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21th Century and the Discrimination Prevails: A Study of EFL Instructional Materials for the Primary Classroom

Siglo XXI y la discriminación permanece: Un estudio sobre los materiales educativos usados en el Aula de Inglés como Lengua Extranjera en Educación Primaria

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Abstract: Stereotypes are general beliefs about other social groups that could acquire negative connotations leading to unfair discrimination. This dissertation is intended to be a comparative study that draws on data from two Primary English textbooks for 5th Grade used in Zaragoza (Spain). This is in order to detect gender stereotypes in the foreign language classroom. In addition, a set of general guidelines for improvement will be provided.

Título: Siglo XXI y la discriminación continúa: Un estudio sobre los materiales de inglés usados en primaria

Resumen: Los estereotipos son ideas generalizadas sobre otros grupos sociales, las cuales pueden llegar a adquirir connotaciones negativas llevando a una injusta discriminación. Este trabajo pretende ser un estudio comparativo sobre los libros de inglés de quinto de primaria usados en los centros educativos de Zaragoza. Y tiene como objetivo detectar estereotipos de género dentro del aula de inglés como lengua extranjera. Además, proporcionará una pauta general de mejora contra dichos estereotipos.

1. INTRODUCTION

Through the years 2017-2018, a lot of citizen movements fighting for people's rights have emerged and become more visible in our society. These are rights that we should have by birth, just by the mere fact of being humans, and they are not always being respected. Some example of these movements that struggle for social justice issues which originate, to a great extent, in stereotypes are: *Me Too* (against sexual harassment and assault), which was started by the African-American civil rights activist Tarana Burked and popularized by the American actress Alyssa Milano; *Sick of Waiting* (promoting and defending the rights of the refugees), which was created by actual refugees and volunteers who are supported by a long list of affiliations such as the *European Spring* Coalition, the German NGO *Soup & Socks*, and the French NGO *ActForRef*, to name a few. Moreover, among these different movements we can highlight *8marzo* (promoting real equality between genders, including values in education, and protesting against sexual harassment and violence). This movement was summoned by hundreds of women's organizations that make up the Feminist Movement

in Spain, which is based on different historical facts like the protest *Bread & Roses* in 1908, Clara Zetkin's proposal in 1910 of an International Woman's Day and, certainly, the continuous struggle of women throughout history.

In opposition to these social movements, and as stated by Perez, García and Martín (1999), we also find that stereotypes are increasing in our societies, as we can see in social manifestations related with xenophobia and racism such as radicalized and violent nationalisms, the resurgence of groups with fascist and racist ideology, and other movements of an exclusionary and intolerant nature (126). This is a remarkable fact taking into account that it happens in democratic societies where we are supposed to be more tolerant with the values and beliefs of other people thanks to the current diversity, multiculturalism and the worldwide communication allowed by the Internet and other technologies.

Therefore, despite these movements, stereotypes continue to be present in our society and this is the key reason to write this dissertation. Also, as Wright explains making reference to other authors, we need to have in mind that "while the need/ability to create a framework to organize our perceptions of others is a human trait […], if this categorization becomes stereotyping, it can harm individuals by denying them educational, work, and social opportunities" (2004, n.p). This means that, as teachers, students or citizens in general, it is natural to have first impressions and to create a preconceived image of another person or group of people, but we should draw a line when these thoughts can harm them and, instead, contrast these assumptions with the reality. Besides, the detection of stereotypes can serve us to understand and transform the gender inequalities encountered in all the social spheres, but mainly in our field: education.

It is with these considerations in mind that I decided to carry out the present project. It consists of a comparative study that draws on data from two Primary English textbooks for 5th Grade used in Zaragoza (Spain). The main interest of this small-scale study is to detect stereotypes in the foreign language classroom, mainly in (a sample of) textbooks for teaching English in the Primary classroom and establishing a comparison between them in order to observe if there has been an evolution in the depiction of those stereotypes. This interest has to do with the discriminatory behaviour I have personally

observed in children during my teaching placements throughout my Education Degree. During these placements, I reflected on new feminist perspectives and how a common teaching material can contribute to changing the perceptions that children for example have on gender or race. Apart from my personal motivation, the necessity of focusing on gender equality in education is also recognised by significant organizations like the United Nations (UN), when they claim that "reaffirming the need to eliminate gender disparities in primary and secondary education [is] […] essential for gender equality, the empowerment of women and poverty eradication" (2009, p.3). This is also the case with Spanish legal provisions such as the Organic Law 8/2013 for the Improvement of Educational Quality (LOMCE, in Spanish), in which it arises the principle of overcoming any discrimination, as well as the explicit proposal of measures and initiatives that foster equality between men and women.

However, despite these legal statements for equality, the egalitarian representation of women in our societies and in the field of education, such as in didactic materials, has not been achieved. In fact, various trends of feminism have recently been brought to the surface, letting us see the problems that our patriarchal societies are facing. In this sense, Martínez and Urrutia (2013) state that "[l]a misión de una psicología feminista es, trascender el mero análisis de diferencias de género, y trabajar desde las imágenes, desde las asociaciones profundas, naturalizadas, automatizadas en los sistemas escolares y sociales, para interrumpir su libre fluir, y analizar, en conjunto con las diferentes actorías, sus efectos políticos y sociales" [1] (2013, n.p.). This means that we have to go further and try to look beyond superficial inequalities, in order to focus on the deep gender-related differences that have been taken as normal in schools and the rest of society.

Therefore, the detection of gender stereotypes is in order to design a practical tool which is intended to serve as a guide to evaluate and modify other educational materials from different publishing houses. Furthermore, subsidiary objectives of this dissertation are: i) to define coeducation and other concepts related to stereotypes and discrimination; This will help us to identify a theoretical framework to support our

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[1] "the mission of a feminist psychology is to transcend the mere analysis of gender differences, and to work from the images, from the deep, naturalized, automated associations in the school and social systems, to interrupt their free flowing, and analyse, in conjunction with the different actors, their political and social effects" (my translation).

analysis; ii) to justify why this topic is especially relevant in the English classroom; and iii) to observe, as referred in the analysis of the evolution of the depiction of gender-stereotypes, whether the new background of guidelines and laws for coeducation has really serve to erase discrimination between men and women or if, by contrast, gender stereotyped profiles continue to be established for female and male characters in English Textbooks.

Along with this, another reason to focus this project on foreign language education is the necessity to deal with stereotypes while teaching English. In other words, as foreign language teachers one of our final objectives should be to develop in our student's knowledge about the socio-cultural context of the L2 (second language), a well as to prevent the development of a distorted image of reality of other cultures, minorities, social groups or persons. Thus, the obligation to include these cultural and stereotypical aspects as part of the teaching curriculum will be brought to the fore in my work, since there is a strong bond between *culture* and *communication*. As Valverde contends (2005: 1), "[h]uman beings are distinguished from other animals because of their capacity to create culture" and, Valverde argues, "it is important to highlight the fact that the development of human culture is possible due to communication, a process in which Language plays the main role" (p.1). Indeed, communication is one of the final aims of teaching English as a Foreign Language, since the ability to communicate effectively with people from other societies is becoming an urgent issue in our increasingly globalized world.

In the pages that follow, I intend to demonstrate how the utilization of common educational materials without previous analysis and modification can lead to incite gender-related stereotypes in new generations. The dissertation is divided into five sections, the first one being the present introduction. This will be followed by the theoretical framework, in which concepts like language, stereotypes, coeducation culture, Spanish Legislation and English as a Foreign Language (EFL) are introduced. In the next section, the methodology to carry out the study will be explained. I will describe the type of analysis that was carried out, as well as present the tools that were used for the study of gender representations within Primary English textbooks. The third section, *Results and discussions*, is the core of the dissertation, as I will critically comment on my findings, and will introduce an adaptation of my analysis tool

(Appendix 1) for a more practical utilization. In addition to two gender awareness activities that can be easily implemented in the classroom, there will be some examples of changes that can be made according to the results obtained, such as the adaptation of three texts analysed to introduce women painters in the second book where only men were portrayed. And finally, I will draw relevant conclusions of the project, answer the questions related to the textbooks analysed "Do they assign a stereotyped profile for each gender? And if so, what characteristics define them?" as well as provide my opinion and the limitations of the study.

2. THEORETICAL FRAMEWORK

In this section, as *Figure 1* below shows, I will first explore the connection between language, culture and EFL, starting with a quick revision of the history of EFL methodology to go on to focus on the importance of culture for the concept of communicative competence. I will also explore the prominence of culture in the standing curriculum. Next, I will expose the "subcultures problem" while choosing cultural standards for EFL, getting to the following point: Stereotypes, Coeducation and Spanish Legislation, which is intertwined with the justification of this dissertation and the analysis of English Textbooks. Altogether, this theoretical framework will eventually develop into identifying the necessary criteria to carry out our study.
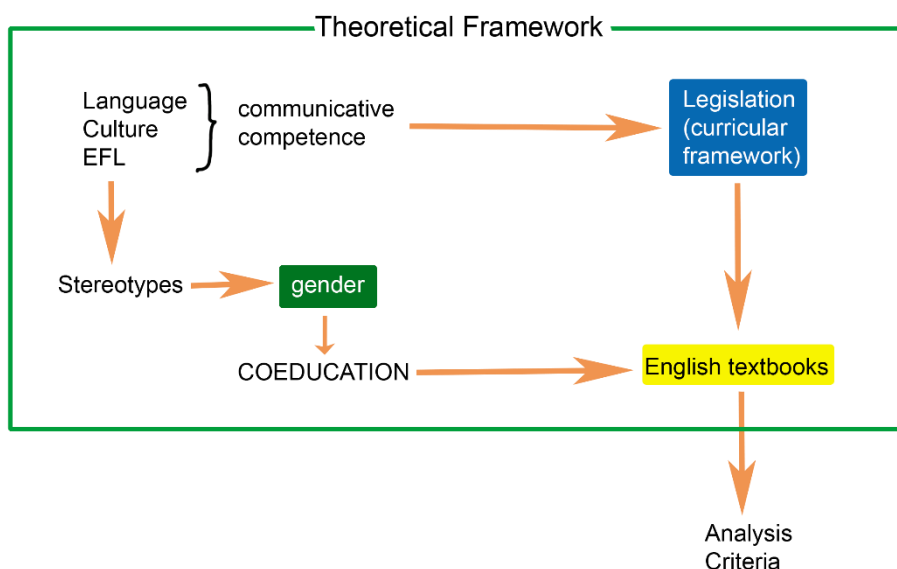
Figure 1 Theoretical Framework

2.1.Language, Culture and EFL

Culture is acquiring greater importance in EFL since, as our current Spanish Legislation[2] dictates, the Communicative Approach has become the framework for the teaching and learning of second languages. This kind of framework is the result of the progressive globalization since the second half of the 20th Century till nowadays, a fact that, as the Aragonese Curriculum claims, "ha convertido a la lengua inglesa en vehículo de comunicación privilegiada [...]", therefore, "la adquisición de un adecuado nivel de inglés es una necesidad para el acceso a la información, al mundo laboral y al conocimiento en otros ámbitos de la vida"[3] (BOA, n.119, p.19623). This necessity leads to the importance of teaching English in connection to culture in our classes.

However, culture has not always had the same value in EFL teaching. If we take a look at history, when foreign languages reached the curriculum in the 18th Century, the methodology reflected "an education system geared to the development of logical thinking and to teaching an elite of cultivated minds" (Rowlinson, 1996, p.8). This means that, at that time, even though culture has always been linked to English as a foreign language, it was from an elitist perspective. In this point of view, learning L2 was an example of teaching how to think and to know the high culture, rather than as something inherent in communicative competence. Therefore, the currently concept of learning a second language as a means of understanding between different cultures was left aside.

Moreover, language and culture are deeply intertwined, as Hymes (1972) avouches and affirms with: "there are rules of use [(referring to social factors)] without which the rules of grammar would be useless" (p.278). This means that the knowledge of a language itself (that is, as a set of lexical, phonological and syntactical units) is futile if not applicable to certain social situations or without the understanding of some rules of courtesy, gestures, irony… or, in other words, to the sociocultural conditions and functional use of language listed by The Common European Framework of

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[2]For example: in the Real Decree 126/2014, which states that one of the objectives of Primary Education is the acquisition of the basic communicative competence, in a foreign language, that allows students to express and understand simple messages and perform in everyday situations (BOE n.52, p. 19353).

[3]My translation: has turned English into a vehicle of privileged communication […], therefore, the acquisition of an adequate level of English is a necessity to gain access to information, to the labour world and to knowledge in other areas of life.

Reference for Languages (CEFR). In addition, the CEFR (2001) states that language is not only an aspect of culture, but also a way to access it (p.6) and establishes communicative competence as a combination of linguistic, sociolinguistic and pragmatic sub-competences. Therefore, the correlation of the Aragonese Curriculum with the CEFR and the culture issue is clear, especially inside the curricular specifications for the EFL area, in the Section which discusses the contribution of the area to the development of the Key Competences. A clear example is that of *Linguistic Communicative Competence* which, despite the fact that it revolves around the development of the language product-process, makes clear reference to the social context and, with it, to the culture part. Another example would be *Social and Civic Competence,* in which the awareness of social conventions (rules of conduct, relationships…) may play a key role in communication between people from different cultures. Language and culture are also connected in some curricular Stage objectives for Primary Education, for example, in numbers seventeenth and eighteenth[4]. Both objectives draw attention to the importance of an understanding of culture for the development of communicative competence, and as a development of the student's identity.

The need for culture to be part of the way we understand language is also widely supported in the scientific literature, such as by Robins and Crytal's definition of language as "a system of conventional spoken, manual, or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves" (2018, n.p); or authors like Kramsch (1993, p177) and Byram and Esarte-Sarries (1991, p.5) who widely proclaim that the learning of languages and cultures cannot be separated. In fact, the necessity to integrate culture into linguistic competence is so important that a new term has been coined: "intercultural competence". Intercultural competence (ICC) is, then, the ability "to ensure a shared understanding by people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their own individuality" (Byram, Gribkova and Starkey, 2002, p.10). This means that we also have to provide our students with enough tools and values so that they become competent to interact

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[4]My translation: ObjIN.17. To value the importance of foreign languages as a means of communication and understanding between people of different origins and cultures. ObjIN.18. Valuing the foreign language as an enriching response to the experience of dealing with different language and cultural fields, promoting the favourable development of the student's personality (BOA, n.119, p. 19625)

with people from other cultures who do not share a common native language, but English as a L2. Nevertheless, the ICC goes further, following what Byram, Gribkova and Starkey (2002) declare, in addition to culture, there are also skills and values that influence this competence. One example of those skills is to be able to find the points that make other cultures and our own similar. This skill is important so as to be prepared for the contact with other cultures of which we have not been able to have a previous exhaustive study. Moreover, the ICC also highlights the importance of taking into consideration the effect that our values have upon learning about new cultures, as they could create reaction and rejection heading us to discrimination.

Bearing in mind the significance of culture in the communication process, when teaching a language, it is necessary for our students to become familiar with the corresponding culture. However, this necessity be problematic because English is also conceived as *a lingua franca.* Firth referred to it as "a contact language between persons who share neither a common native tongue nor common (national) culture, and for whom English is the chose foreign language of communication" (1996, p.240), which means that, in the English as a Foreign Language classroom, there is not only one culture to explain, but a general mix of subcultures. Therefore, the skills and values that were suggested by the ICC should be developed.

Notwithstanding these facts, in order for our students to communicate interculturally as Byram (1994, p.136) claims, they still need to have a knowledge about some socio-cultural reality. Yet for a matter of time or given to the multiple facts that involves a language community and more still if we consider L2 as a *lingua franca*, we will have to choose between cultural standards in our classes, such as the ones highlighted by García (2004), that is: demographic conditions; social conventions (punctuality, gifts, etc.); the relations between sexes; and body contacts (greetings, farewells, offers, etc.) to name a few (párr.8). And it is exactly at this time, when we simplify those multiple facts and choose between cultural characteristics, that we could lead to unfounded generalizations and stereotyping. The next section will be aimed at clarifying this concept and how we can deal with it in education.

2.2. Stereotypes, Coeducation and Spanish Legislation

We could define stereotype as "a distorted picture or image in a person's mind, not based on personal experience, but derived culturally" (Lippmann, 1922, p.115). In this definition, negative connotations already arise. By contrast other research, such as the one of Hosokawa (1980) and Osland and Bird (1998), emphasizes the functionality and practicality of stereotypes in order to simplify a complex environment. The problem, as Dovidio, Hewstone, Glick, and Esses (2010) explain, is that "[s]tereotypes can not only promote discrimination by systematically influencing perceptions, interpretations, and judgments, but they also arise from and are reinforced by discrimination, justifying disparities between groups" (p.7). And here lies the importance of taking stereotypes in mind in the EFL teaching context and general education, as we can unwittingly promote discrimination and disparities between groups.

In addition, Stereotyping is an issue that needs to be tackled if we want to obey the dictates of current legislation. Starting with a general overview, we could mention the Spanish Constitution and its article fourteen, which contains the fundamental right and the general principle of Equality, at the same time as it dictates that any type of discrimination, whether by birth, race, sex, religion or by any other circumstance is not allowed. As to nationwide education legislation, the standing law, LOMCE, establishes the commitment to ensure, in one of the very principles in which the Spanish Educational System is inspired: the transmission and implementation of values that favour [...] solidarity, tolerance, equality, respect and justice, that help to overcome any type of discrimination (BOE, n.295, p. 97866). It is also in this Organic Law 8/2013 (LOMCE) that the term of equity appears in connection with the equality of opportunities in an inclusive education, and so does the express proposal of measures and initiatives that favour the equality between men and women. Moreover, non-discrimination and gender equality are considered by LOMCE as a cross curricular content and as one of the main objectives of Primary Education. In this line, referring to the regional legislation of the Community of Aragon, we find article thirty-eight in the Decree 73/2011. In this article, the principles that govern the school-coexistence are named standing out; e) the equality of rights for all persons and groups, which rejects prejudices; and h) that gives importance to the preventive actions and measures as a tool of education for coexistence and the development of values (BOA, n.68, p.7351-52).

In sum, the curricular framework dictates that we must deal with stereotypes and unfair discrimination in our classrooms.

Apart from these general legal provisions, we also find a broad set of laws specifically focused on coeducation and gender equity. One such law, perhaps the most important one, is the Organic Law 1/2004 (BOE, n. 313) of Comprehensive Protection Measures against Gender-based Violence (*Medidas de Protección Integral contra la Violencia de Género*). This law marks the beginning, in a democracy context, of the legal treatment of the struggle against discrimination to women. Afterwards, the Organic Law 3/2007 (BOE, No. 71) for Effective Equality of Women and Men deals with the transversal application of the egalitarian treatment and opportunities value, which includes the equality for girls and boys in education too. Then with Law 2/1993 (BOA, n.24), the Aragonese Institute for Women was established with the purpose of developing and implementing measures to make those mentioned principles effective. This set of laws head towards the field of study *gender stereotypes* that we will investigate in our analysis, as the eradication of this kind of stereotypes are one of the aims of coeducation and gender equity. With these references I intend to demonstrate that this dissertation is aligned with the Spanish legislative framework on gender equality.

Since the concept of *coeducation* has appeared several times in my revision of the legislative framework, let us define it. Taking as reference the definition of the *Women's Institute* (2017, p. 14-15), we can speak about coeducation as an Education paradigm which takes into account the social and sexual differences between groups and identifies gender diversity as a cultural one. This paradigm recognizes the school as a non-neutral space where patriarchal values may be transmitted, thus widening the differences between men and women. Therefore, the main objective of coeducation is the elimination of gender stereotypes by overcoming social disparities and cultural hierarchies between boys and girls. And so, to find those examples of stereotypes for a further modification or elimination should be the objective of our textbook analysis.

The challenge educators meet inside a school based in the principle of coeducation is their own rooted stereotypes, as Byram, Gribkova and Starkey (2002) contend:

Teachers cannot be neutral on cultural issues since they respond to other cultures as human beings and not just as language teachers. They need therefore to consider how their own stereotypes and prejudices may influence their teaching subconsciously, and what the effects of this may be on learners. They also need to reflect upon how they respond to and challenge their learners' prejudices not only as teachers, but also as human beings subconsciously influenced by their experience of otherness. (p.30)

This means that despite the fact that teachers are humans and consequently they are going to have stereotypes, as we have seen through this section, it is their moral and legal obligation to reflect on and be aware of stereotypes so as not to influence their students. It is important to also consider the educational materials that teachers use in their classrooms, and to inspect them in search of stereotypes. As has been mentioned, this dissertation is particularly directed to the analysis of gender stereotypes in English Primary textbooks, especially in the most currently used in 5th and 6th Grades of Zaragoza Primary Schools, particularly as compared to a turn of the century material in order to observe if the founded stereotypes have changed accordingly to the law mentioned.

2.2.1. <u>Reasons and criteria to critically analyse EFL textbooks</u>

Apart from their standard contribution to our target learners' development of their communicative competence in the foreign language, EFL textbook, as well as those for other subjects, convey values to our students. Nunan (1988) states that: "materials are, in fact, an essential element within the curriculum, and do more than simply lubricate the wheels of learning. At their best, they provide concrete models for desirable classroom practice" (p.22). Which also means that textbooks are often the central core of the instruction in Primary Education and, as such, it is my contention that they require a thorough examination from the perspective of stereotypes. Moreover, this examination is a legal imperative in our Regional Community Order 7/2018 (BOA, n.132, p. 22381) and, more specifically, Section 31 states that textbooks and curricular materials used in the educative centres of the Aragonese Community will erase sexist, ethnic and cultural prejudices and stereotypes, by eliminating models which feature

inequality and violence against women. This is the reason why we are going create a tool to perform the analysis on the English textbook most used by 5th graders in different schools of Zaragoza (2017-2018), so as to observe if these laws are being obeyed and gender stereotypes are completely erased.

Nunan's (1988) argument that textbooks provide concrete models for desirable classroom practice and different legal provisions in recent history are some of the reasons why Gender Stereotypes representations in EFL and textbooks have been the subject of numerous studies since the early 1970s by many authors, such as Porreca (1984), Hamdan (2010) or Nofal and Qawar (2015) among others. All of them have in common the identification of gender bias to elaborate their analysis criteria. In our case, our first type of bias is the quantitative imbalanced representation of male and female in educational materials. This bias will be addressed with the Tables in Appendix 1. As Brugeilles and Cromer (2009) contend "[f]emale role models are rare. Girl pupils have little foundation for identification and projection, and boys have no role models from the opposite sex, which is barely visible." (p.33). This means that the unfair representation is not a problem per se, but for our students to find a role model to identify with[5].

In addition, when analysing the chosen textbooks, we have to consider how male and female characters are portrayed whether appealing to their physical appearance, personality traits or emotional states. As Lewandowski (2014) explains, females tend to be shown as "overly emotional, sentimental, timid, intellectually inferior to men, passive, and generally weak" and, he continues, "[t]hey are also often described by physical attributes, such as appearance and clothing". By contrast, males, are portrayed as "a matter-of-fact, assertive and determined" and as figures, "who [are] endowed with intellectual prowess and inclined to face challenges" (p.85). The issue with these depictions as weak or strong, as emotional or intelligent is the extent to which they affect the development of our students and their self-stem. This gender stereotyping is

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[5]For example, in the analysis of the written texts of Action Pack 10, Nofal and Qawar (2015) found that the total number of characters in the book was 54, but the vast majority were males (78%), female characters being just a third of the total number (22%).

also applied to the characters' occupations[6], actions, and places in which they are represented. For example, Brugeilles and Cromer (2009) conclude that "[r]ole models for girls are women in the domestic and family spheres, while for boys, they are independent men relieved of domestic tasks" (p. 39). Another example would be the overall findings of Islam and Asadullah (2018), which contend "that professions attached to female characters are traditional, and lower in prestige and income" (n.p). It is from considerations such as these that I would like to know if gender stereotyped representations are also present in EFL textbooks used in Zaragoza schools. To do so, and as has been pointed out, I also intend to compare the selected textbook that is actually being used with another book from 2001 in order to elucidate if there has been a change long the years with the introductions of new guidelines and laws for coeducation.

To sum up, in this theoretical framework we observed how culture and teaching English as a Foreign Language were intertwined due to the communicative competence. This is because the final aim of teaching L2 has change through the years and it actually is, as stated by the LOMCE above, to serve as a means of understanding between different cultures, that is, communication itself. Then, the term ICC appeared bringing out the difficulties of teaching L2 and culture considering English as a lingua franca. The importance of the analysis of stereotypes in EFL relies in this fact, as it is at this time, when we simplify multiple facts and choose between cultural characteristics to teach, that we could lead to stereotypes, which is going against the laws about discrimination and equity mentioned in this section.

Finally, within this framework the first and second subsidiary objectives marked in the introduction were met with the definition of terms like coeducation and ICC to support our following analysis; and with the justification of why this topic is especially relevant in the English classroom mentioned above. After all, this section aims to be a tool to support and develop the criteria for the analysis of textbooks that we will see in the further *methodology* and *results and discussion* sections.

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[6]For instance, Porreca's (1984) content analysis of 15 EFL textbooks used in the United States in the 1980s revealed that the ratio of working males to females was 6 to 1 ; in Lewandowsky (2014, p.85).

3. METHODOLOGY

As mentioned in the introduction, this dissertation is mainly a comparative study that draws on data from two Primary English textbooks of 5th grade used in Zaragoza (Spain) using a quantitative and a qualitative analysis of the gender characters it portrays in order to make a further comparative evaluation. One of them was issued in 2001, that is, before the coeducation guideline from the Women's Institute (2008), the methodological UNESCO guide for gender equality through textbooks (2009) and a lot of the aforementioned Spanish Laws against discrimination, while the other one was published in 2014 (English Textbook most used in Zaragoza Schools through this academic year 2017-2018). This wide time division is related to the purpose of elucidating if there have been changes in gender stereotypes representation along the years with the introductions of new guidelines and laws for coeducation mentioned above.

The EFL textbooks chosen for analysis are:

- Bilsborough, K., Bilsborough, S., & Shipton, P. (2014) Rooftops Class Book 5. Oxford University Press, United Kingdom
- Holderness, J., Superfine, W., & (2001) Best Friends Class 5. Oxford University Press, United Kingdom

3.1.1. Why this selection?

The first textbook was chosen in response to the findings of applying a Teachers Questionnaire that took the form of a survey in *Google forms* (Appendix 2), which was sent to the teachers of several schools in Zaragoza. The questionnaire intended to find out what 5th and 6t[h] Grade English books were being used in the target academic year (2017-2018). Once the most widely used textbook was identified I decided to choose an earlier textbook from the same publishing house (Oxford) to analyse more objective data changes.

3.2. Dissertation methodology

This research has been done following three steps or stages that Guerra (1990) denominates as: *moment zero*, *moment one* and *moment two*. *Moment zero* ("el

momento 0") is that moment when the first demands of the assessor are specified and we get in contact with the principal characteristics and actual situation of the field of our study. *Moment one* ("el momento 1") occurs once we are fully immersed within the information and biography of the project and the schedule and methodology are established. And *moment two* ("el momento 2") is that moment which occurs when we are immersed in the course of action and we have to finish the analysis and collection of necessary information. It is at this moment when rectifications of the initial planification are especially done. However, Guerra emphasizes that this rectification of the initial planning could be accomplished throughout all the "moments" (p.52).

Moment zero of this dissertation started with the initial demands for choosing the topic and objectives of the dissertation while beginning the research of bibliography and data about the topic.

The second step, *moment one*, began once that we had enough information about the topic and a theoretical framework was established to observe the requirements of the study, the method of analysis was presented to the coordinator to proceed to the next stage.

And lastly, following Guerra's steps, we will have *moment two,* in which we have to group the analysis data and show the results as well as to do the necessary rectifications of the initial planning, introduction, methodological framework and methodology.

After completing the previous stages I added a third stage in which discussion, conclusion and a final revision of all the document is carried out.
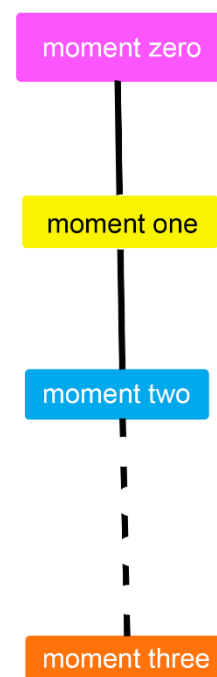

Figure 2 Dissertation Methodology

3.3. <u>Type of investigation</u>

      For a further detailed comparative analysis of both books I have implemented two analytical methods, quantitative and qualitative. As Albers (2017) claims, a quantitative research study "collects numerical data that must be analysed to help draw the study's conclusions" (p.215). This is the reason why we are going to numerically investigate gender representation.

    3.3.1. <u>Quantitative analysis</u>

      Initially, at this point of the dissertation, I thought of drawing data only from the individual female and male characters represented in the textbooks. However, considering the methodological UNESCO guide Promoting Gender Equality through Textbooks (2009) and authors like Lewandowski (2014), it would be more precise and complete to also collect information of the representation of individuals and groups, besides their age. This allowed me to identify the following categories for the quantitative part: Female, Male, Ungendered and Unspecified (pupil, child, they, robots, etc) for individual characters; and Females only, Males only, Female dominance, Male dominance and Neutral for groups with more than four characters.

      Additionally, as Brugeilles and Cromer (2009) recommend, we will have to observe in which section of the materials characters are represented: in the text, the pictures, the lessons (to explain or review a new concept), or the exercises, since I would also like to comment on the importance given to those representations. As to age, while collecting the data with Table 1, the categories with capital letters C (child) T (teenagers) A (adults) O (elders) U (unspecified) should be marked. For groups of more than four characters, we will mark the age type as well (Age neutral, Child dominance, Teenagers dominance, Adults dominance, Elders dominance), as shown in Table 2.

      It should be noted, likewise, that the data from characters that appear more than three times in the whole textbook have been collected only twice per unit. Also, that only significant data from characters in as far as stereotyping is concerned have been picked for the graphic representation.

		Picture/comics	Lesson (text)	Exercises (text)
Individual character	Female			
	Male			
	Ungendered / Unspecified			

Table 1 Individual Quantitative analysis

	Females only	Males only	Female dominance	Male dominance	Gendered neutral
Age neutral					
Child dominance					
Teenagers dominance					
Adults dominance					
Elders dominance					

Table 2 Quantitative Groups analysis

3.3.2. Qualitative Analysis

At first glance, this section may seem to be quantitative due to the fact that we collect numerically the data from the individual characters in Table 3 (Appendix 1). However, this table is only a necessary tool that sought to obtain information from the textbooks in order to classify the collected data before a qualitative analysis could be carried out. Therefore, with this tool I collect evidence which will allow me to answer the following question: Do these textbooks assign a stereotyped profile for each gender? And if so, what characteristics define them? Thus, I answer research questions and generate knowledge like Hernández, Fernández and Baptista (2006) referred while talking about qualitative pieces of research (p.409).

Table 3 (Appendix 1) takes into account the categories proposed by the RIRRS (International Network for Research into Gendered Representations in Textbooks) and other authors like Lewandowsky (2014) and Toçi and Aliu (2013). The categories used to examine a linguistic and a visual portrayal are divided in stereotypically aspects by which genders are usually portrayed, as was explained in my theoretical framework

above. In addition, an "other observations" category has been added for notes for the qualitative study.

4. RESULTS AND DISCUSSION

In the following pages, the results of the comparative analysis are reported and commented, focusing, in the first place, on the Textbook Selection Survey and, secondly, on the quantitative and qualitative comparison of individual characters and groups depictions. For comparison I provide a commentary on examples of gender stereotypes in the textbook Best Friends class 5 (TB2001) and ROOFTOPS Class 5 (TB2014). These examples are meant to be an answer to the question raised in the methodology section "Do these textbooks assign a stereotyped profile for each gender? And if so, what characteristics define them?"

Furthermore, I will design a document with guidelines that simplify the analysis tool so that it could be used in order to find and modify gender stereotypes in educational materials from other publishing houses. Then, I will propose some examples of the kind of changes that can be made in accordance with the results obtained. And finally, I will provide three proposals for focusing on gender awareness that can be easily implemented in the classroom.

Textbook selection survey

The first textbook, as aforementioned, was chosen in response to the findings of Graphic 1. This graphic is the result of the Teachers Questionnaire that took the form of a survey in Google Drive forms (appendix 2).

Graphic 1 EFL Textbooks Survey
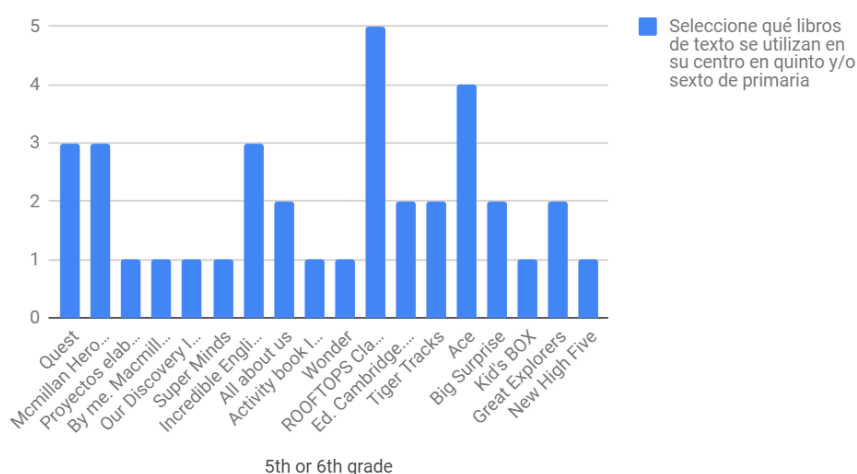
Taking a look at Graphic 1 above, we can see that the most frequently selected coursebook for Primary in Zaragoza schools in the academic year 2017-2018 was *Rooftops Classbook*. This was closely

followed by Oxford's *Ace!* leaving other options behind, such as *Quest, Guess what!* and *Heroes.*

As mentioned in the *Methodology* section above, I chose the second book for analysis, *Best Friends Class 5*, from the same publishing house, once the previous textbook had been identified. This selection was in order to accomplish the third objective stated in the introduction: to observe whether the new background of guidelines and laws for coeducation has really serve to erase discrimination between men and women or if, by contrast, the same gender stereotyped representations continue unchangeable between both English Textbooks despite the difference in the years of publications.

4.1. Analysis of the textbooks

Quantitative Analysis

One way to measure gender imbalance in textbooks is by quantifying the number of times that individual characters of both sexes are portrayed. As the Graphics 2 and 3 illustrate, women appear less frequently than men in both books.
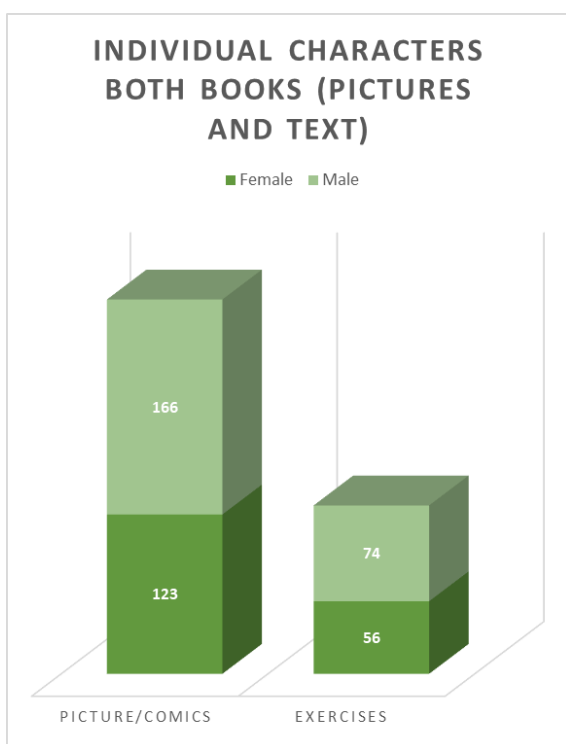
Graphic 2 Individual characters by picture and text
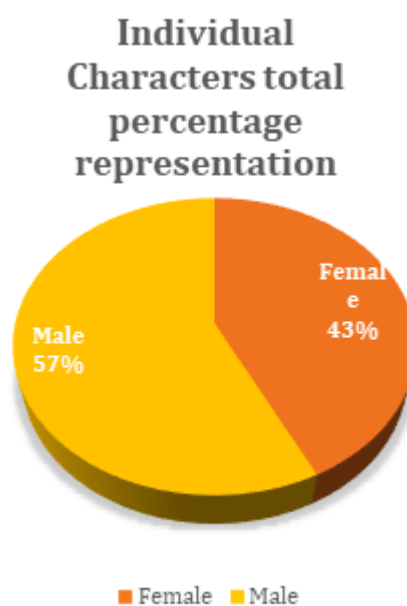
Graphic 3 Total percentage of individual characters

These results are far from the concept of equality which is mandatory by the law mentioned in the theoretical framework. Moreover, as we can see in Table 4, in "Exercises", there are 4 more instances of female figures than males in TB2001. However, as compared to TB2014, the negative disproportion for female figures is considerably higher in the same category and in "Pictures/Comic", as we can see in Table 5. Moreover, there is an unfair representation of both genders regarding age, since the depiction of elderly people is almost insignificant.

	Picture/comic	Exercises (text)
Female	C (15), A (16), T (5) =36	C (8), A (1) = 9
Male	C (24), A (31), T (5), U (3) =63	A (3), C (2) =5

Table 4 Individual Characters Best Friends 2001

	Picture/Comic	Exercises (Text)
Female	C (66), A (19), T (1), O (1) =87	C (20), A (14), T (2), O (1), U (1) =38
Male	C (71), A (28), T (2), O (2) =103	C (29), A (34), U (6) =69

Table 5 Individual Characters ROOFTOPS 2014

This suggests that the inequality exposed in the previous textbook has not been reduced in the new one. Therefore, we should look at ways to improve this situation as teachers, by applying analysis tools which allow us to identify inequality before selecting a textbook or in order to adapt selected materials for equality.

To get a complete picture we must also consider our findings for groups of figures (Tables 6 and 7), as combinations of more than four characters were analysed separately from individual characters in Tables 1 and 3.

	Females only	Males only	Female dominance	Male dominance	Gendered neutral
Age neutral					
Child dominance			1	4	1
Teenagers dominance					
Adults dominance				3	
Elders/ Unspecified dominance					

Table 6 Groups Best Friends 2001

	Females only	Males only	Female dominance	Male dominance	Gendered neutral
Age neutral					
Child dominance				6	2
Teenagers dominance					
Adults dominance			3	2	
Elders/ Unspecified dominance		1		1	

*Table 7 Groups ROOFTOPS 2014*

These records confirm the information provided by the individual quantitative analysis: there is a majority of Male-dominance groups specifically of children. This age representation is accounted by the fact that the textbooks are intended for children, but this is also the reason why there should be an equivalent of role models' representations for both sexes. It should be noted that the elders / unspecified-dominance group shown in chart 7 was the one composed by the aliens that appear on page 70, so this does not contradict our previous affirmation of the almost non-existent portrayal of elderly figures.

Qualitative analysis

Notwithstanding the inequality established by this quantitative data, the reality shown by the qualitative analysis is broader. This section will be divided in six categories of Table 1 (Physical appearance, Personality traits, Actions/Activities/Hobbies, Occupations/Employment, Emotional states and Locations/places) since no results were found within the category *Habits and Addictions*. In each category a synthesis of the data is done by taking the more prominent or stereotypical examples of the investigation. For further research, the complete Table with all the data about individual characters is added from Appendix 4 to 16.

1. Physical appearance

One way to observe how the characters are represented is by their physical appearance. In Graphics 4 and 5, I have taken into account their body shape, hair style, colour of clothes and whether they wear glasses.
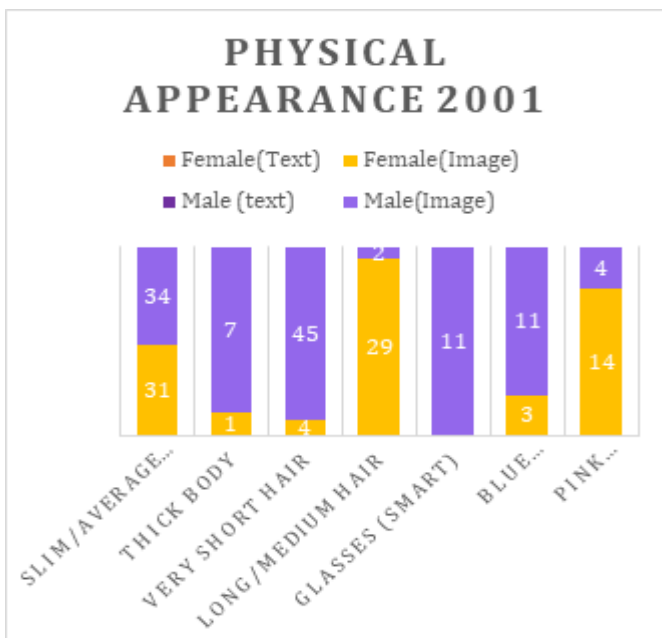
Graphic 4 Physical Appearance TB2001
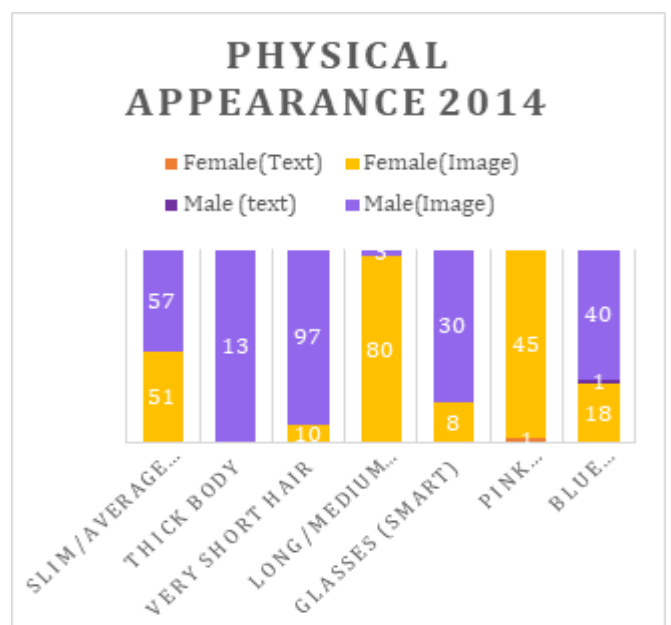
Graphic 5 Physical Appearance TB2014

These graphics show the misrepresentation of body shapes in TB2001 and TB2014, in which almost all the individual characters have a slim/average body (65 and 106 respectively). But the findings are even more relevant when observing the representation of characters that are not slim: we can see that plump characters have slightly increased in the 2014 textbook but not equally for both genders. In fact, in the 2014 book, there is not even a single female figure with this characteristic. Therefore, the stereotypical figure of a slim girl with long blonde hair and pink clothes is reinforced in both books despite the difference in the year of the publication. TB2001 has examples of this kind of figure on p.14, but it is difficult to find more characters that meet the three mentioned requirements. By contrast, in TB2014, in the *vocabulary & story* section in each lesson, there is one character in the comics that meets all of them. Also, it has to be mentioned that, on page five in TB2014, there is an example of a female figure with very short hair and a plump body shape, but it ends up being a man disguised as a woman to appear more fragile and avoid raising suspicions about a robbery. These examples from TB2014 leave us with a negative impression on gender stereotypes regarding physical appearance.

As to colour of clothing, the number of instances in which masculine figures wear stereotypical female colours or hold objects with such colours, such as pink and purple drop from 4 to 0 in the latest material TB2014 in which there is only one picture of a child on page 77 that wears one pink T-shirt that is almost purple. In the same line, we find that only a third of the female characters (32%) wear stereotypical male colours, such as blue. These data perpetuate the stereotypically theory that toys, clothes and objects for girls should be pink, while those for boys should be blue. And the significantly increase of 15 females wearing blue cannot counteract this theory as they are widely outnumbered by 41 males.

Concerning glasses, in both books they are usually worn by intelligent or active characters, as happens with the educational male figure teacher in each lesson in TB2001 as for example on page 45, or one of the main characters of the comics in TB2014, Joe, depicted for example on page 42. Regardless this matter, there has been a positive progress in female roles from 0 representation to 8, as we can see on page 7. However, female figures wearing glasses are still less than half and some of these

characters, like the one on page 20 instead of being portrayed as intelligent is depicted as a careless character deceived by a thief.
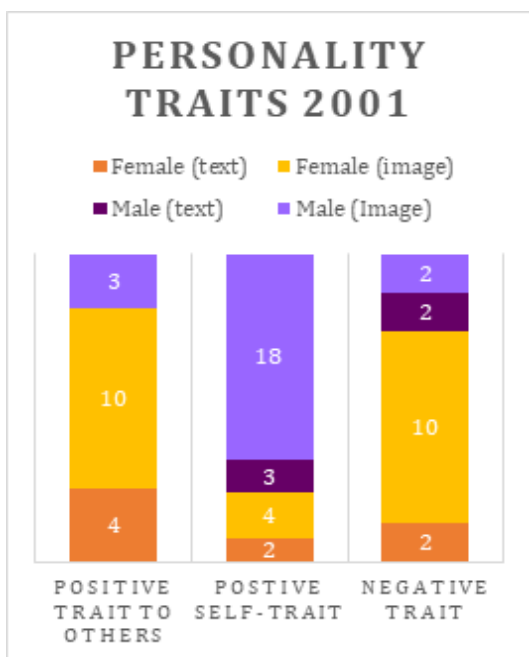
2. Personal Traits

As has been explained in the methodology section, due to the large number of features analysed within the category of personality traits some of them have been grouped into three large categories:

The first one, *positive traits for others* is stereotypically usually assigned to women and includes the data from the following sub-categories: helpful/attentive, kind, caregiving, romantic and formal/educated/disciplined.

The second one, *positive self-traits* is stereotypically usually assigned to men and includes the data from the following sub-categories: leadership, adventurous, outgoing, intelligent/observant, the best/good at doing something and admirable/hero/amazing.

Within *negative traits* we find the following sub-categories: materialistic, arrogant, greedy, whiner, evil and strict/bossy. The rest of the data is located in Appendix 5 and 11.

Graphic 7 Personality Traits TB2001
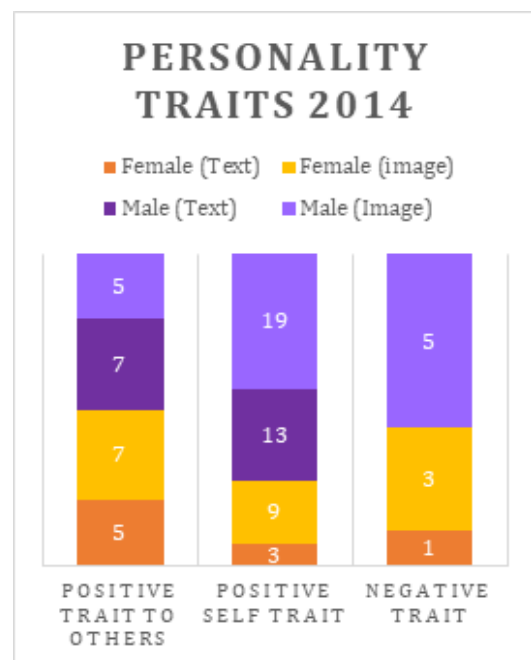
Graphic 6 Personality Traits TB2014

If we focus now on Graphic 6 of TB2001, we can observe that-in this textbook, the category *positive traits for others* is more frequently assigned to female characters as hypothesised. It is relevant to highlight that TB2001 gives the responsibility of nutrition and the caring of children only to the female figures. This can be observed for example on page 29, in which the Woman carrying a baby is portrayed doing the shopping, or on page 50, in which the teenager who is the protagonist of the comic, Jessica, is portrayed worrying about her little brother Conrad.

As opposed to what happens with *positive traits for others* category, which is stereotypically attributed to female figures, the *positive self-traits* category is assigned mostly to male characters in a very unbalanced way (21 males to 6 females). Almost in all the comics at the end of each lesson of TB2001, masculine figures are the ones taking action and leading the group, such as on pages 10-11:

In this comic we are able to see how the mother figure is in charge of children and nutrition in the first pictures. Let me analyse the images above in some detail. In these pictures, the male takes action and decides the place they should all go to (the waterfall), ignoring the child at the same time. Once there, while little Conrad is about to fall into the water, the role of taking care of others is stereotypically adopted by the

female figure so, it is Jessica the one in charge of warning the child, as Mike the teenager does not even pay attention to Conrad. Then, Jessica tries to help the little one, but she fails to fully protect the child, as he loses his glasses. It is then, ~~in~~ pictures 7 and 8, that the teenager boy starts to lead~~the~~ the group again and gives them directions ("On the other side of the river. Follow me!"), demonstrating his self-confidence, leadership, and capacity for problem-solving. Mike is also portrayed in next picture as the saviour when a landslide happens. It is no surprise, then that in the end, it is the male character, Conrad, the one that finds a diamond. This comic is a perfect example of the *positive traits for others* and *positive self traits* that the graphic 5 displays.

Regarding the *negative traits* in TB 2001 we observe an inadequate representation in which female characters get the worst part (12 females to 4 males). In this area, it needs to be pointed out the way in which the few examples of empowered women are depicted, as for example on pages 34-35. This type of character, the empowered woman, is portrayed as a greedy and materialistic figure that tortures the mini monsters for diamonds while her co-worker (male) suggests that she should let them rest: "it's too hot, Eva. Can they stop?". To what she answers: "No! They can't stop. I know there are more diamonds here". Also, in this comic it seems that the girl has been given a more leading role, that is, she has acquired what we called a *positive self-trait*. However, the idea that she comes up with and one that the other two, male characters cannot understand, is using the fruit to attack the "bad characters". That is, it could be said that her leadership is still limited to the world of nutrition, that is, a typically female realm.

As to the 2014 textbook, we can observe a change in gender roles for the category *positive traits to others* (See Graphic 7). In this textbook, thanks to the action *taking care of the dog,* the *positive traits to others* are compensated between both genders (12-12). Examples of this action can be found in the pictures and text of pages 6, 10 or 22. This change or evolution is also showed in *the negative traits* category, in which the characteristics are a bit more equally attributed to the two genders, as compare to the older textbook. However, there is still a great imbalance related to *positive self-traits,* in which examples like p. 5 unevenly rise the graphic. On this page, we can observe that girls have more initiative than their predecessors in that they make discoveries or solve puzzles. However, what the female discovers is simply that "there

isn't a bed for a dog and there's no dog food…", that is, facts that are both related with caring and nutrition, thus perpetuating the gender stereotype mentioned, as was the case in TB2001.

3.   Actions/Activities/Hobbies

Another way to measure gender stereotypes is by analysing what the characters are doing or what they like to do. In this section, as shown in Graphics 8 and 9, the results are collected under broad categories: domestic activity (cooking, cleaning, taking care of children…), school activity (writing, reading, inventing/drawing…), sporty activity (swimming, jumping, riding a horse…) or leisure activity (watching TV, having a picnic / eating ice-cream…). I have also included the categories *orientation* and *leading and helping,* as both are usually stereotypically assigned to women and men respectively. The detailed data can be found is located in Appendixes 6 and 12.
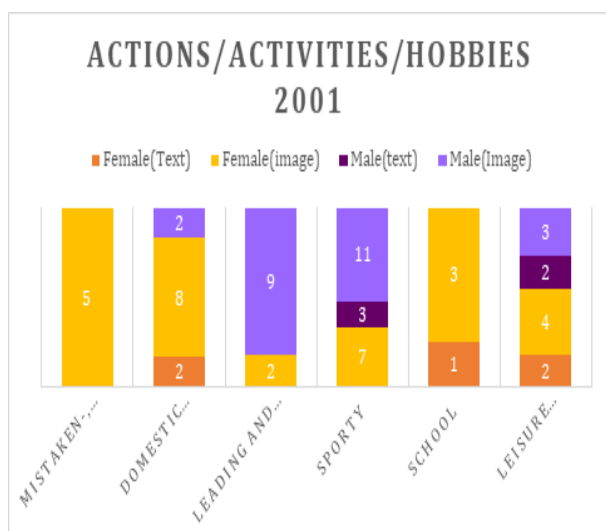
Graphic 8Actions, activities and hobbies TB2001
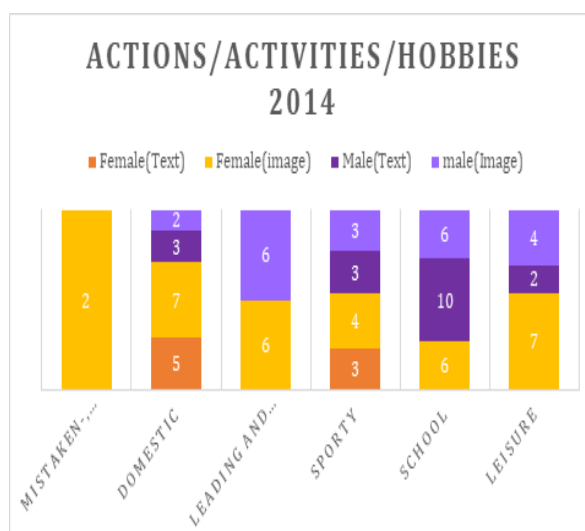
Graphic 9 Actions, activities and hobbies TB2014

These graphics display how, in TB2014, mistaken locations and problems with orientation are still only applied to women, but this is so to a lesser extent than in TB2001 (5 to 2 female roles). Examples of this improper generalization can be found in TB2001 on page 5 (the comic of this page shows how the female character has misunderstood the location of the meeting), or 26 (in the fourth picture of the comic all the characters are lost but only the girl says that she does not know where they are "I don't know. I think we're lost"). This last example about orientation is repeated in all the comics in both textbooks when the characters are in an unknown location.

Moreover, on page 31 in TB2014, the girl is the one used as an example of a lost person for teaching how to give directions, directions which are given by a boy. This can be said to reinforce traditional stereotypes.

Female characters are also more frequently portrayed carrying out *domestic* and *leisure* activities for example in the song 4 of page 22 in which the male characters are portrayed jumping, smiling or running; while "She washes the dishes and watches TV" TB2014.

If we focus on the *Leading* and *helping* activity, we can say that the portrayal of gender roles has improved. However, there is still some unfair representation, for example, in the *personality traits* category, as has been argued above in the example of p.10 in TB2001 or p.5 in TB2014. As to the *school* activity, we can see that there is some change in the 2014 textbook, as it goes from being exclusively done by women, to having a clear inequality of 6 females to 16 males in TB2014. Examples of this imbalance are clear on p.23 p.35 or p.47, where inventors (George Stephenson, Henry Ford and The Wright brothers), painters (John Constable, JMW Turner, and Leonardo da Vinci) and other important characters (Gareth Bale, Bob Geldof and Ellie Simmonds) are mentioned. And as we can see, there is only one girl (Ellie Simmonds) portrayed in this category, leading to the inequality mentioned.

Regarding this category of *actions*, *activities* and *hobbies,* another biased scene of the most used textbook in the target year 2017-2018 should be brought up, 8 in Appendix 16.
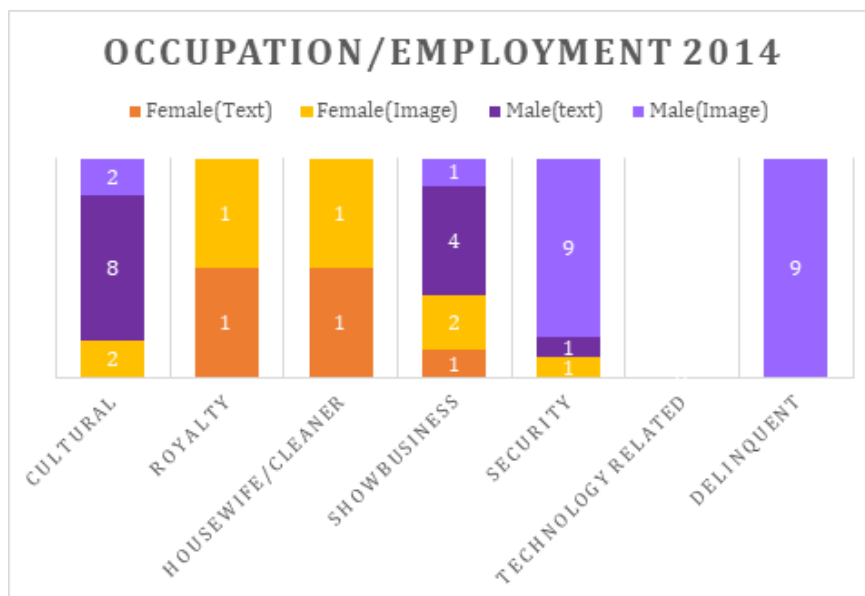
4.   Occupation/employment

The gender stereotypes representation in this area in TB2001 is considerable. Taking out characters like princesses (royalty), as shown in graphic 10, we are left with only one adult female who has an actual job in the whole textbook. This figure appears on page 29 and her sole quote is "I'm Lorna Love… and I love Baker's Biscuits", making a direct reference to her personality trait *loving,* which generally designates women. Furthermore, the other jobs assigned to female characters are not remunerated, being those of housewife or cleaner.
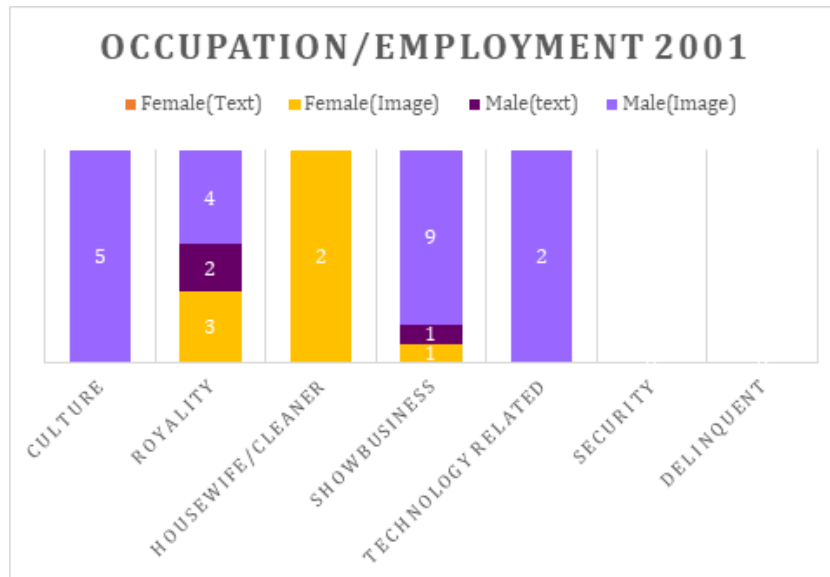
Graphic 10 Occupations or employment TB2001

On the other hand, inside the culture category stands out the role of *teacher* that appears in each lesson (male) of TB2001. Within technology-related works only male figures are portrayed as, for example a sound technician or a camera operator on page 29 TB2001.


Graphic 11 Occupations or employment TB2014

Female occupations continue to be misrepresented in TB2014, as shown in the graphic above. Albeit quantitatively, there are more female workers in this textbook as teachers, presenters or ticket collectors, but qualitatively speaking, these depictions are

misplaced too. For example, the appearance of the ticket collector on page 20 is irrelevant to the action development compared to the male characters portrayed as police or guards with power. In the scene the ticket collector asks "what's the problem?" but no one answers her, instead they call the police officer (male) and there is no further manifestation of the ticket collector.

Looking at Graphic 11, we can also observe how technology related works have disappeared from one material to the other, but 9 more characters have shown up as delinquents, a dangerous and active occupation in which there are no female characters as is expected from a stereotypical perspective.

5. Emotional states

Even though there is a significantly difference in the TB2001 emotional state *Happy/Excited* where women roles outnumber male ones, Graphics 12 and 13 demonstrate that this emotional state is by far the one more frequently attributed to both genders. This happens particularly in TB2014, in which 54 females and 54 males have it. Moreover, as we can see in Graphic 13, this is the category that has best evolved in terms of gender equality between both books.
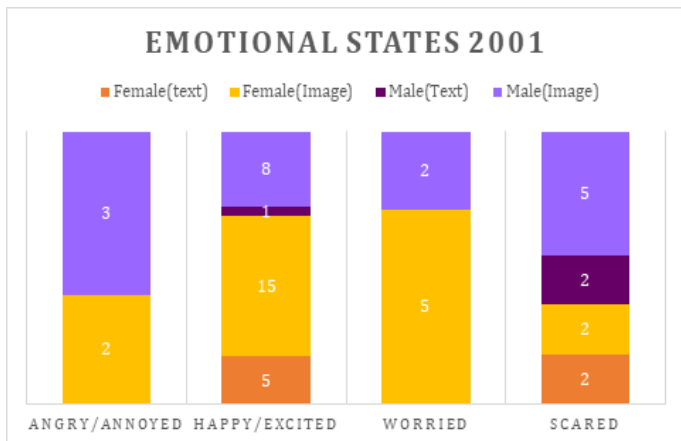
Graphic 12 Emotional states TB2001
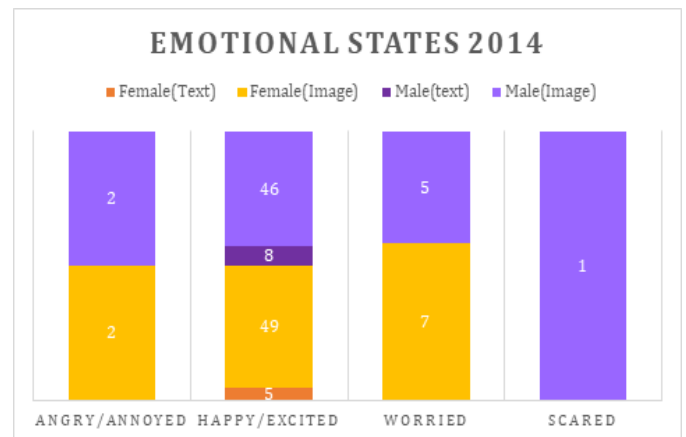
Graphic 13 Emotional states TB2014

In these graphs we can observe how the stereotypical image of women as compared to men that could be perceived in TB2001 has changed to almost acquiring a total balance in TB2014. However, the problem with the qualitative representation of the scared emotional state, is that despite having a greater number of male characters, it was assigned as a very negative aspect especially in TB2001, as can be seen on page 38.

In this case, I think that the publisher has tried to change gender stereotypes related to traditional story endings with the song about the prince Scaredy-Cat. However, they have failed in that they reinforce the idea that males cannot be weak and that they are not going to be chosen by the female character because of this quality. On the other hand, the princess seems greedy at the end, when she takes advantage of the male that is hurt and steals his horse, just for being a weak character, at the same time as the song concludes with "she doesn't want to go with a scaredy-cat!". Also, through TB2001 and TB2014, there is a gender stereotype assigned to female characters: they should be concerned about the welfare of others and portrayed as worried. Examples of this were referenced when discussing the *personal traits* category example, on p.42 in TB2001. Notwithstanding this fact, there is a slight attempt to equalize the situation with respect to scared figures in TB2014, since in this textbook they are almost absent.

6. Locations/Places

Lastly, with the selection of the broad categories: *cultural*, *home* and *outside,* as shown in Graphics 14 and 15, we are going to analyse gender stereotypes according to the place in which the characters appear.
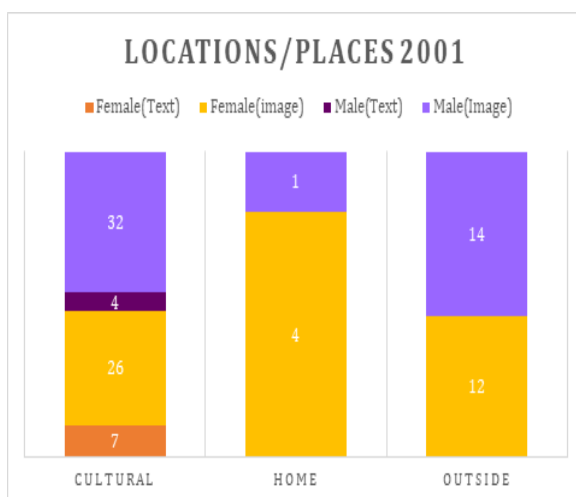
Graphic 14 Locations or places TB2001
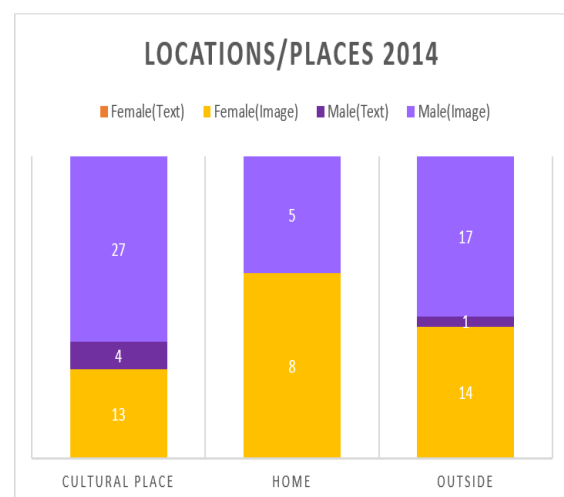
Graphic 15 Locations or places TB2014

First and foremost, these graphic show us how women are more frequently depicted placed in closed spaces, like in TB2001 where the 99% of individual characters depicted in those places are female. Moreover, if we take the total in TB2001, 37 female characters are represented inside a museum, school castle or library but compared to the

male ones, females appear in these locations less than 49% of the times. This disadvantage is also reflected in the category *outside* (city, park, forest…). This means that the female representation is only advantageous in the category home, which supports the stereotypical idea that women have to stay at home and men should go to work, as the examples on p. 6 in TB2014 also show. Speaking of this second graphic, we can see that the situation has only improved in the *home* department while in the other two categories has worsened. In the most current used material individual female characters in cultural places are not even a 40% of the total.

1. Groups and other observations

Regarding the analysis of the *groups* and *other* observation category a selection of annotations of TB2001 and TB2014 have been brought out in Appendix 3. Furthermore, all the mentioned pages through the individual characters analysis had been added in Appendix 21 (TB2001) and 22 (TB2014).

4.2. General guidelines for improvement

Considering the main objective raised in the introduction, which tries to expose whether there are gender stereotypes in the English textbooks of Zaragoza and if so, to find ways to reduce them, I must reflect next on a series of strategies to identify and modify gender stereotypes in educational materials.

To eliminate gender-stereotypes in schools, as well as in materials, it is essential that all the educational agents are involved in the process, especially teachers. Teachers are supposed to make a previous evaluation of the Textbooks that they are going to use. And it is in this evaluation where we can include a systematic study with the aim of detecting those mentioned stereotypes.

Therefore, in this section, I would like to introduce a simplified explanation on how to use the analytical table when there is no time in a real context to do an exhaustive analysis like the one carried out for the writing of this dissertation. In addition, I will provide a few examples of what changes you can make according to the results obtained, and some extra activities of gender awareness that can be implemented easily in a 5th grade Primary classroom.

The reason for the presentation of an analytical tool is to follow the aforementioned law 7/2018 (BOA, n.132, p. 22381). This law advocates the elimination of textbooks in which inequality and violence against women appears. For this purpose, we have to find first whether our educational materials spread stereotypes and if so select other ones. However, sometimes, textbooks are imposed by the center, so their completely removal is not possible. That is why we must make a series of adaptations to reduce content that contains stereotypes and spreads inequality.

Moreover the extra activities I propose are in connection to the LOMCE and the EFL area within its social and civic competence, as they try to promote gender awareness and respect; within objectives ObjN.2 and ObjN.8 when the students read the short story and describe the activities with the support of their drawings; or in the learning standards Est.ING.2.2.1, Est.ING.3.2.5 and Est.ING.3.1.5, because of the comprehension of the story plot or the brief presentation about their likes and activities. These objectives and learning standards are added in Appendix 20.

Tool

To perform a quicker and simplified analysis I suggest the utilization of Tables 8 and 9. Table 8 is divided in four groups: *Physical appearance*, *Actions and Activities* and *Employment*. With these charts, added in Appendix 17, we will collect less detailed information about the reality presented in our target book than with a deeper analysis. This happens because the categories given are less and predefined.

How to use the tool

The most outstanding data gender-related of the characters will be collected without having to fill each category by every figure. As has been mentioned before, the categories chosen are: Physical appearance, in which we have to pay extra attention to body shapes and colours assigned to characters; Actions and activities, in which we will find domestic activities like house chores, cooking or shopping; School activities like writing, drawing or reading; and Leisure activities like watching TV or hanging out with friends; and, finally, Occupations, especially to know if female characters have paid works.

Also, it is advisable to take some notes of the characteristics found in *Other observations* so you would not have only numbers but also more detailed and qualitative information.

In Table 9 we will take into account the total female and male representation without reference to the age data, nor to the ungendered/unspecified characters or place of representation. Because of this, as I said before, the information obtained will be less precise and representative. However, we could use this data to select one book over to another or to introduce the activities and modifications necessary to achieve a gender equality dictated by law in our classrooms, and therefore, move towards a real coeducation in all areas of the educational context, including our textbooks. Even though, I encourage to perform the full analysis or at least change some of the predefined categories, especially if we have the opportunity to choose the material before the start of the academic year.

Moreover, Tables 8 and 9 can be used in other areas of the curriculum, not only in EFL, to uncover gender stereotypes and make the consequent modifications. Examples of those modifications in the textbooks that I have analysed are added in Appendix 18.

Extra activities

Given the gender stereotypes observed in the classrooms during my placements and recorded from textbooks by other authors like Nofal and Qawar (2015) as well as in our textbooks analysis, it is important to devote some of our instruction time to some extra activities for gender awareness. Examples of this activities are added in appendix 19.

5. CONCLUSION

The main purpose of this piece of research was to draw data from two Primary English textbooks for 5th Grade used in Zaragoza (Spain) in order to detect stereotypes in the foreign language classroom. Specifically, this study attempted to accomplish a critical analysis and evaluation of those manifestations in the EFL textbooks *Rooftops Class Book 5 (2014)* and *Best Friends Class 5 (2001)*. This objective was established because I wanted to observe if the amount of new laws and international guidelines

found have had an effect on the school materials of my community (subsidiary objective 3), as well as to demonstrate how the utilization of common educational materials without previous analysis and modification can lead to incite gender-related stereotypes in new generations. To achieve this, firstly, I needed to find a tool in order to discover and evaluate if the mentioned textbooks had gender stereotypes. And thanks to the categories suggested, among others, by the RIRRS (cited by Brugeilles and Cromer, 2009), and Toçi and Aliu (2013), I ended up by collecting data with Tables 1, 2 and 3 added in Appendix 1.

Once the tool was selected, a quantitative and qualitative study was carried out. The data obtained is going to serve us to answer the, as aforementioned in the introduction, qualitative question: Do the textbooks analysed assign a stereotyped profile for each gender? And if so, what characteristics define them? That I am going to breakdown for a more detailed answer into the following ones: What kind of physical appearance and personality traits are ascribed to male and female characters? Is there any imbalance between the representation of both sexes when playing professional roles? And regarding the activities or actions that they do? Is there any imbalance between the representation of both sexes when playing professional roles? And regarding the activities or actions that they do? and Do characters have traditional stereotyped emotional states and placements assigned only by their gender?

What kind of physical appearance and personality traits are ascribed to male and female characters?

As mentioned through the analysis, we can observe that both textbooks portray the majority of individual characters as slim or with an average body regardless of gender. However, they imply that only male figures can have plump body shapes due to the imbalanced representation. As to colours, although there has being a small improvement regarding the number of times that female figures wore blue clothes (still widely outnumbered by the opposite sex), the number of male ones wearing pink has disappeared.

Furthermore, within the personality traits highlights the *self-positive traits* such as leadership and active as overly represented by male characters, while *positive traits*

for others especially *caring* (of persons) were represented by female figures. Furthermore, it has to be mentioned again, that the type of character, empowered women, is portrayed as an evil figure as often happens in the stereotyped representations of this kind of character in the classics of children's literature.

In conclusion, despite being exceptions, the larger traits generally depicted in both textbooks for females are a Slim figure with long hair and pink clothes or objects that is bound to care about other characters while for males are a slim figure with short hair and blue clothes or objects who is active and has leadership skills.

Is there any imbalance between the representation of both sexes when playing professional roles? And regarding the activities or actions that they do?

There is a palpable inequality regarding the employments of both genders, especially in the textbook from 2001 in which there is only one female character with an actual job. In this case we can say that there has been a numerical improvement of the situation. However, as mentioned above, a few of the female jobs shown in the second book were lower in rank than the male ones in the same category.

Regarding activities or actions, *mistaken locations* points out for being assigned only to female characters. This happens in both textbooks even when technically all the characters are lost, the female figure is the one to say that she doesn't know where they are. Moreover, female figures are more portrayed doing domestic chores than school activities even in the most recent material. And as it happened with occupations, in the data displayed of the activity *leading* there has been a numerical improvement. However, the leader actions of female characters are still limited to the world of nutrition or caring, that is a typically female realm.

From this we can say that there is an imbalance between the representation of both sexes when playing professional roles, as well as in the activities or actions that they do

Do characters have traditional stereotyped emotional states and placements assigned only by their gender?

From my point of view, in the analysed textbooks, characters do have assigned emotional states and placements based solely in their gender as e.g. female figures tend to be represented worrying about others and when emotions like *scared* are assigned to male figures, it was as a very negative aspect. As to places, stands out the fact of women being more depicted inside homes than men.

In conclusion, despite the new laws destined to equity mentioned through the theoretical framework or the general guidelines for coeducation such as the one provided by the Women's Institute (2008) or by Brugeilles and Cromer (2009), the data obtained from the analysis confirms that these textbooks still assign stereotyped profiles for each gender in these English Textbooks.

Moreover, the other subsidiary objectives marked in the introduction were met through the Theoretical Framework: the first one was reached with the definitions of terms such as coeducation and ICC to support our analysis. As to the second objective, to justify why this topic is especially relevant in the English classroom, we observed how the term ICC appeared bringing out the difficulties of teaching L2 and culture considering English as a lingua franca and its subcultures. This is relevant because it is at this time, when we simplify multiple facts and choose between cultural characteristics to teach, that we could lead to stereotypes. Therefore, we can unwittingly promote discrimination and disparities between groups, which is going against the laws mentioned in the Theoretical section.

In my opinion this study was necessary, specially to observe whether the current EFL textbooks used in Zaragoza schools portrayed gender stereotypes due to the fact that this kind of contents is what it is arriving to our classrooms if we do not perform an analysis like the one done in this dissertation. Besides, the guideline and examples of modifications for educational materials provided are simpler and faster to use than others mentioned above.

Yet we should not forget that this study is limited by its context, since I have based it on two textbooks from the same publishing house and it might not be valid for other textbooks currently use by other schools of Zaragoza. Moreover, only pictures and

text were analysed leaving out audio recordings and exercises from the workbook. Therefore, future studies should cover this limitations by analysing textbooks from other publishing houses and their workbooks and audios in search of stereotypes. Finally, I would like to state that although this kind of studies could be limited because of the time or their scope of research, they are necessary especially if we aim, with them, to select future textbooks for our classroom. This is because as teachers, it is in our hands to create the most egalitarian context possible without discrimination, which implies a context without gender stereotypes in our educational materials.

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7. Appendix

I. Tables used for the analysis of both books in search of stereotypes

		Picture/comics	Lesson (text)	Exercises (text)
Individual character	Female			
	Male			
	Ungendered / Unspecified			

Table 3 Individual Quantitative analysis

	Females only	Males only	Female dominance	Male dominance	Gendered neutral
Age neutral					
Child dominance					
Teenagers dominance					
Adults dominance					
Elders dominance					

Table 4 Quantitative Groups analysis

	Semantic category	Text		Images /comics	
		Female (number of entries)	Male (nº)	Female (nº)	Male (nº)
Individual Characters	Physical appearance				
	Personality traits				
	Actions/ activities/hobbies				
	Occupation/ employment				
	Emotional states				
	Habits and Addictions				
	Locations/Places				
Other observations					

Table 3 Individual Characters data for Qualitative analysis

II. Teachers questionnaire: Google Forms

The following survey was sent to the teachers of several schools in Zaragoza. This questionnaire intended to find out what 5th and 6th Grade English books were being used in the target academic year (2017-2018).

Libros en clase de inglés

Gracias por entrar en mi mini-encuesta para profesores de quinto y sexto de primaria. Soy Violeta M. López una estudiante de la Mención de lengua Inglesa de Magisterio Primaria en la Universidad de Zaragoza y para mi Trabajo de Fin de Grado sobre los estereotipos necesito saber que libros se están usando en quinto y/o sexto de primaria en el aula de inglés. Serán menos de dos minutos y le agradecería muchísimo si pudiera ayudarme.

Centro en el que trabaja

Tu respuesta

Seleccione qué libros de texto se utilizan en su centro en quinto y/o sexto de primaria

☐ Incredible English Kit

☐ Quest

☐ ROOFTOPS Class Book

☐ Sparks

☐ Tiger Team

☐ Tiger Tracks

☐ Young achievers

☐ Otro:

Gracias por participar

ENVIAR

III. Selection of annotations from the analysis of *groups* and *other observations* in TB2001 and TB2014

Regarding the analysis of the *groups* of TB2001:

G.6 p.42 Male and adult's dominance. This comic shows again the empowered evil girl, that was mentioned in the personality traits discussion, who does not listen to what the other characters have to say to the point of irrationality: "I don't believe you. You're trying to steal my diamonds." Or "silence! Guards, take them to the castle!" are some of her responses. Moreover, the one who is trying to prove their innocence and that is worried is the other female, because in this TB2001 book when the situation gets complicated or tenser, the responsibility is assumed by the girl, who has to take care of the children and in this case also of the other teenager (male).

G.8 p.46 Only group gender neutral with child dominance in the whole book. It shows a group of children having fun during summer holidays at the beach. All the characters are participating in different activities like playing with the ball, relaxing, dancing, playing in the water… And the females wear shorts and t-shirts like the males, which could be said to be an example of a positive representation in TB2001

Regarding the analysis of TB2014:

G1. P.1 Female dominance. The mayor holding the world is a female. Negative: All females wearing dresses or skirts except the child Tara, but she has a pink t-shirt for a negatively compensation. Positive point: a dad is shown, not like in the other book in which children care including food related matters were generally female responsibilities. TB2014

G4. P.6 Female dominance. This group shows some neighbours doing daily activities like waking up, making the bed, having a shower, taking the bus… Positive point: Taking care of dogs depicted by both genders. Negative points: Again, all the girls have a slim body shape with long hair while boys, though slim or muscular body shapes, have short hair or not hair at all. However, the worst points are that females are bond to stay at home while males go to work and that only the girls are shown doing domestic chores like making the bed. TB2014

G12. P.48 This group stands out stereotypically by a represented male dinosaur with blue clothes and a female dinosaur with pink ones and ribbons, even the female robot has the shape of a dress. Also, in this comic where both characters of different sexes are bored: while the boy just says "I'm bored!", the girl says "are there any shops near here?" reinforcing gender stereotypes about consumerism. TB2014

G16. P.70-71 Comic analysed as a group: counts the story of Ollie (the principal male character) and how him and his friends end having a party at the beach. This comic has some negative points too like the clothes of female characters (skirts pink and ribbons) or that in the last picture (male dominance) only the male character is complimented. But I bring it out because it also has good points e.g. the responsible of the food is not a female character and that the girl Zena likes surfing (usually represented as a boy-activity). TB2014

Regarding the use of technology, apart from only be portrayed, as mentioned above, in the category employment by men; in TB2014 pages 56, 57, 58 and 59 which are about old and modern technology, the girls representation is 0. And this is also noticeable in the comics where the main characters need to use the mobile, only the boys use it except in one occasion that a female character call the boys with a fixed telephone. This kind of representation also perpetuates gender stereotypes attached to women as not capable to use technology. TB2014

IV. Complete Physical appearance analysis of Best Friends (2001)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
slim/average body			31	34
Fat			1	7
Dark skin			7	3
very Short hair			4	45
long/medium hair			29	2
Glasses (smart)				11
Ribbons/hair accessories			13	1
Pink Clothes/objects			13	4
Blue Clothes/objects			3	11
Handsome/good locking/Incredible		2		
tuxedo/suit				1
Skirt/dress			7	
Trousers/Leggings			14	18
Muscular				1

V. Complete Personality traits analysis of Best Friends (2001)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Bossy			2	1
helpful/attentive				2
kind	2		2	1
Leadership			2	5
Clumsy				2
Adventurous				3
Caregiving			5	
Self-confident			1	5
Workaholic	1		1	
Messy			1	
funny			1	1
Formal/educated/disciplined	2		1	
Playful	1	1	2	4
Easy going			2	1
Materialistic			3	
Romantic			2	
Curious	2	1	1	3
Arrogant		1		1
Fanatic			2	
Greedy	1		2	
Outgoing		1		1
Strict				1
Whiner	1	1		
Evil/bad person			3	
Know-all			1	
Intelligent/observant		1		1

VI. Complete Actions, activities and hobbies analysis of Best Friends (2001)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
mistaken-, doesn't know-location/asking directions			5	
waiting			2	3
helping opposite gender				4
playing instrument			3	2
writing	1		1	
taking care of children	2		5	
Drama/acting			1	
Basketball/football/netball			3	5
Dancing				
Organising a party			1	1
Making crafts				
Leading the group			1	
asking for help			2	6
shopping			3	2
advertising product			1	
thanking			1	
driving a car/truck			2	2
participating in a concourse				1
presenting			3	3

photo posing			1	2
begging		1	1	2
whining		1		1
swimming/running/jumping		1	2	2
riding a horse/bike		1	1	3
climbing a wall/tree		1	1	1
failing at his/her duty		1		
having a picnic/eating ice-cream	2	2		1
giving a present			4	3
play a joke	1	3	1	1
going to a museum/cultural visit	2	3	2	3
Watching TV			4	2
Reading Books			2	

VII. Complete Occupations or employment analysis of Best Friends (2001)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Cinema attendant				1
Teacher				4
Postman		1		1
not remunerated work			1	
Princess/prince		2	2	2
Queen/king			1	2
Servant			1	
Housewife			2	
Singer				1
Athlete			1	
Presenter			1	2
Soccer player				1
Dancer				1
Sound technician/camera operator				2
Tennis Player			1	
Guide				1
Royal Messenger				1
Archaeologist			2	

Magician		1		1
Star		1	1	
Police/security guard				6

VIII. Complete Emotional States analysis of Best Friends (2001)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Angry/annoyed			2	3
Happy			7	6
Worried			5	2
Scare	2	2	2	5
Surprised			3	2
Excited	5	1	8	2
Nervous		1		2
Bored	1			2
Low spirits				
Concentrated/Focused				

IX. Complete Places and Locations analysis of Best Friends (2001)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Cinema			1	3
Clock/Flower shop			1	1
school			9	6
Park			5	4
Party				
Cave			5	8
Swimming pool			1	
Supermarket			3	4
Concourse TV			3	4
Castle	1		5	6
Forest			2	2
Museum/Art house	3	2	2	1
Home/close space			1	

X. Complete Physical appearance analysis of ROOFTOPS (2014)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
slim/average body			51	57
Thick body				13
Dark skin			9	7
very Short hair			10	97
long/medium hair			80	3
Glasses (smart)			8	30
Ribbons/hair accessories			19	
Pink Clothes/objects	1		45	
Blue Clothes/objects		1	18	40
Handsome/good locking/Incredible		3		
tuxedo/suit				8
Skirt/dress			17	
Trousers/leggings			14	33
Muscular				2

XI. Complete Personality traits analysis of ROOFTOPS (2014)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Bossy				
helpful/attentive	2	2	1	2
kind			4	3
Leadership			2	3
Clumsy				1
Adventurous			1	
Caregiving			2	
Self-confident			1	2
Workaholic				
Messy		2		
funny		1		
Formal/educated/disciplined	3	4		
Playful (travieso)				
Easy going	1		1	
Materialistic				
Romantic		1		
Curious				
Arrogant			1	1
Fanatic				
Greedy				
Outgoing				
Strict				1

Whiner				1
Evil/bad person	1		2	2
Know-all				
Intelligent/observant		3	5	10
The best or good at doing something	2	7		1
Apathetic				
Childish	1		1	
Careless			1	
Creative		1		
Admirable/hero/amazing	1	3		3
winner	1	1		

XII. Complete Actions, activities and hobbies analysis of ROOFTOPS (2014)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
mistaken-, doesn't know-location/asking directions			2	
waiting				
helping opposite gender			2	3
playing instrument		6	7	6
writing		3	2	2
taking care of children/dog	2	2	4	2
Drama/acting				
Basketball/netball/football		2		1
Dancing/Capoeira	3	1	3	5
Organising a party				
Asking directions				
Making crafts				
Leading the group			4	3
asking for help			1	
domestic shopping				
advertising product				
thanking			1	1
driving a car/Truck				2
participating in a concourse				
presenting				

photo posing			7	10
begging				
whining				
Asking quotes related to the grammar of the lesson			7	13
Answering quotes related to the grammar of the lesson			14	6
Advertising product				
Thanking				
Swimming/running/jumping	2	1	1	2
Riding a horse/bike			3	
Climbing a wall/Tree	1			
Failing at this/her duty			2	2
Having a picnic/eating ice-cream				
Giving a present				
Play a joke				
Going to a museum/school	1	1	4	8
Watching TV		2	7	4
Reading Books			2	
Domestic Chores (cleaning, cooking…)	3	1	3	
Leaves home		1		
has a shower		1		
Using a computer	1	2	2	2
Homework/study		1	2	1

Following clues			6	9
Singing	1	5	3	1
Orientation/thinking			1	2
Giving information	7	2	3	3
Traveling by car/bus/train	1	1	5	3
Inventing/drawing		6		3
Opening a big factory/business		1		
recycling				1
gardening				3
working in a factory			2	

XIII. Complete Occupations and employments analysis of ROOFTOPS (2014)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Cinema attendant				
Teacher			2	1
Postman				
not remunerated work			1	
Princess/prince				
Queen/king	1		1	
Servant				1
Housewife	1	4	1	1
Singer				
Athlete				
Presenter				
Soccer player		2		1
Dancer	2	1	2	1
Sound technician/camera operator				
Tennis Player				
Guide				2
Royal Messenger				

Archaeologist				
Magician				
Star			1	
Police/security guard	1	1		9
Robber				9
Ticket collector			1	
Inventor/painter/author		8		1
business director		1		
driver			1*	2
Firefighter	1		1	3
Cleaner	1		1	
Baker/Cook	1	3	1	2
Librarian			1	1
Picker/Gardener/Florist		1	1	5
Stylist/shop assistant	1		2	
Jam maker		1		
Lower Factory worker			2	
swimmer	1			
zookeeper			1	

XIV. Complete Emotional states analysis of ROOFTOPS (2014)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Angry/Annoyed			2	2
Happy			43	38
Worried			7	5
Scare				1
Surprised/shocked			3	7
Excited	5	8	6	8
Nervous				1
Bored				2
Low spirits			1	5
Concentrated/Focused			2	4

XV. Complete Locations and Places analysis of ROOFTOPS (2014)

	Female (Text)	Male (Text)	Female (Pictures/Comics)	Male (Pictures/Comics)
Cinema				
Clock/Clothes/Flower shop			1	1
school			2	5
Park				
Party				
Cave				
Swimming pool				
Supermarket				
Concourse TV				
Castle		2	3	3
Forest			2	3
Museum/Art house			2	6
Home/close space			8	5
City/outside		1	12	14
Concert/ song contest		2	4	10
Café			1	1
Library			2	3

XVI. Rooftops 2014 P8 analysis

Picture1Page 8

Page 8 relapses into the traditional stereotype football for boys and ballet for girls. In the text, Tim, likes football, plays football and watches football on TV. Whereas the girl, Becky, likes pink, wears pink and she practises ballet. The text for him ends with "football!" The activity itself, for her, ends with "in pink pyjamas", highlighting the colour pink again. Moreover, Tim matches are mentioned but not Becky's competitions, taking out professionalism, which pictures the activity more like a hobby despite the fact of saying that she goes to a special school. As to the pictures, we can observe that Tim is playing, focused on the game, while Becky is posing in her tutu and nothing related to her 4 diary hours of training is depicted. The conclusions that our students would get from this page is the difference between girls and boys in a stereotypical way, which is even remarked by the multiple appearances of the colour pink assigned to Becky and the ball assigned to Tim. In the comments part, we can also find an example that points to the positive acceptance of the untidiness of male characters, which is never the case for female ones in the entire book.

XVII. Tables adapted for easier analysis

	Semantic category	Female (number of entries)	Male (nº)
Individual- and groups of Characters	**Physical appearance** Slim/average body Thick Body Short hair Long hair Pink objects/clothes Blue objects/clothes		
	Actions and activities Domestic School Leisure		
	Occupations Culture Housewife Security Technology and Science		
Other observations (Non-neutral vocabulary, Families constitution, groups of characters description…)			

XVIII. Examples of possible modifications TB2014

Once we have analysed our we can introduce minor changes to balance the gender representation. For example, if we take taking Lesson 1 in TB2014, on page 8, both examples of activities depicted contain stereotypes. This does not mean that we cannot use this material, we can simply add other examples such as:

Rachel (my invention)

Picture 2 Fictional Rachel

Rachel always has breakfast with her brother at 7 o'clock. After breakfast she never catches the bus to school, she likes to go skateboarding… and she goes back with her skate at lunchtime too!

Rachel goes with her friends Matt and Cloe to the skatepark once a week. And they practice their techniques. She wears a gray T-shirt and blue jeans. She doesn't like pink! After dinner Rachel cleans and fixes her skate for next day.

and Patrick (my invention)

Patrick usually has breakfast with Becky and 200 other ballet school students. Then he has a ballet class for two hours. He likes ballet very much!

After a shower, Patrick always has a normal lesson with Becky until quarter past

Picture 3 Fictional Patrick

four. Then they practice ballet movements until dinnertime at quarter past six. In the evening he never watches TV. He prefers to listen to music.

As you can observe, comparing with the examples in picture (1) of page 8, with minimal modifications we can provide more examples to counteract the mentioned stereotypes, and we still can use the textbook's examples.

Another case could be, for instance, that of p. 35, in which three male painters are mentioned to introduce different art materials:
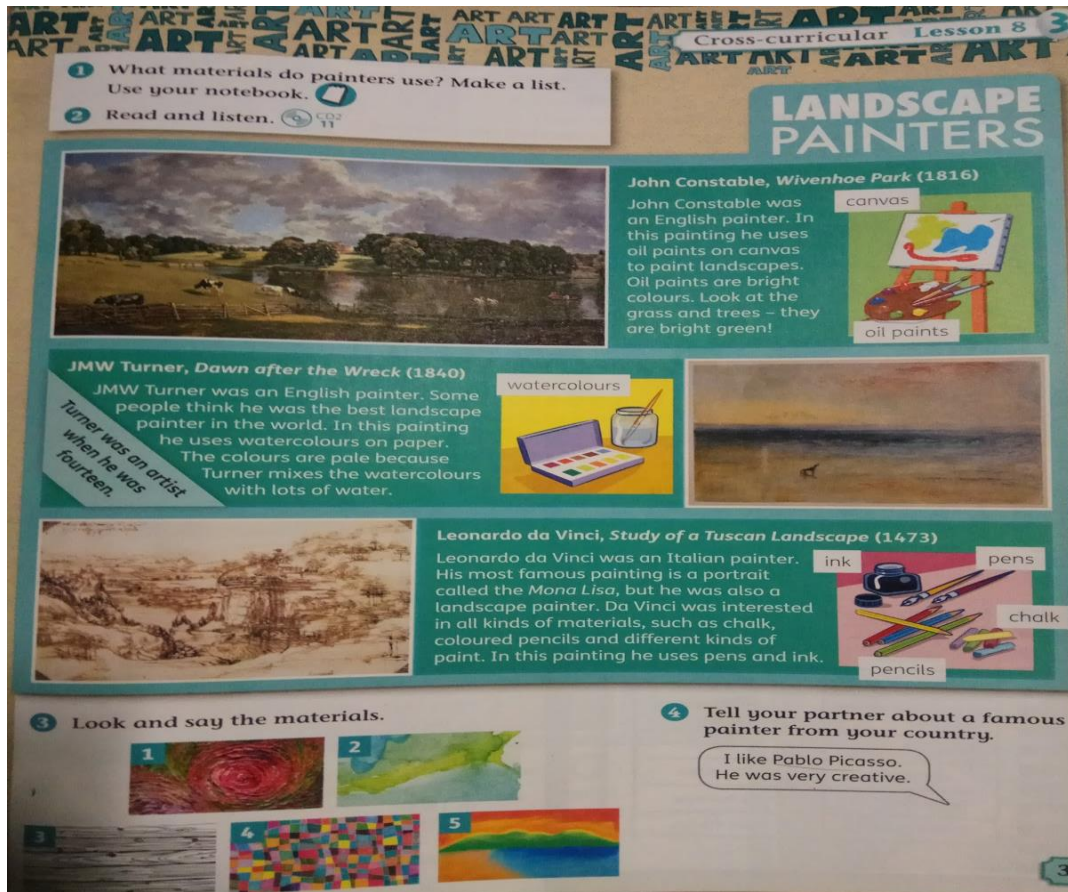
The text will change to (my invention):

John Constable, Wivenhoe Park (1816) and Angelica Kauffman, Portrait of a Lady (1775)

John Constable and Angelica Kauffman were an English and a Swiss painters. In their paintings they use oil paints on canvas to paint landscapes and portraits. Oil paints are bright colours. Look at the grass and of John or the dress of Angelica - they are bright green and blue!

Portrait of a Lady (1775)

Wivenhoe Park (1816)

JMW Turner, Dawn after Wreck (1840) and Mary Whyte, Summer Solstice (2003)

JMW Turner and Mary Whyte were a British and an American painters. Some people think that Turner was the best landscape painter in the world and Mary the best at capturing the light. In their paintings they use watercolours on paper. The colours of Turner and different from Mary because he mixes the watercolours with lots of water.

Summer Solstice (2003)

Dawn after Wreck (1840)

Leonardo da Vinci, Study of a Tuscan Landscape (1473) and Eliza Pratt Greatorex, Bay of Naples (1897).

Leonardo da Vinci and Eliza Pratt were an Italian and an Irish painters. Both painters draw portraits, but they were also landscape painters. Da Vinci and Pratt were interested in all kinds of materials, such as chalk, coloured pencils and different kinds of paint. In these paintings they use pens and ink.
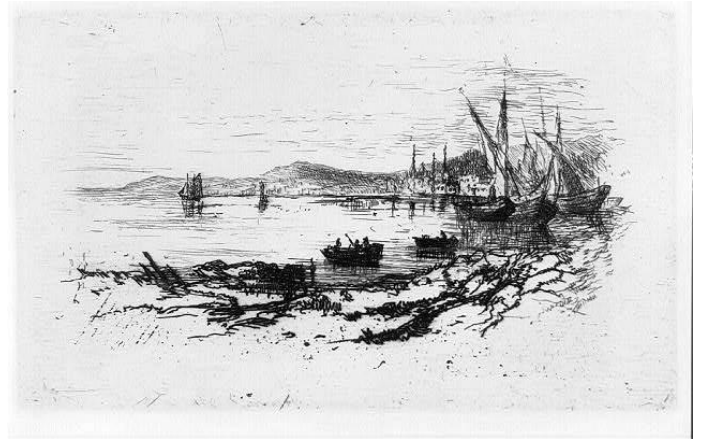
Study of a Tuscan Landscape (1473)   *Bay of Naples (1897).*

As we can see small modifications could make a big difference in gender representations.

XIX. Extra activities for gender awareness

1Erasing stereotypes

This activity is a modification of Boys Like, Girls Like and Kids Like of Miller (s.f). It tries to be a first attempt to trait gender bias in our classroom while developing a critical thinking in our students.

Level: A2-B1 students

Materials: Blackboard, chalk, papers and pencils.

Time: 30 + minutes

Activity

First let the students time to think about their favourite things, activities and colours and make pairs so they can discuss with each other about it. Some examples might be: reading, playing football, drawing, wearing dresses, watching TV, playing with cars, playing with dolls, etc.

Then the teacher includes three columns in the blackboard: girls, boys and children, while we say that "there are some children who are not boys or girls, they are just children" to a first inclusion of non-binary people. Tell students you are all going to make a list of different things boys, girls and children like to do. And let them write them by pairs in the blackboard after their small discussion (this is less intimidating than going out alone and if they do not remember how to write a word or if they commit a spelling mistake, by pairs is less embarrassing). At this point, while pairs are writing on the blackboard, if any other student say that "he/she can like/do that too" make them write it in the children's column instead of in the girls or boys one.

Once all the pairs have wrote their activities or favourite things, go through each example and ask if boys/girls can also do/like that too if so, write the example in the children column. Give examples of real people if they don't think that a girl or a boy could do/like one of the examples e.g. if some student says that girls are not good at football freestyle show them this video: https://youtu.be/-6QfS_enJvI

After going one by one, you will have all the examples in the column children. Now, ask them to pick some of those activities and to draw themselves or a friend doing them.

In the next class they would show their drawings to their classmates and briefly describe them.

2. Storytime

In this activity the students are going to read a story aloud with the verbs: run, crawl and jump (depending on our class level we will have to introduce other words like kidnaped, wizard and surrounded) while developing gender stereotypes awareness with a final discussion.

Level: B1
Materials: A story print for each student
Time: 10 minutes

Activity
Before reading: Ask your students if they can run, crawl, jump and being quiet. For example: Class! Can you jump? Show me. Make them sit down with the last one and start the reading all together with exaggerated intonation.

The bored girl. A story with stereotypes (my invention)
Once upon a time, there was a very bored girl because nobody visits her. She was once kidnapped by an awful wizard. And he left her in the middle of an island surrounded by a river with crocodiles and high fence. The pet of the wizard, a dragon that loves to sleep was always at the main gate. The girl could not escape, and no one dare to rescue her.

But one day a brave prince from far far away decided to go through all the obstacles. First, at the main gate, he got down very very slowly and quietly to crawl under the dragon's bed. The dragon was sleeping! Afterwards he jumped on the crocodiles, one, two and three. He reached the island.

The brave prince held the hand of the bored girl and together they jumped on the crocodile, crawled quietly under the sleepy dragon and run to the castle where the girl was not ever bored again…

At the end of the story the teacher shouts: Wait a moment! And asks the girls again if they can jump, crawl, run and being quiet (make the show you the action). Then, open a discussion with the question Why was she waiting a prince? That will end with a simplified explanation that in stories are usually gender stereotypes: sometimes in stories there are gender stereotypes (write the word in the blackboard). Gender stereotypes are for example when people say that a child like you can't like or do something because you are a boy or a girl.

Another change that we could do in our classrooms is to include in the **library books** that counteract gender stereotypes like Red from Michael Hall's Red: A Crayon's Story or Dyson from Cheryl Kilodavis' My Princess Boy. In case that we have not access to them or that we do not have enough budget, we could add stories made by us or with the students.

XX. LOMCE Objectives and Learning standards of the activities in the Guideline

ObjIN.2. Leer textos cortos y simples con pronunciación correcta, entonación y ritmo adecuado para ser comprendido.

ObjIN.8. Describir de manera sencilla las actividades y rutinas diarias que realiza.

Est.ING.3.2.5. Comprende el argumento básico de historias breves y bien estructuradas e identifica a los personajes principales, siempre y cuando la imagen y la acción conduzcan gran parte del argumento (lecturas motivadoras y adaptadas a su nivel cognitivo y su competencia lingüística, cómics, etc.) y hace uso de las estrategias básicas para llegar a la comprensión global.

Est.ING.2.2.1. Hace presentaciones breves y sencillas, previamente preparadas y ensayadas, sobre temas cotidianos o de su interés (indicar sus aficiones, Intereses y las principales actividades de su día a día; describir brevemente y de manera sencilla su habitación, el aspecto exterior de una persona, o un objeto; hablar brevemente sobre temas de su interés; decir lo que le gusta y no le gusta usando estructuras sencillas), y todo ello aplicando estrategias básica para la producción de textos orales.

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Est.ING.3.1.5. Comprende la información esencial para conocer la intención de los cuentos adaptados y breves con estructuras repetitivas e identifica a los personajes principales y las relaciona para tener una idea general del texto, siempre y cuando la imagen y la acción conduzcan gran parte del argumento.

41 Listen and read. **Supermarket stars**

1. Look, Speedy! There's Lorna Love!
   The TV star? Where?

2. Is she short? Has she got fair hair?
   No, she's tall and she's got dark hair!

3. Is she wearing a blue jacket?
   No.

4. She's wearing a red jacket. She's next to the biscuits!
   What's she doing there?

5. I'm Lorna Love … and I love Baker's Biscuits!
   Thank you, Lorna.

6. Later …
   Look, Speedy! That's you and me! We're TV stars!
   I'm Lorna Love … and I love Baker's Biscuits!

29

54 Sing a song.

Chorus:
Oh, Prince Scaredy-Cat,
Rescue Princess Alba!
Climb on your horse
And rescue Princess Alba.
Swim across the river,
Go through the forest,
Climb up the wall,
And rescue Princess Alba.

Oh, Prince Scaredy-Cat doesn't want to swim,
He doesn't want to swim across the river!
But the horse swims across and the prince falls off.
So at last he swims across the river.

Oh, Prince Scaredy-Cat doesn't want to go,
He doesn't want to go through the forest!
But the horse goes through and the prince falls off.
So at last he goes through the forest.

Chorus: Oh, Prince Scaredy-Cat …

Oh, Prince Scaredy-Cat doesn't want to climb,
He doesn't want to climb up the wall!
So the horse jumps up and the prince falls off.
And the horse looks up … the princess jumps down …

The prince shouts, 'Princess! Oh, please wait!'
But the princess rides through the castle gate.
Princess Alba doesn't want to go,
She doesn't want to go with a scaredy-cat!

Chorus: Oh, Prince Scaredy-Cat …

38

Listen and read.
ESCAPE FROM DIAMOND CAVE

1. Hands up!
   Don't shoot!

2. Who are you? What are you doing here?
   We're lost.

3. I don't believe you. You're trying to steal my diamonds.
   No, we aren't. Really. We want to go home …

4. Silence! Guards, take them to the castle!
   Ow! Let go! You're hurting me.

5. Take these spies to the dungeon.
   But we aren't spies!

6. Later …
   Don't worry. I know we can escape.

42

64 Listen and read. **Happy holidays!**

1. Hey, look, Flash!
   WIN A HOLIDAY FOR YOUR TEACHER
   SEND US A FUNNY PHOTO OF YOUR TEACHER AND WIN A HOLIDAY IN SPAIN!
   That's a good idea!

2. Later …
   Where's that photo?

3. NEXT WEEK
   We've got a letter!
   Quick, open the envelope.

4. Well done, Speedy and Flash! You win a holiday for your teacher – Mr Crumble!

5. The last day of term …
   Well, goodbye, everyone. Have a nice summer holiday.

6. Where are you going on holiday, Mr Crumble?
   Oh, nowhere. I'm staying at home.

7. No, you're not. You're going to SPAIN!
   Three cheers for Mr Crumble! Hip, hip, hooray!

8. Thanks, everyone!

45

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XXII. Pages analysed through the Results and discussion TB2014

ART ART ART ART ART ART ART ART ART ART ART ART ART ART

1 What materials do painters use? Make a list. Use your notebook.

2 Read and listen. CD2 11

LANDSCAPE PAINTERS

John Constable, Wivenhoe Park (1816)

John Constable was an English painter. In this painting he uses oil paints on canvas to paint landscapes. Oil paints are bright colours. Look at the grass and trees – they are bright green!

canvas

oil paints

JMW Turner, Dawn after the Wreck (1840)

JMW Turner was an English painter. Some people think he was the best landscape painter in the world. In this painting he uses watercolours on paper. The colours are pale because Turner mixes the watercolours with lots of water.

Turner was an artist when he was fourteen.

watercolours

Leonardo da Vinci, Study of a Tuscan Landscape (1473)

Leonardo da Vinci was an Italian painter. His most famous painting is a portrait called the Mona Lisa, but he was also a landscape painter. Da Vinci was interested in all kinds of materials, such as chalk, coloured pencils and different kinds of paint. In this painting he uses pens and ink.

ink   pens   chalk   pencils

3 Look and say the materials.

1   2   3   4   5

4 Tell your partner about a famous painter from your country.

> I like Pablo Picasso. He was very creative.

35

Marek from Poland

COMMUNITY VALUES

Keep your city, town or village clean. Your country is for everyone.

Poland is the ninth biggest country in Europe. The biggest city is Warsaw and it's the capital too. Poland has the oldest restaurant in Europe (it was opened in 1275!). There are also more Polish winners of The World's Strongest Man competition than any other nationality!

How to... give directions

4 Listen, read and repeat. CD2 05

5 Make new dialogues and practise.

> Can you tell me the way to the café, please?
>
> Yes, of course. Go straight on and turn left at the sports centre. It's opposite the supermarket.
>
> Thank you.
>
> You're welcome.

Can you tell me the way to the	café, supermarket, sports centre, takeaway, cinema, park,	please?

go straight on	turn left/right at the …
turn left	next to
turn right	opposite

3 Read again and say True or False.

1 People live on all the Scottish islands.
2 Glasgow is bigger than Edinburgh.
3 Glasgow was the first city in the world with firefighters.
4 The River Morar is very short.
5 The Loch Ness monster is a golden eagle.
6 A lot of Scottish people have red hair.
7 More Scottish people than Polish people win The World's Strongest Man competition.
8 The biggest Polish city is the capital of Poland.

Don't miss the next episode of Young Detectives.

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2   Lesson 7   Song, Sounds & Speaking

Ssh! It's starting!

1 Read the song and say the missing words. Listen and check. CD1 27

train   never   like   mum   fare

2 Sing. CD1 27

Better late than never

Chorus:
Don't be late! Don't be late!
I can't wait forever.
Don't be late, but don't forget:
Better late than ¹__?__ .

Get into a taxi or get on a ²__?__ .
Go on foot or go by plane.
Get on a bus and pay the bus ³__?__ ,
Or fly in a helicopter – I don't care!

Chorus

Get on a donkey or just run and run.
Come with your dad or come with your ⁴__?__ .
Get on a horse or get on your bike.
Get on a camel – whatever you ⁵__?__ !

Chorus

3 Read the song again. What transport is mentioned? Make a list. Use your notebook. Work in pairs. Ask and answer.

1 Which is the fastest transport?
2 Which is the slowest transport?
3 Which is your favourite transport? Why?

4 Listen and repeat. CD1 28

Sam skips and jumps, and stops and talks.
He eats and takes the dog for walks.
Zack runs and runs, and comes and goes.
He sings and smiles, and says, 'Who knows?'
Lizzy dances and catches two buses or three.
She washes the dishes and watches TV.

Exam Practice

5 Work in pairs. Cut out and complete your speaking cards.

AB pages 99 & 100

> Jim gets into a taxi at half past eight …

22

SOCIAL SCIENCE SOCIAL SCIENCE SOCIAL SCIENCE

1 Look at the pictures. Which is the oldest type of transport?

2 Read and listen. CD1 30

THE HISTORY OF MODERN TRANSPORT

a The first flying machine is the hot-air balloon. It is invented in 1783.

b The first regular bus service starts in Paris in the 1660s. It's a carriage pulled by horses. It has a timetable, a route and fares.

c The first steamship sails from the UK to America in 1819. It takes 29 days.

d George Stephenson invents the steam engine. He uses it to make a steam train. The first passenger railway opens in 1825. Today we have high-speed trains and underground trains.

e In 1817 the bicycle is invented. In the 1880s the first modern motor car is invented. Henry Ford opens the first big car factory in 1908. In 1868 the motorbike is invented. All these transport types are very different from the ones we use today!

f In 1903 the Wright brothers fly the first plane with a motor. In 1947 the first jet plane flies faster than the speed of sound.

3 Order the types of transport. Start with the oldest. Use your notebook.

bicycle   motor plane   motor car   bus   jet plane   hot-air balloon

4 Tell your partner about your favourite transport in your country.

> My favourite transport is the AVE. It's very fast!

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Page 20 — The Great Stamp Robbery

2 Lesson 5 Vocabulary & Story

I think Matt is the funniest character.

I like Joey!

1 Read and listen.
Which things do the children do?

go on foot   get into a car
get on a train   get out of a car
go by plane   get off a train

The Great Stamp Robbery (Episode 3)

1 The children get on the train to Foxton at nine o'clock to look for Mrs Rose. It's the busiest time of the day.
- Have my seat.
- Thank you.

2 The woman's name is Gloria.
- What's in your case?
- A stamp. I'm taking it to the museum.
- Tickets!

3 Gloria tells the children about the stamp. It's the oldest stamp in the world.
- Can we see the stamp?
- Yes, OK.

4 But when Gloria opens the case ...
- OH NO!
- We need the police!

5 The train stops and the ticket collector comes.
- What's the problem?
- The other ticket collector and Gloria have the same case, but hers is older! The other ticket collector is the robber!
- That isn't your case!

6 The police arrive. They want a description of the robber. Joey draws a picture.
- Hmm! I know that face!

7 The police leave. The train starts again and ten minutes later the children are in Foxton. They watch the people get off the train.
- Mrs Rose isn't on the train.
- Perhaps she's here in Foxton.

8 They see a poster and Annabel remembers the leaflet from Mrs Rose's garden. Is Mrs Rose at the art exhibition?
- It's only 500 metres. We can go on foot.
- Blooming Palace 500 metres
- Foxton Station
- One week only Blue Room
- Come on, Scamp! Let's go to Blooming Palace.
- Woof!

Page 10 — Footprints in the Snow

1 Lesson 5 Vocabulary & Story

It's seven o'clock.

Young Detectives is on TV.

1 Read and listen.
Which phrases are in the story?

it's snowing   it's foggy   it's wet
the sun is shining   it's raining   it's warm

Footprints in the Snow (Episode 2)

1 Mrs Rose is missing. The police are busy looking for a robber. The children look for Mrs Rose. They start their investigation at her house.
- Look Scamp. It's snowing!
- The house is empty.
- BAKER STREET

2 Inside, Annabel and Joey start looking for clues. Something is different in the kitchen – but what?
- I remember a clock here. It's missing. Is this a clue?

3 It isn't snowing now. Gaia notices some footprints in the snow.
- Look! Footprints! Let's follow them.

4 Matt and Gaia follow the footprints for a while. Suddenly ...
- It's raining. The snow is melting and the footprints are disappearing.
- Where are we?

5 Matt has got a map.
- We're here. We're near the train station.
- Is Mrs Rose catching a train?

6 Back in Mrs Rose's garden, Annabel sees something where the snow is melting.
- Look! What's this? Perhaps it belongs to Mrs Rose.
- What's inside? Is there a clue?

7 Inside the envelope there are five clues to help them find Mrs Rose.
- timetable
- BLUE ROOM Blooming Palace ART EXHIBITION   leaflet
- list
- notebook
- advert

8 Later ...
Footprints to the train station and a train timetable. Is Mrs Rose going on a trip?
- What's Mrs Rose doing in Foxton?
- Let's find out! We can go to Foxton tomorrow morning.
- Trains to Foxton

Page — Tara's House

1 At Tara's House

Vocabulary   Lesson 1

- Good morning!
- I'm home.
- Woof!

i Listen and say the number. Repeat.

make (my) bed   have a shower   catch the bus   watch TV   brush (my) teeth   leave home
use the internet   wake up   arrive home   take the dog for a walk

2 Look and say he, she or they.

Every morning at eight o'clock ...
1 *he* brushes his teeth.
2 ___ wakes up.
3 ___ makes her bed.
4 ___ leaves home.
5 ___ take the dog for a walk.
6 ___ arrives home.
7 ___ watches TV.
8 ___ has a shower.
9 ___ uses the internet.
10 ___ catch the bus.

3 Ask and answer.
- Number four. What does he do at eight o'clock?
- He leaves home.
- That's right!

Grammar   Lesson 2

1 Read. Listen and find three differences.

My routines in Rooftops by Layla Vieira from Brazil

Morning
We always have breakfast at quarter to eight on school days.
At the weekend we never have breakfast before ten o'clock.
We sometimes have a very big breakfast on Sundays.
We always leave home at five to eight on school days. We catch the bus to school at eight o'clock, but it sometimes comes late.

Afternoon
We usually take the dog for a walk after school at four o'clock.
At the weekend we sometimes watch TV in the afternoon.

Evening
We never go to bed after nine o'clock on school days. We always go to bed late on Fridays and Saturdays. We always go to bed at half past eight on Sundays.

My big English breakfast

- always
- usually
- sometimes
- never

2 Read and learn. Make sentences.

Adverbs of frequency		
I / You / We / They	always / usually / sometimes / never	wake up at seven o'clock. go to bed late on Fridays.
He / She		comes to school early. leaves home late.

Learn to learn

3 Play the game.

	Morning	Afternoon	Evening
Tara	☆☆☆☆	☆☆	✗
Tara's mum	✗	☆☆☆☆☆	☆☆☆
Tara's dad	☆☆	✗	☆☆☆☆☆
Tara's brother	☆☆☆	☆☆	✗

- He never watches TV in the afternoon.
- Yes! Your turn.
- I know! It's Tara's d...

It's time for our favourite TV series, *Young Detectives*.

I'm reading the book too!

Episode 1 — **Missing**
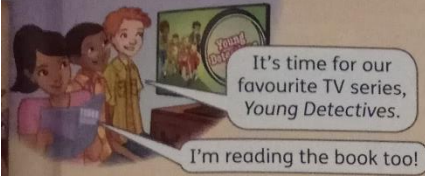
1 Read and listen. CD1 06
Find the words in the story.

missing   clues   investigate   robber

1 Annabel, Gaia, Matt and Joey are friends from the youth club. The club is closed. The roof is broken and there's no money to fix it. Annabel has an idea.

Let's volunteer! We can do jobs and get some money.

CLOSED

2 The children make posters and put them all around the town.

WANTED ROBBER

Done!

JOBS
dog walk £1
car wash £1.50
shopping £1.20

3 In the garden of 37 Baker Street they see something strange.

Excuse me! Do you need help?

4 The woman explains. Her name is Mrs Rose. She's looking for her dog. He's missing.

What's his name?

Oh, I forget ... erm ... it's ... Scamp!

5 The children look for the dog. They go to the park. Then a dog finds them! Gaia is sure it's Scamp.

Is your name Scamp?

Woof! Woof!

6 They take Scamp back to 37 Baker Street. The door is open, but Mrs Rose isn't at home. The children go inside.

There isn't a bed for a dog and there's no dog food ...

And Mrs Rose is missing. It's a mystery!

7 The children go to the police station. The police are busy looking for a robber.

Nobody lives at 37 Baker Street. There's no Mrs Rose in this town.

WANTED ROBBER

But ...

8 Mrs Rose is missing, but the police are busy. The children decide to investigate.

Let's go to Baker Street tomorrow and look for clues.

Scamp can stay with me.

Woof!

5

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