711.html

Of course it will be important to dedicate the right space to the choice of the story, starting from the meaning of some key words such as stereotype, prejudice, gender differences.

Here are some criteria that can help us choose the story and understand if it contains elements that interest our themes:

• observe if the story deals with aspects that concern our themes;

• observe if the protagonist or some other character represents a stereotype (eg the weak princess, the beautiful and brave knight ..);

• observe the environment / context in which the story takes place and assess whether it is an environment that brings prejudices;

• reflect on how the characters could be represented aesthetically.

Of course, if these aspects are not all present in the story, one can consider adding them in the writing, to strengthen and dynamize the story.

We will now deal with the storyteller technique, as a very useful tool for sharing and disseminating the reflections made within the working group. Below we report the essential parts of the development of the storyteller technique, developed in the methodological guide of the Babel-Erasmus + project, created by the same working group that writes here, in the years 2017-2019.

For a description of what the storyteller's technique specifically is, we therefore refer to the methodological guide produced on that occasion: **https://babelerasmusplus.weebly.com/producto-intelectual.html**

The **work phases** to get to the staging of a storyteller are the following:

1 The identification and **choice of the most suitable story** for an oral narration, aloud, among those suggested by the participants.

It is possible to draw from news events (newspaper articles); histories of oral or written tradition; personal events that happened to the participants. Of course, the choice of story must be shared by the group.

The text must be simple, straightforward and clear. it is important that in the drafting of the structure the division into scenes is organized.

It is advisable to number them, to understand how they will then be visually organized through the drawings.

2 The identification of the **rhythm of the story**.

The rhythm marks, anticipates, surprises and can create suspense or close a sentence. It is very important to hold the attention of an audience. And, even without great skills, we are all able to recognize and follow it, as well as to grasp its variation. To characterize the story using the rhythm, in addition to using the rhythmic structure inside the story, you can use the support of classical musical instruments such as the guitar, the accordion, or wind instruments.

However, if you don't have musical skills, using simple percussion like lids, sticks, whistles ... or anything that makes noise is also effective.

The rhythm can also be given by the use of the voice and words, choosing to slow down or speed up some parts of the text, also playing on the volumes of the voice or with the tone of the same. It is also possible to insert songs and sounds in which the audience also participates. Finally, even gestures can give the rhythm: the repetition of the movements made by the choir, or the body

percussion can be effective tools to keep the rhythm with the contribution of the choir.

3 The **reworking of the story** identified by the group, through the rewriting of the text starting from the identification of the most important images.

Remember to number the scenes that will be narrated.

4 The use of **images**

The images must correspond to the scenes identified in the text. It is therefore essential to design a storyboard (a constantly evolving canvas), to be agile in the changes that go hand in hand with the organization of the text and the involvement of the choir. It is important that the images are simple and sharp.

It is preferable that the images tell something that the text does not tell, however they can also be didactic.

If you choose to draw on canvas, it is advisable to first make the drawing with a chalk and then to go over the contours with the brush and black acrylic to finally get to color with water-based acrylic colors. The acrylic allows you to keep your work even in the rain or to wash the sheets. If you work with children or teenagers, you can use tempera.

Here is a roundup of possible "storyteller's sheets". The choice of how to illustrate your story can be very varied.

- **Flip Flop:** the storyteller is made up of several sheets overlapping and bound together, like pages, so that they can be "browsed" like a notepad. The Storyteller can turn the "sheets" independently, or get help from the choir.

- **Parchment:** the cloth can be very long, rolled vertically or horizontally. The cloth will be "unrolled" following the narration, as if a single narrative picture were slowly revealed. The work can be done manually or mechanically (with a system of cranks).
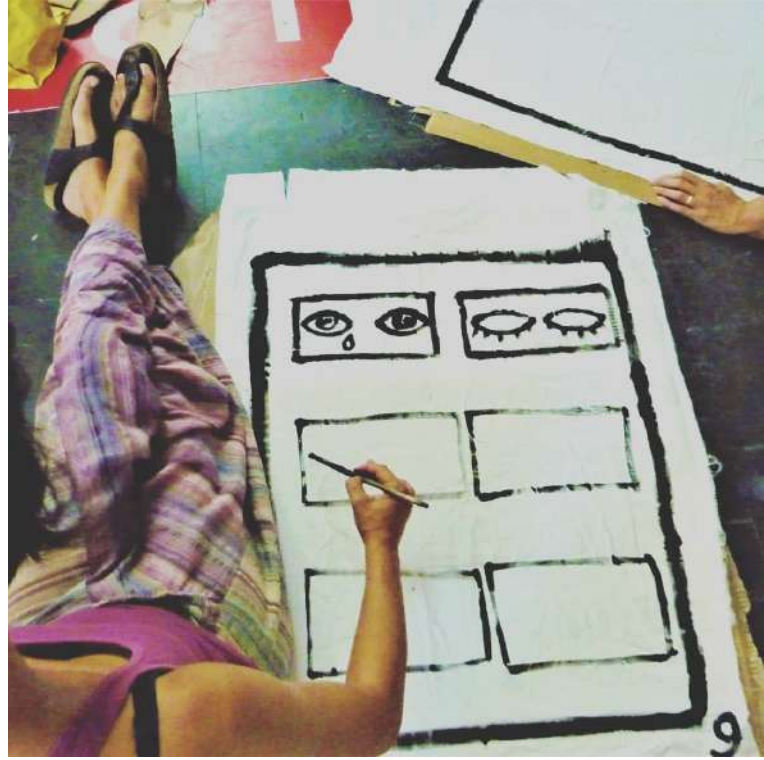
- **Single sheet with squares:** the whole story is illustrated on a single sheet. Each scene is enclosed in a box, perhaps numbered.

Of course it is possible that these sheets have openings or "windows", from which characters (small puppets or silhouettes) or other drawings may appear.

The contribution of the choir

The choir is the intermediary element between the narrator and the audience: as was the case in Greek theater, the choir stimulates critical thinking and reflection and teaches to be aware citizens and participants in the life of the community. At the same time it is an additional tool that the Storyteller has to move the action. The choir, in classical Greek theater, was considered as a unitary organism and is a sort of "collective character" that dances (or moves in a coordinated manner), sings and comments on the narration. The choir is traditionally made up of "amateurs" taken from the audience and subjected to training (rehearsals) and is led by a corifeo, that is the "choir leader". The choir therefore participates in the action, often comments, sometimes finds solutions, almost always expresses emotional manifestations and acts as a sounding board. uce repetition and then rhythm).

In our work group of 6 we can have a Storyteller, a choir leader and 4 choir members.

The Storyteller therefore interacts with the choir, which often amplifies the important words or phrases and enriches the narration with gestures and sounds. The choir is usually arranged on the sides of the drawn cloth, so as to form a semicircle towards the audience so as not to obstruct its view and is in a "cluster" formation (if composed of many elements, with the highest at the bottom) or in a row . In relation to the story it can stand only on one side or on both sides, the members can all be dressed in the same way (to emphasize the unitary element and bring out the gestures).

6 The use of **music** created even with simple objects.

If you do not have special players or musical abilities available, it becomes important to include songs, nursery rhymes and sound effects in the performance (perhaps created with recycled materials - eg: maracas, newspaper sheets -, or distributed to a part of the public that comes " instructed "at the moment), in addition to simple body-percussion, for example by tapping a foot or hands to the rhythm.

7 The use of **space**

The space must be adequate for the performance: if the cloth is limited in size (not very visible from a distance), if there is little public, if the storyteller's group is small in number, then it is better to choose a space that is not too large; at the same time it must not be too small to accommodate storytellers, choir and cloth. It is also necessary to carefully evaluate the comfort of the intended gestures (such as turning the pages of the cloth, if it consists of several pages; or unrolling it or how to coordinate the movements of the choir). It could be functional to have a raised platform, but the beauty of the storyteller also lies in the fact that it takes place among the people, therefore "on the same level", even metaphorical, of the public. If you expect a lot of public in a large square, without resorting to a platform, you can for example use a cloth that is "raised" thanks to high sticks, or even supported by waders.

In the spatial arrangement it must be taken into account that the part of the action (which includes storyteller, cloth and choir) will form a sort of semicircle that will be completed with the audience, precisely to give that idea of "circularity" in which actor and spectator are in dialogue.

8 Interaction with the wide **audience**, with the aim of keeping the attention high.

Given the great social value of the storyteller, it is essential that the public is actively involved and that it is such a participating public as to make the "fourth wall" totally flexible and mobile.

The audience then goes to complete the circle of dialogue and postpones what the Storyteller tells. The public is thus an interlocutor but also an actor, because it can be involved; but it can also become a choir, in a much more active involvement than simply answering a question. For example, you can warn the audience that every time the Storyteller says: "knock on the door", he will have to respond with: "TOC TOC"; or you can write the lyrics of a song in large and clearly visible form and ask the audience to sing it together; or even the public can be invited to make coded gestures. Often, for a first "ice pick" approach, two spectators are asked to hold the poles that support the sheet.

9 **Performance** in front of an audience.

It is important that the Storyteller is recognizable during the performance: perhaps with a hat or a make-up and, especially if he is not used to being the center of attention, a costume that can help overcome embarrassment. A small presentation is important to explain what you will see; you can already warn the public that he will have to "help", or it could be a surprise. During the performance it is important to always keep eye contact with the audience, which can be stimulated with questions and actions prepared in advance or even improvised. The conclusion can be clear and written perhaps on the final sheet of the storyteller with the word "fine", or it can be closed with a song, however calling the applause. You can explain the intent of the performance, you can "make a hat" (that is, ask for an offer), or sell the "flying sheets" on which the stories / songs narrated are written and finally you can distribute other material relating to what we have seen.

In particular, the distribution of loose sheets seems effective in this context, especially if the story being told is taken from a news story. On this occasion it would also be interesting to distribute the documents produced in the laboratory described below "Manifest-Actions".

For an in depth study of the training projects already implemented with the

cantastorie technique: