

The Value of Diversity: Teaching Gender and Sport through Content Analysis of Three Films

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Abstract

Underlining the value of diversity is of great interest resulting in a changing, flexible social context and aims to maintain the welfare state and the effectiveness of both labor organizations and school or sports in community life. Having this budget heading, we consider gauging the value of gender diversity in sport and offering cinema as an effective way to think about it doing a content analysis of three films and proposing keys to be used in the classroom tool. This work is important and represents an advance in education science by proposing a working tool for teachers who intend to teach values to their students through the confrontation of stereotypes and prejudices contained in the products released by industry film.

Keywords

Sport; Cinema; Gender; Diversity Management

Introduction

We highlight three issues that seem relevant. In November 2003, the General Assembly adopted resolution 58/5 with inviting Governments to consider sport as a means to promote education, health and community development. 2005 was also named the International Year of Sport and Physical Education, which it provided that contribute very effectively, human and social development. In 2008, the Audiovisual Council of Andalusia brought out a study that highlighted the invisibility of women in televised sport. These precedents, legal, symbolic and experimental, have inspired and focused on our reflection. We discuss about a reflection that is anchored in three areas of analysis: interpersonal and social values as a tool for enhancing community health, sport and gender and film as a teaching resource and therefore useful to corner gender bias.

Interpersonal and Social Values, Arguments for Community Change

1) Values

The value is a commodity that responds to human needs and is used as a criterion to evaluate the goodness of our actions. From a practical point of view, the values should get a decent development and quality life for both the person himself and for others (González Lucini, quoted by Núñez, 2009a). Promote reflection about values include encouraging, strengthening and/or protection actions, situations and environments that lead to personal and communal life with quality. On the other hand, we consider that to intervene appropriately in the community (and especially in the educational community), specific proposals about catalogs values reported in the literature should be made for action. From the look we wanted to propose a Decalogue of values be divided into three blocks: personal values; interpersonal values and social values.

Personal values:

- Learn to listen actively and empathetically.
- Learn to wait.
- Learn to lose. Take failure as a basic process of learning throughout life.
- Develop a sense of responsibility, strengthen the culture of effort: organization, efforts to make things right, follow expert instructions.
- Enhance self-esteem, accept and love.

Interpersonal values:

- Respect for the elderly. Prestige professionals

and accept their authority. And we talk about respect, not blind obedience.

- Show solidarity with people different from us; be tolerant accepting other realities, other ways of being and doing.
- Offer to help others with special needs.
- Use humor and good manners to relate and cooperate social values.
- Respect public goods and services that are the common heritage.

Therefore, the Decalogue of values that should be promoted, especially in education where people who are in it are in a process of basic training is: acceptance, personal care, autonomy, responsibility, solidarity, respect for diversity, friendship, cooperation, tolerance and respect for the objects.

2) *The Value of Diversity and Gender Diversity*

There is no denying that the plurality of options in different areas of life provides a wealth that is claiming steadily. For this reason, the new social context where live active denunciation of traditionally discriminated groups, new migratory movements, the internationalization of the economy, technological and informational changes powerful, is demanding a quick adaptation of society and, of course, adapting one of its most important manifestations : labor organizations, educational....

As well as loop mode, it makes the legislature balance it by giving legal protection to such changes. Thus we can say that the new Spanish laws governing the world of formal relations explicitly protect against discrimination of people because of their gender, racial or ethnic origin, disability, sexual orientation or religious beliefs.

On the opposite to the defense of cultural diversity conceptual pole is segregation. The "different" people are relegated to a secondary role, with fewer rights and less likely. Although keep in a Western culture where differences are respected legally, close observation of everyday relational processes lead to biased point segregationist practices.

What prejudice means a set of rigid opinions (negative and unfavorable) of one group over another? Often the bias is explicit, open or clear. However, in many other film is subtle, is buried, it is easily recognized and thus is far more dangerous. To "understand" please refers to the context of inter

- group relations. Usually the films take place in the majority - minority in the larger or harder group to another group negatively stereotype and social benefits obtained denying opportunities to people of the other group relationship. At the same time, find a scapegoat for downloading their own frustrations and affirm their self-esteem group. As mentioned elsewhere (Núñez, 2009b), specifically gender stereotypes are biased expectations about men and women that bias perception, interpretation and recall of information. So, if we accept that a characteristic feature of a woman is to be "emotional" before man is "rational", will tend to remember moments when a woman puts it this way. The end result is the strengthening of this judgmental stereotype, its roots in the collective mind, and still remains active even stronger than a certain philosophical or even specific formulations of those legal ideas.

Gender and Sport. Stereotype Prejudice

Although not explicitly considered so it is wished, the sport has been an activity intimately tied to the male gender; that is stereotypically considered "strong", which has been prejudged whereas women with his "weakness" are not as qualified to exercise it, segregating. One idea that may flow from such consideration (shared) is that sport somehow is linked to the risk and the risk is "men" (Estebanz and Nunez, 2010). Moreover, it could be said that the competitive dimension of sport is quite taken by men while for women sports, in many cases, it is an opportunity to share (Server 2006). If we stopped at this view, you could clearly see that there were prejudicial stereotype backgrounds which entail obvious side effects: men are rational and women emotional; men like them and moves risk ambition while women move through interpersonal relationships and communication.

Thus it is installed in the collective unconscious that has not been difficult to consider a woman practicing sport with some effectiveness as "male" and the man who has skills to practice as "effeminate". In that sense we understand the words of Server (2006, p.4), who states that "In many societies tends to disprove the sport for women." Presumably because it makes women less because they lose the "feminine sensibility".

Words are blunt Gonzales and Fernandez (2009, p.128), stating that the sport is implicit behaviors and

characteristics of hegemonic masculinity model features... We talk about physical strength, aggression, power, violent actions in the underlying validation of the ideal male.

No longer striking, while expected, some of the conclusions we reach the so Blández (2007). Interesting is listening to elementary students talking about sport and physical activity, because they recognize that each gender has different tastes and interests. They believe that the kids like most everything related to sports that involve force or violence and girls' sports art. In turn, these students report that teachers in secondary treat unequally boys and girls: at least they are required.

Following these lines of analytical reflection, seems relevant data provided by the Federation of Progressive Women (2008). For example a sequence reminds us that the creator of the modern Olympic Games did not allow the participation of women. There is more to make an assessment of participation rates of women in the Olympics to conclude that women and sport do not always go hand in hand. From 1896 to 1996, the average female participation in them has been of 17.55%; this data can give us a clue about the social regard in women sport.

For all these reasons, we believe that the horizontal gender segregation in grassroots sport (which could differentiate the elite), is unhealthy and impoverished interpersonal relationships and cooperative learning. We understand that the incorporation of women into the sport has been accompanied by other modes of practice and understand this activity and share with Prat Soler Puig Barata and that " difference i Desigualtat dues are Les perspectives d' anàlisi that ensembla necessari utilitzar simultaniament " to study the situation of women and sport (2004, p.77).

The Film and its Educational Importance

For some time the cinema was considered as the ultimate form of escaping from reality. However, many people now consider him as a witness in the world and, in this sense, become a mirror to look at the social reality. That is why we stress it as powerful socializing agent because it shows behavioral models, produces reactions; transmitted beliefs, values ... (Núñez, 2009b). Precisely that socializing vision is the basis for some authors talking about movies as public pedagogies (Morduchowicz et al., 2004). Specifically Loza and prayed (2010) defend the educational interest of the cinema to work values using sports-related movies (viewed on cinemas, through video,

television, computer or other screen...).

The film used as a teaching tool, therefore, has been helping to decentralize the classroom as a unique space in the construction of reality; ie, participating in the construction of knowledge (Gordillo, 2010). Because movies do more than entertain: offer worldviews, mobilize desires, feelings; positions and influence our perceptions of reality and helps us build society.

Method. The Case Study as a Working Methodology.

The Case Study

The case study (case method) has a double meaning: as a research tool and as an intervention strategy in the classroom.

It can be understood as a research tool that will then allow concrete results as it attempts to answer questions like or why deeper than statistical studies. In this sense, the case study method is a valuable tool in the investigation and its greatest strength is that thought it is measured, the behavior of the people involved is recorded in the studied phenomenon (Martinez, 2006: 167). Was a method widely used in the social sciences; particularly in areas related to education, youth policy or social problems research? Although the strength is the depth in obtaining results, it is also recognized that one of the main weaknesses associated is that their conclusions are not statistically generalizable. Sosa (2006) acknowledged that the case did not represent a sample from a population which could not be statistically generalizable. We understand with various scientific authorities to be considered as theoretical - reflexive propositions as the aim of investigating the person must be to expand and generalize theories (which have been termed in the literature as analytical generalization).

However, the case method can also be understood as an intervention strategy in the classroom. The cases became instruments which caused analysis and reflection because through them it is take a "piece of reality" to bring to the classroom everyday situations. Asopa and Beve (2001) defined it as a learning method based on participation, cooperation and democratic dialogue of the students. In this definition the importance of that students take an active and cooperative role in reaching consensus and joint decision-making is emphasized. And so we understand it in this work.

Studying Gender Values through Film

This study proposes three cases corresponding to three films: *Bend It Like Beckham*; *She's the Man*, and *Offside* (*Offside*).

What conditions must exist in a first approximation to a movie so you can help in the detection and learning of values? We have to bear in mind at least three dimensions of content:

- Messages (what is said and how)
- People (who and why)
- Contexts (where those messages are produced, where the rapport is established)

If we limit ourselves to the stories narrated in the three chosen films, we must clarify: Messages. Interestingly (almost essential) analyze what the characters say: what kind of words and expressions are used by them; how do you talk about feelings? ; What ideas and beliefs stand? It is also interesting to note nonverbal aspects. It is very revealing to analyze the physical characteristics that present the characters; age, cause what impression: are "models" to emulate? Contexts: It is also important to include in this reflection where the interaction occurs: the spaces; physical and environmental conditions surrounding interactions.

Results: Analyzing the three Films

The three cases chosen for analysis are movies of different nationalities and large differences in quality and nature in the face of exhibition and distribution: *Bend It Like Beckham*, *She's the Man*, and *Offside*. But despite the contrasts between them, the three films represent a struggle of young women to get the same rights and opportunities as boys his age. Rights and freedoms in family, sports or social, from the sport of soccer are presented in all three cases. Each film organizes the plot elements from characters in his career, served as both values (personal, interpersonal or social) and disvalues or anti. Let's look at each of them separately.

Firstly, *Bend It Like Beckham* (*Bend It Like Beckham*, UK, 2002) is a film by Gurinder Chadha a British film director of Indian origin. The plot revolves around the character of Jess, a girl living in the suburbs of London, whose parents are first generation Punjabi immigrants. The family professes the Sikh religion and respects Indian traditions but allows Jess to marry an Indian guy and she is a perfect housewife. Neither his parents nor his sister Jess understands the fondness for football practice every day and, much less taking it

seriously. So Jess must secretly train his parents. She is a smart, studious, respectful and obedient older girl, but he likes to play football. And he is a very good player. Jules one day, a girl playing in the amateur women's football team the Hounslow Harriers, proposes to do a test to play on the team. The coach accepts it, the girls; especially Jules are delighted with his signing. But the family do not agree. Among Indian traditions the family is not in good taste for a girl of marriageable age (Jess has turned 18) will make sport with little clothing. So I will have to start hiding is on the computer and later when they learn, learn to lie.

This film will highlight several characters: Jess and her friend Jules, the parents of both and the older sister Jess, Pimky. Jess and Jules are two healthy young athletes, cheerful and have very different family circumstances. Despite that good friends are made and perfectly complement the field. Despite the cultural differences of origin, they are not related as foreign thanks to the interest of both the sport. The passion for football unites them, though at one point separates the film's love interest by the same man: the coach, who eventually opts choosing Jess. The family has two very distinct characteristics. However the two mothers are presented in similar contexts. Jess's mother, whose usual home is the family room, first appears in the kitchen peeling carrots and giving orders to his daughters. Jules's mother in the film alternating domestic and social spaces - is presented by selecting flirty and feminine lingerie for her daughter, even though it opts for more sportswear. These traditional and patriarchal contexts are common in the two mothers, despite their different origins and cultural differences. Jess's mother rejects football and is determined to teach her to cook, expressing messages as

"I want you to run half naked before men"

"At your age I was already married and you do not even want to learn to cook"

"Does decent family want to have a daughter who spends the day kicking the ball but does not know preparing chapattis?"

He even opposes soccer practice with elements of Indian cultural tradition. When Jesus speaks of honor supposed to play in a team like the Hounslow Harriers, the mother replies saying: "Is there no greater honor than to respect your elders?" In fact the opposition is faced by girls. Widespread, not only parts of the mother of Jesus. In the dressing room

when she confesses that in the Indian tradition the girls should not play football, a fellow team qualifies that outdated tradition. But Jules reproaches, saying, "It is not only something Indian. How many people support this idea? "

Jules belonging to an English family should accept the young sport. However, the mother is extremely hate because she thinks football as a male sport, and strives to redirect your child to know guys, is fixed, choose more feminine clothes... and rebukes the father, who sometimes plays soccer with his daughter, asking " When are you going to realize you have a daughter with boobs, not a son ? " or worrying about success with the children of her daughter, determined to go out with one, and blaming the sport that she plays make that she has not boyfriend : " No guy want to date a girl who has more muscle than him."

So, as we see, the prejudices of the mother of Jules are not less than those of the mother of Jesus. Although this guide will not the importance of any tradition or religion, have a stereotyped view of Indian culture and at the first sign, misinterpret the friendship between the two girls, greatly disliked a lesbian relationship between them.

However, in the film, the parents can come to understand their daughters even help you. Jules's father practiced football and there are much more dialogue and understanding than the mother. The parents often discussed about showing support to different sports hobbies of his only daughter. And Jess's father, who early in the film remains outside hobby or opposes his daughter, when one day decides to play she understands that it is very good, and that is serious about the sport. Since they have a greater degree of tolerance and support, leaving even go back to play Mother's Day Wedding Pimky. He is not agree that relates emotionally with coach although his understanding and tolerant character and their ability to listen to their daughters.

The Indian women's world does not understand the love of Jesus for football. Neither his own sister may like understood as both a sport and nor go out with boys. Pimky is shallow and flirtatious, easily competes with her friends for any little things related to clothing, makeup or accessories. Their goal is marriage, but always with a girl of the same culture. Although she disobeys his parents and lying to have sex with her boyfriend, and she no doubt betraying Jess jeopardized when creating your wedding. Their prejudices sport is similar to others considering that

the friends of Jesus are a "dyke" However, at other times she helps your sister so that you can attend major competitions.

In this film we see Jess and Jules, along with her teammates, who have a supporting role in the film, belong to a minority group of women united by their love of football practice. Personal and social rejection is treated in family and neighborhood contexts. Jess's friends, playing with her in the park, go to a football field to play it, do not stop making sexist, vulgar and rude comments in relation to women's sport.

Thus, we can detect the following values from the argument discussed in the film. First it is important to learn the personal value to lose and assume failure. The Hounslow Harriers lose an important game in Germany because of Jess, who misses a crucial penalty. Meanwhile, Jules gets no love from the coach, who opts for Jess. Once Jules accepts his loss and assumes its failure can restore friendship and trust Jesus.

Second, and following personal values, Bend It Like Beckham is enhancing self-esteem, accepting own shortcomings. Jess has a burn that ugly leg. At first the shame and embarrassment that make you feel away from the group. But thanks to football, their desire to play and the attitude of their partners, their complex trips and it learns to teach naturally failing, despite the taunts of the neighborhood kids.

The film also promotes an interpersonal value, through solidarity with different people and tolerance with other cultural manifestations. Here Indian culture with English culture coexists naturally, if only some members of the second generation of migrants. The intolerance of the Indians in their friendly and loving relationships seen in Jess's family, especially from her parents to her own sister. Other interpersonal value present in the film is respect for the elderly: Jess respects his parents, especially when her father decides to listen and understand. She is an educated girl and does not like to lie (although it is bound to do if you want to continue playing the sport). Respect your elders, who salute following the Indian tradition.

At the bottom of most of the values of this film - both personal and social - behind effort courage and perseverance in the fight for dreams and the value of friendship despite cultural differences. The value of the equipment is essential in the practice of a sport such as football, yet here it is in the distant background.

As the film develops, it is a very interesting sport in

relation to the status of gender and ethnicity. In the article titled "Sport, gènere i etnicitat. The cas of them immigrants gifts" Gertrud Pfister discusses the role of sport in the lives of immigrants of Islamic origin in western countries (especially in Germany). Consider, for example, that "the contradictions between being donated soccer player i be creix the time that it is going jugadors les grans fent month" (Pfister, 2004, p.122), as shown in Bend It Like Beckham.

Secondly, *She's the Man* (She's the man, USA, 2006) is an American production showing a free contemporary adaptation of Shakespeare's comedy Twelfth Night, directed by Andy Fickman and starring teen star Amanda Bynes. It's a Viola girl who as talented athlete playing football. When the women's team is eliminated by not having enough players and is rejected in men with sexist arguments, decides to assume the role of his brother by disguising as a boy in a new school. There trains hard in order to become a good soccer player, but complications from his costume and the usurpation of his brother's personality multiply.

While this is a teen movie with popular teen star and strong commercial component, the argument, as in the previous film, revolves around the claim of the right of women to play football. But this time there is a family or cultural barrier, as in the English movie, but a gender bias. The protagonist fighting for his right to have the girls can play football (in a mixed team if necessary) if they demonstrate their ability. However, it should be noted that this is not a group or social demand, but a purely personal matter by the character of Viola. In fact, there is not the slightest attempt to get his teammates also get to play. And the economic struggles are diluted in favor of teen romantic comedy, with equivocal own theater of the Golden Age and happy ending, as one would expect.

Among the films highlight some posts that said the inequalities between men and women because of the supposed weakness, fragility and poor athletic ability of these latter. Thus, the first boyfriend Viola argues (to convince her that he cannot play in a team of men) who do not want to hurt yourself. The coach, meanwhile, notes that "the girls are not as fast as the guys, not as strong or as athletic. "If men reinforce patriarchal attitudes and commentary, women in the film do well. The mother of the protagonist, for example, only concern that her daughter looks cheesy and pompous in the "dance of the debutantes ", so he asks, "how I could have a daughter who just wants to

spend the day kicking the ball through a muddy field?", or at other times says "finally will be a marriageable girl".

Among the characters in this film, we highlight mainly three: first, the character of Viola, one, although sometimes tomboy beautiful young girl, as if the right to practice football became a masculine woman. Although there are several men who oppose their goal of playing football (her boyfriend, the coach and the rest of the team at his school), his mother is also contrary to the practice of this sport. It moves in traditionally female contexts: home, costumes, charitable organization fairs and dance of the debutantes. It reflects the stereotype of the dumb and rich woman who only cares about superficial matters and who does not know anything. The film also reflects the more traditional and conservative elements of the U.S., and sweetened Puritan model for the teenage audience to whom it is directed this movie.

As to the values found, there is one of a personal nature: develop a culture of effort, organization, efforts to make things right, follow expert instructions. This value is directly related to the theme of sport in the film. The character of Viola want above all to be a good footballer and prove he can play at the same level as those guys. The coach and his friend Duke are the experts that give guidelines for learning. And his determination, willpower, and stolen the dream to train tirelessly allow you to achieve your goal hours. And his determination, willpower, and stolen the dream to train tirelessly allow you to achieve your goal hours.

Among disvalues showing the main movie is the use of lies for the purpose (parents, teachers, peers and classmates...). Lying is much the way as the key to achieve that end; it is the springboard that leads to victory. We might even talk about other anti-values: if sports moments of the film are associated with the values of effort, commitment, collaboration and solidarity among teammates, rivalry, conflict and competition between teams (personified in Viola's first boyfriend and Duke, his roommate) leads to violence and even physical aggression.

Finally, *Offside* (Offside, Iran, 2006) is a film by Jafar Panahi denouncing the law since the Islamic revolution of 1979 prevented women from entering a stadium as spectators. Like the rest of his films, the struggle for freedom and denouncing the repression of its people in general and women in particular is the basis of the argument. In *Offside* last match for the

championship which was held in Germany in 2006 is celebrated. Despite censorship and the problems suffered in Iran both during filming and at the time of its release, won the Silver Bear at the Berlin Film Festival. The film tells how some young Iranians reject discriminatory laws and dress up as men to enter the stadium to watch the national team during qualifying for the decider in a World Cup. A few are detained until the final whistle. Young soldiers in military service to the custodian do not escape, and among the soldiers (especially the head) and the girls a dialogue that is the basis of the argument takes place.

The tone of this film is friendly, small dramatic moments mixed with traces of comedy (Panahi wanted the film to be marketed outside the country), although it is a lack of rights, machismo and paternalism ridiculous for the western look.

As noted elsewhere (Gordillo, 2010), Panahi makes a snapshot of Iranian society that goes beyond football and criticism, by an absurd situation, sexist radicalism of his country. And it does stand at the border between reality and fiction. "The film is constructed like a documentary in which I inserted characters. The places, the events, the characters are real and figurative. So I decided not to use professional actors, to avoid feeling fiction, "the director said in interviews in connection with the award of Berlin.

In this case the film - coral - character is led by a group of girls and several soldiers organized around a charge. Girls, although they work together have very different characteristics included. Almost all are football fans but one that goes to the stadium as a tribute to a friend who died in a match held in 2005 on the occasion of the meeting between Japan and Iran in the qualifiers for the World Cup 2006. Some are shy and demure, other brave and sassy, but all have in common are their rebellion and disobedience of an absurd law that no one can argue logically.

Among the messages of the film highlight the dialogue between military officer and one of the girls:

- Why women cannot come in and sit with men?
- Women cannot sit with men in the stadium
- So why Japanese can see the Japan - Iran match here ?
- They are Japanese
- So my problem is I'm Iranian? If I were Japanese I can watch the game?
- They do not understand our language. If people shouting and insults do not understand them.
- Then the insults are the problem?
- No, not all. A man and a woman cannot sit together

- Why they can in the cinema or theater?
- It's different
- Why is it different? It is also dark
- In Tabriz women cannot sit with men in film
- Yes they can. I've done it myself (...)
- They were to go with their families.
- So if we come with our siblings or parents would let us in?
- No, I'm not the boss.

Although the spotlight falls on the girls, there are other characters that represent various social sectors. On one side are the young guys who come to the party (the same age as the military). They have used help - if girls. The other an old man who searches desperately for her daughter, incidentally recognizes a retained girls who want to take home to defend the honor of his father. This character represents the view of tradition and machismo of the Iranian social system.

If the way to live a decisive football match is the same in every culture, with shouts, chants and group feelings and twinning almost "herd", exacerbated feelings and identification with symbols -which Panahi shows us with his film is unfair discrimination against women, to consider alien and intrusive in such sporting events.

So in this movie the context is marked by a situation of social injustice and inequality, where football becomes the metonymic element that serves as an excuse for the complaint. Sport is just the background that allows developing strongly and clear inequality in certain countries. Thus, football becomes a key value for the control of social rights that enable learning and the development of personal and interpersonal values.

TABLE 1: STEREOTYPES, VALUES AND DISVALUES

	Stereotypes	Values	Disvalues
<i>Bend It Like Beckham</i>	Some sports are only for boys	Behind effort courage and perseverance in the fight for dreams and the value of friendship (28%)	Personal and social rejection is treated in family and neighborhood contexts (41%)
<i>She's the Man</i>	Gender sports is determined by culture	Effort, commitment, collaboration and solidarity among teammates, rivalry, conflict and competition between teams (42%)	Use of lies for the purpose, violence and even physical aggression (27%)
<i>Offside</i>	Girls who likes football is a man	Struggle for freedom and denouncing the repression, friendly (30%)	Exacerbated feelings and identification with symbols, social injustice and inequality (32%)

The above Table summarizes the contributions of each films analyzed in relation to the values and disvalues developing.

Conclusions

Stereotypes and prejudice have led for years to associate sports like boys soccer action universes. This sexist and unfair attitude is so widespread that even in socially film several cases where women claim their space and should "pay" for it appear. In selecting the corpus of analysis which have been chosen three films claim the rights of women in three very different areas:

- Personal scope (She's the Man)
- Cultural Scope (Bend It Like Beckham)
- Social Domain (Offside)

All of them highlight the inequalities between men and women because of barriers (personal, cultural or social) in grassroots sport (both in practice and in follow-up). However, all three films show the lack of logical and valid arguments that serve to maintain prejudice and discrimination against women. Thus, viewing and reflection of these three films allow the strengthening of the rights of equality between men and women in relation to practice and love for the sport.

In reflecting on the films affects the awareness of gender stereotypes and prejudices as a strategy to bridge the inequality of opportunity between men and women, re- negotiating the concept of masculinity and femininity linked to sport and the value of competition / cooperation and ambition to disassociate the genre. Compete, cooperate, ambition... are actions of interest that should transcend gender.

The analysis and the work of these films in the classroom can promote the exchange of ideas and shared enrichment. All with the purpose of helping undoubtedly the qualification of a personal identity but also in the construction of acceptable for everyone group and social identity (Nyar and Kaviti, 2013). We know that this is a (psychological) function we should expect from the film medium: to facilitate communicative interaction, which is the prelude to maintain (and sustain) a critical and creative attitude and can help in the work of reflection and analysis of interpersonal values desirable, but these are linked or associated with any social gender. The film, conveniently used, can help break down prejudices and that it is managed properly and working with cultural diversity.

This work is important and represents an advance in education science by proposing a working tool for teachers who intend to teach values to their students through the confrontation of stereotypes and prejudices contained in the products released by industry film.

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