



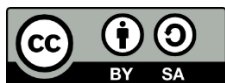
Educational Kit. Affective-sexual education using Audiovisual Materials

Maria-Jose Masanet (PI), Maria González, Andrea Francisco, Anna Iñigo, Laura Fernández, Vitor Blanco-Fernández, Carolina Martin-Piñol, Concha Fuentes-Moreno, Cristina Colomé, José Miguel Tomasena, Priscila Alvarez-Cueva, Adrien Faure-Carvallo, Hibai López-González, Marga Carnicé-Mur, Sergio Villanueva-Baselga, Juan-José Boté-Vericad and Maddalena Fedele (PI).

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Abstract

This EDUCATIONAL KIT has been developed by the TRANSGELIT Project (Transmedia Gender and LGBTI+ Literacy), a research and development project (Project ID: PID2020-115579RA-I00) funded by MICIU/AEI/10.13039/501100011033/. The KIT is intended for educational professionals working in both formal and informal settings to support **affective-sexual education** for adolescents and young people aged 14 and older. It provides resources and **audio-visual and/or educational materials** designed to foster reflection and promote **inclusive and equitable gender identities** through active engagement in a reflective, creative, and audio-visual production process. This KIT aims to serve as a support and self-learning resource for educators working with adolescents and young people.

The KIT includes **six activities** of varying lengths, totalling 11 hours. Activities can be completed individually or as a set. They are structured using **active learning methodologies** that encourage trust and freedom of expression, with **various participatory components** such as games, debates, oral presentations, research, and the creation of short audio-visual products.

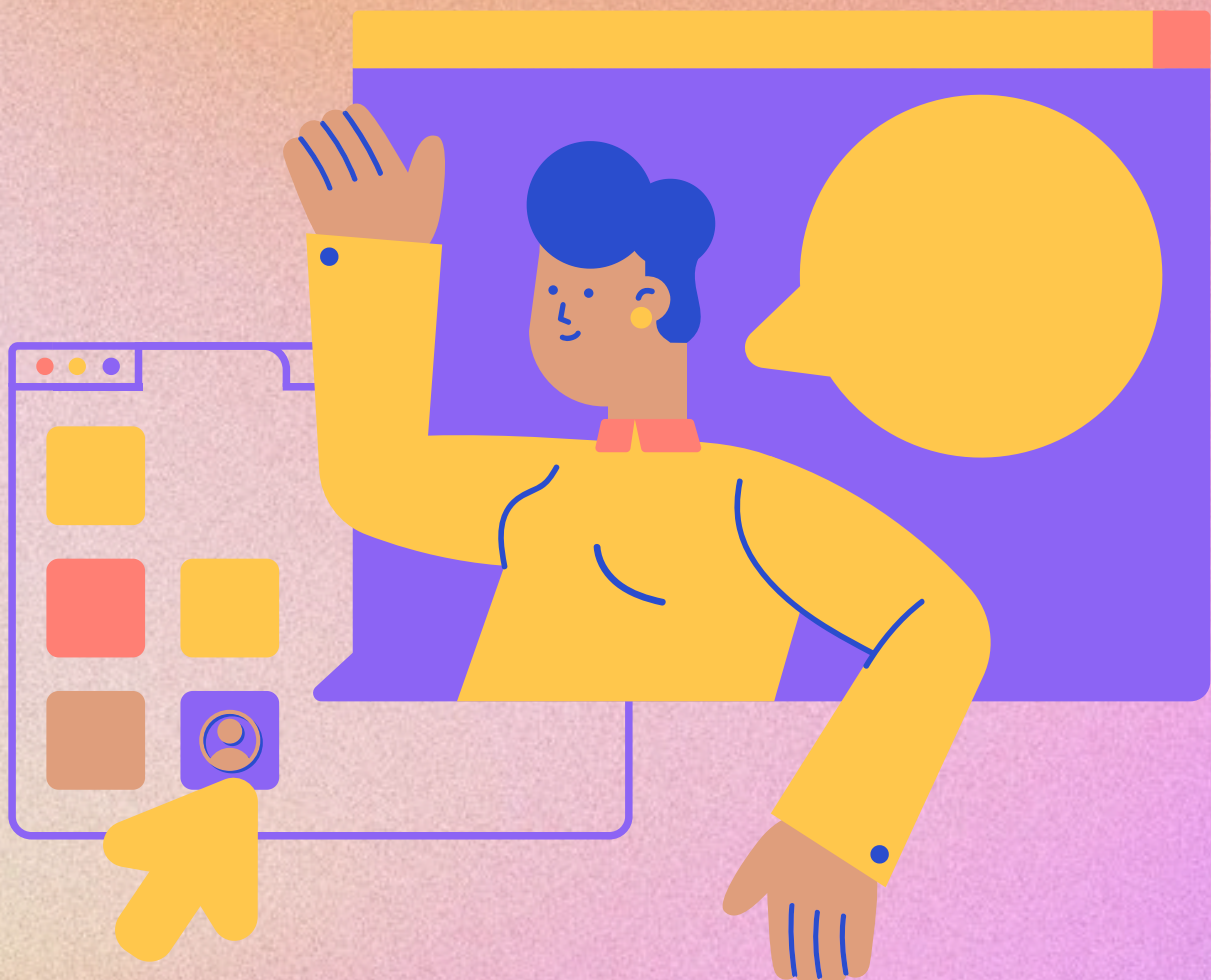
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Keywords

Affective-sexual education; TRANSGELIT; gender; sexualities; adolescence; youth; media education.

Educational Kit

Affective–Sexual Education
using Audiovisual Materials



Educational Kit. Affective–sexual education using audiovisual materials.

Project TRANSGELIT: Transmedia Gender & LGBTI+ Literacy

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ABOUT THE PROJECT

Media play a key role in the socialisation and learning about gender and sexualities among adolescents and young people. Media content tends to include stereotypical images or portrayals of romantic love that may reinforce gender differences and promote discrimination. On the contrary, media can also become powerful **educational tools** that help us reflect on and deconstruct these same stereotypes, biases, and gender-based discrimination. The TRANSMEDIA GENDER & LGBTI+ LITERACY (TRANSGELIT) project has created this **EDUCATIONAL KIT** to address gender and LGBTI+ perspectives in educational settings and in dialogue with media content and the surrounding environment.

Educational agents, adolescents, and young people will find resources and **audiovisual and/or educational materials** to reflect on and promote inclusive and equal gender identities, through active participation in a reflective, creative, and audiovisual production process.

This **EDUCATIONAL KIT** is the result of qualitative research carried out with various tools, including participatory and creative workshops, co-viewing practices, and interviews with adolescents and young people from educational centres in the Metropolitan Area of Barcelona. The aim of the project is to address the needs and concerns of the adolescent and youth community, valuing their voices and experiences, and harnessing the potential of the media ecosystem with which they engage daily to explore issues related to gender and sexualities. This KIT is designed to serve as support material and a self-learning resource for educational agents working with adolescents and young people. It also includes their experiences and feedback.

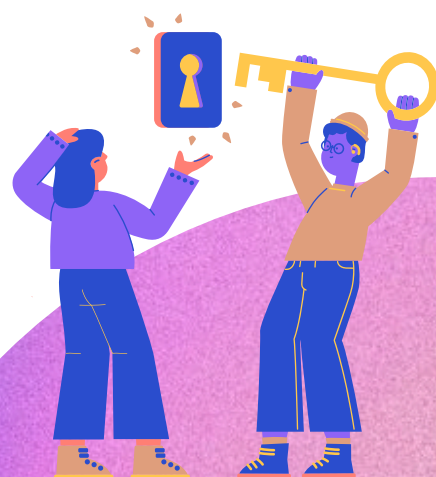


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01

INTRODUCTION

BEFORE GETTING STARTED...

✓ **Comfort and safety**

We will be addressing aspects related to gender and sexualities that may be sensitive and personal. Ensure that a comfortable and safe environment is created so that participants feel free to engage.

✓ **Reinventing the space**

Reorganising the space or moving to a different area outside the usual classroom setting can help break traditional educational dynamics and create a fresh environment for working with the EDUCATIONAL KIT.

✓ **Moving away from moral scrutiny and judgments**

Our goal is to explore aspects of gender and sexualities together with the participants, addressing their own interests, concerns, and experiences. To achieve this, we must set aside moralistic or judgmental perspectives and strive to understand their views and reflections.

✓ **Attend and observe**

It is important to pay attention to the dynamics that unfold in the classroom, as well as any discomfort or discrimination that may arise, so that you can mediate and address these issues in dialogue with the participants.

✓ **Promote respect and dialogue**

Through these activities, we will address complex topics that may spark various debates and viewpoints. It is important that, as you guide the activities, you foster an environment that encourages respectful and constructive contributions.

✔ **Become informed and do your own research**

The activities in this EDUCATIONAL KIT can help you introduce fundamental aspects of gender and sexualities in both formal and informal settings. However, it is essential to become informed and research each topic covered to avoid misinformation, biases, harm, and/or inequalities.

✔ **Supplementary materials**

A glossary and additional resources have been prepared to accompany the EDUCATIONAL KIT and to support the people implementing these activities. Don't forget to consult them!

✔ **Adaptability and flexibility**

The EDUCATIONAL KIT provides a structured guide of activities, but feel free to adapt them to the dynamics and approaches of the participants. You can also choose the activities that interest you most.

✔ **Closing the activities**

Remember that it is important to conclude each session or activity with a critical reflection on both the process and the content covered.

✔ **Enjoying and learning together**

The EDUCATIONAL KIT is designed to promote intergenerational engagement between educators and adolescents, with the aim of learning together about gender and sexualities. But remember, learning is also about enjoyment and having fun!

DESCRIPTION OF THE KIT

What does this EDUCATIONAL KIT consist of?

The **EDUCATIONAL KIT** is designed for educators in both formal and informal settings. Its **aim** is to **deepen participants' understanding of gender and sexualities** through practice and reflection from a **critical perspective**. We approach these topics through gender and LGBTI+ perspectives, as we view and define gender as a social construct that gives rise to power dynamics and forms of violence.

The activities employ **active learning methodologies** based on trust and freedom of practical expression. They include various **participatory actions**, such as games, debates, oral presentations, research, and the creation of short audiovisual products.

The KIT **includes six activities** of varying durations, adding up to a total of 11 hours, with each session estimated to be around one hour. Activities can be conducted independently or as a complete programme. When implemented as a whole, it is recommended to schedule the sessions within **Guidance and Tutoring** periods or in a cross-curricular project space.

Each activity sheet provides instructions on how to proceed if conducted individually.

Who Are These Activities Designed For?

The activities are intended for students in the third and fourth years of ESO (compulsory secondary education), curricular diversification programmes, basic, intermediate, and advanced vocational training, and sixth-form college (**ages 14 and up**), in both formal and non-formal educational settings.

What Knowledge Do I Need?

Audiovisual expertise is not necessary as these activities are designed to foster **reciprocal learning between teachers and students**. However, some foundational knowledge of **gender and sexualities** is recommended. Teachers without prior experience can review the **Glossary** (p. 40) to familiarise themselves with essential concepts before the sessions, as the activities are structured to incorporate a gender and LGBTI+ perspective. Additional supporting documents are also included to help implement the activities effectively.

Is It Necessary to Document the Activities?

If these activities are to be conducted collaboratively, teaching staff should collect some of the documents generated during the sessions, as these will be needed for later use. This can be done by **keeping paper documents, taking photographs** (for example, of concept maps created on the board), **taking screenshots** (if screens are being used), or making **audio recordings** of specific moments in the sessions (such as getting opinions). Therefore, it would be helpful if teaching staff could have access to their mobile phones or a camera and a recorder provided by the institution.

It is advisable to set aside a moment before the activities to verbally discuss with students how information will be gathered and used. This time may also provide a suitable opportunity to introduce the concept of **consent**.

And If I Need to Evaluate the Activities?

If it is necessary to evaluate the set of activities, participants could be asked to **produce a written report (research document)** (Annex, p. 54), an **outline/script** for the **audiovisual product** (Annex, p. 53), an audiovisual product, and/or an **individual reflection**. Each educational agent can decide whether to keep this documentation in physical paper form or digitally, depending on the resources and needs of their institution.

Where Are the Activities Conducted?

The activities should take place in a **different space from the usual classroom**, one that allows participants a **certain degree of mobility**. When working in groups, they should be able to sit together, and for activities that involve movement, there should be sufficient space for standing and moving around. The space should be equipped, depending on **the session, with a whiteboard, a computer, and a projector**. Additionally, students should have access to their own mobile phones, tablets, and/or laptops, or those provided by the institution, in line with the centre's policies. In some sessions, specific guidance is given regarding the space and any additional materials required.

How Long Will the Activities Last?

The activities in the KIT are designed to be conducted in the **Tutorial and Guidance space** or a cross-disciplinary project space within the institution, such as project workshops, if the aim is to implement them as a complete programme. There are **11 sessions, each lasting 1 hour**, though it can be decided to allocate additional time to certain sessions if necessary.

The **suggested duration** for each activity is approximate and **intended** for small groups of 20 participants, which is an ideal number for working in **5 groups of 4 diverse** participants (promoting inclusion and diversity) for activities that require group work. For groups of 25, participants should be organised into 5 groups of 5. When groups are larger, it is advisable to allocate more time to each activity. Each activity may consist of one or more one-hour sessions, although their **structure and duration can be adapted** as needed for each context.

02

ACTIVITY SHEETS

ACTIVITY 1

Analysis of Sexualities and Educational References

DURATION	60 minutes (1 session)
OBJECTIVES	To analyse participants' conceptions of sexualities using active learning methodologies based on trust and freedom of expression, with the aim of reflecting on the construction of their perceptions and their educational and sexual references.
KNOWLEDGE AREAS	<ul style="list-style-type: none">• Definition of concept of sexualities in plural• Differences between sexualities and gender• Identification of educational and sexual references used in constructing sexual and gender identities
MATERIALS	<p>For this session, you will need post-its (or a digital tool such as Mentimeter or Miro) and writing materials (paper, pens or pencils, whiteboard markers).</p> <p>It is recommended to review the Glossary before the session to become familiar with or refresh definitions related to the knowledge areas covered.</p>



01	<p>The activity and its objective are introduced to the students: to explore their understanding of sexualities and to see whether they associate them more with risks and dangers or also with pleasures and emotions. Topics related to romantic relationships, violence, gender stereotypes, and the LGBTI+ community may also arise.</p> <p>When completing the full set of activities, explain the teaching methodology that will be used throughout the sessions: key concepts surrounding sexualities and gender will be explored in stages — first for reflection, then for investigation, and finally to create a group audiovisual product of about 5 minutes on one of the discussed topics. The audiovisual product could be a video (in the style of those on YouTube, Instagram, TikTok, or similar platforms), an audio (like a podcast in a discussion, interview, fictional scene, or storytelling format), or a dramatization (a performance representing what would be in a video or audio, without recording).</p> <p>To produce the audiovisual piece, participants will need to conduct research on the chosen topic, make an outline or script, and create the audiovisual piece itself (see Annexe, p. 54). The completed pieces will be viewed, listened to, or performed and discussed in Activity 5.</p> <p>Note on podcasts: If students choose a podcast format, the piece may need to be longer than 5 minutes, which may require extending Session 4 of Activity 5 or adding an extra session to complete the listening.</p>	10'
02	<p>Next, write the word SEXUALITY on the board. Ask students to take 5 minutes to anonymously and individually write down three words that come to mind when they hear this concept, either using the selected digital tool or on post-its.</p> <p>Once the words are written, have students place and organise them (either on post-its on the board or digitally). Then, ask students to group the words based on their own criteria. For instance, categories could include concepts related to the body (penis, breasts, vulva, hands, etc.), sexual practices (penetration, kissing, caresses, etc.), sexual orientation (bisexual, lesbian, gay, etc.), and identity (asexual, queer, cisgender, etc.). The teacher facilitates the grouping based on students' reflections, adding any key terms if needed to help organise ideas. The Glossary (p. 40) can be used as a reference to suggest possible groupings. The aim is to identify the words that shape participants' understanding of sexuality, observing what comes to mind first. This will set the foundation for a broader reflection on sexualities as a diverse, plural concept that extends beyond the physical.</p>	15'

O3	<p>While the words are being grouped—or once they have been grouped—determine with the students the words that have appeared most frequently, and pose general questions to spark a discussion. For example:</p> <ul style="list-style-type: none"> • Are you surprised by any of the words that came up? Why? • Which words have appeared most often? Why do you think that is? • Do you notice any gaps? Are there any words missing? (For instance, topics like “pleasure,” “risk,” “knowledge,” “stereotypes,” “pornography,” or “consent” may not have come up). <p>Based on students’ responses, complete the map accordingly.</p>	15'
O4	<p>Using the map created on the board, ask students about their sources or channels for learning and seeking information on these aspects of sexualities. To encourage reflection, consider asking questions such as:</p> <ul style="list-style-type: none"> • Where did you learn all of this? On the internet? At school? From books? With family? With friends? • When you have questions about these topics, who or where do you go to for answers? • If they mention this, ask: Why do you think these topics aren’t addressed in school? <p>This part is relevant for the continuation of the following activities, in which students will reflect on the role of media in shaping their understanding and knowledge.</p>	10'
O5	<p>At the end of the session, it is important to review the concept map created. This review should prompt reflection on both overrepresented themes and gaps. Sexualities are often framed around risks and dangers (“generalisations”), with an emphasis on protection, which is frequently linked to gender stereotypes. In contrast, aspects related to pleasure and emotions—such as masturbation, orgasms, stimulation, and eroticism—are often absent from the discussion (“gaps”). Engage the class in a reflection on these observations. Additionally, any discussions that emerge will provide valuable insights for the upcoming sessions.</p> <p>IMPORTANT: Collect all materials generated, and document the concept map with photographs or screenshots, as appropriate.</p>	10'



ACTIVITY 2

Myths and Stereotypes Surrounding Sexualities and Affective-Sexual Relationship

DURATION	120 minutes (2 sessions of 60 minutes)
OBJECTIVES	To analyse and reflect on students' perspectives regarding socially accepted myths and stereotypes through participatory activities, fostering an atmosphere of trust and respect in the classroom.
KNOWLEDGE AREAS	<ul style="list-style-type: none">• Sexual and gender stereotypes and social influence• Heterosexuality and cisgender normativity• The relationship between romantic love and jealousy/possession/partner violence.• Social roles associated with different genders and sexualities.• Differences between feminism and machismo
MATERIALS	<p>Due to its dynamics, Session I can be conducted outdoors (a spacious area is recommended to allow participants to move comfortably).</p> <p>For Session II, a short questionnaire should be printed for students to complete; however, they will not be required to submit it because it serves solely as a tool for reflection.</p>



SESSION 1

01

The session begins with a brief **review of the general concepts** of sexualities and gender identified in the previous session. To do this, the concept map created can be shared by projecting it or by referring students to a virtual space where it is stored.

NOTE: If only this session is being conducted, a **brief introduction** to the concepts of sexualities and gender can be provided, along with a reflection on the definition of sexuality in plural form (see Glossary, p. 40).

10'

02

The **traffic light activity** is then conducted.

Explain the activity to the students in around 5 minutes. They should form a single line in the centre of the space. After hearing a statement read aloud by the teacher, each participant moves to the left (agree), or the right (disagree), or stays in the centre (neutral), according to their personal position and opinion on the statement. They should do this quickly, positioning themselves at intermediate points between left and right, depending on their level of conviction. Optionally, participants can move with their eyes closed, opening them once everyone has chosen their position.

After the teacher reads the statement aloud, **students quickly position themselves**. Once everyone is in place, **they are asked to explain why they chose their position. The students then discuss the ideas that come up**, with the teacher noting general responses and observations to bring them into the conversation. If any students change their opinion during the debate, they can move to the right or left and explain the reason for their shift.

For this activity, **10 statements** are proposed (to be selected and/or modified by the teacher) that reflect some of the most commonly accepted **myths or stereotypes** related to gender, identity, and sexualities:

1. If my partner loves me, they will feel jealous of my relationships with other girls or boys.
2. Girls have a harder time than boys making themselves visible in society or in the public sphere.
3. People in the LGBTI+ community have a harder time openly expressing who they really are in public.

40'

02	<p>4. Boys tend to be more sexist. 5. At some point, everyone finds the love of their life, and it's a love that lasts forever. 6. Girls tend to experience more harassment on social media than boys. 7. Men are more emotionally independent than women. 8. In gay and lesbian relationships, there's always one who takes on the "male" role and one who takes on the "female" role. 9. Asexual people are more boring. 10. Bisexual people are very sexually active</p> <p>NOTE: Other myths and stereotypes can be added to the traffic light activity based on the participants' own contributions. It is recommended to follow a similar structure to form the provided statements: keep them short, general, and inclusive.</p>	40'
03	<p>The session concludes by summarising the debate outcomes, either in an open discussion or on the board (depending on where the session took place), linking them to points from the previous session, if relevant. The teacher may note these on a sheet of paper if necessary. At this stage, it is essential to identify any stereotypes and myths that were not addressed during the activity, discuss them with participants, and highlight why these shared beliefs are stereotypes and why it's important to challenge them.</p>	10'
SESSION 2		
01	<p>This activity aims to move from abstract reflection on stereotypes and social imaginaries to participants' own experiences and personal insights.</p> <p>An individual questionnaire on heterosexuality and cisgender normativity is provided in paper format. It is explained that the questionnaire is anonymous and does not need to be shared with anyone or handed in. Participants are simply asked to complete it to encourage reflection on the questions and possible responses.</p>	15'

O1	<p>The questionnaire includes the following questions (Annexe, p. 51):</p> <p>Heterosexuality</p> <ul style="list-style-type: none"> • Do you consider yourself heterosexual? When did you realise you were heterosexual? • Do your friends know that you are heterosexual? • How did you explain to your family that you are heterosexual? And how did they react? <p>Cisgender</p> <ul style="list-style-type: none"> • Do you consider yourself cisgender? When did you realise you were cisgender? • Do your friends know that you are cisgender? • How did you explain to your family that you are cisgender? And how did they react? 	15'
O3	<p>Using the Glossary as a reference, discuss the concepts of heteronormativity and cisnormativity. The aim is for students to understand what these are and how established norms operate, using the following suggested themes:</p> <ul style="list-style-type: none"> • Cisgender and Heterosexual Privilege: Not having to justify or explain oneself. • Cisgender and Heterosexual Assumptions from Birth: Understanding these as social constructs. • The Norm and What Is "Normal": What does "normal" mean, and how do we understand it? Where do we place ourselves on a spectrum? The RAE dictionary provides two different definitions: one, as conforming to nature, and the other, as conforming to statistical norms. This distinction can help students reflect on the confusion that the term "normal" may cause when statistical frequency is confused with the inherent nature of things: https://www.merriam-webster.com/dictionary/normal <p>It is important that this activity fosters reflection on the concept of "normalisation"—which identities and sexualities are normalised, and which are not—and how this affects our daily lives, shaping how we define, present, and engage with ourselves and others.</p> <p>Emphasis should also be placed on the forms of oppression surrounding these topics, such as the challenges of understanding one's identity when it is non-normative and less visible in society. This discussion can lead into concepts like heteronormativity and homonormativity. The concept of "everyday normalisation" can also be introduced, highlighting the importance of making diverse experiences and realities visible and integrating them into everyday life.</p>	30'



ACTIVITY 3

Myths and stereotypes in the media

DURATION	60 minutes (1 session)
OBJECTIVES	To analyse how sexual and gender stereotypes are portrayed in audiovisual media by viewing clips from fictional series, encouraging critical attitudes that challenge established myths.
KNOWLEDGE AREAS	<ul style="list-style-type: none">• Content in Audiovisual Media• Myths and Stereotypes about Sexualities and Gender• Romantic Love• Gender-Based Violence• Consent• LGBTI+ Community• Everyday Sexism (Microaggressions)
MATERIALS	(See next page)



MATERIALS

A video projector is needed to view **clips from series and films**.

It is advisable to make **a preliminary selection based on the themes you wish to address**. Suggested examples are provided, but teachers are encouraged to consider other clips that may be relevant to the activity. To select the video clips, you can take into account the interests and concerns the students expressed in previous sessions, if applicable, although it is also recommended to include themes that may not have surfaced.

The recommended clips combine current series with some from the past decade in order to observe how gender and sexuality stereotypes are either reproduced or challenged over time.

Gender-Based Violence

With clips from *Física o Química* (min. 00:00–02:44). These scenes depict the cycle of gender-based violence: tension, aggression, and honeymoon phases. They offer an opportunity to discuss psychological violence, verbal abuse (often not recognised as abuse), control within relationships, and body humiliation as a reflection of the character's degradation due to experienced violence. Additionally, they highlight the myth of "love changes people" (the pressure placed on women to inspire this change) and the universal *Beauty and the Beast* narrative.

Myths of Romantic Love

With *Los Protegidos* (min. 02:44–05:55). This clip is useful for exploring the myth that "those who fight, desire each other" (normalising conflict within relationships), as well as classic gender stereotypes: the responsible, beautiful, sensitive, and "good" girl versus the "bad boy". Once again, we encounter the Beauty and the Beast trope and the impossible love of *Romeo and Juliet* (superpowers prevent their relationship). The idea of female virginity and purity, which permeates the narrative, is also noteworthy. The female character in this clip possesses a power that prevents her from touching anyone, condemning her to a life without sex or relationships.

Consent and violence

With *El Barco* (min: 05:55–07:15) and *El Internado* (min: 07:15–10:56). In these clips we encounter scenes that explicitly portray the notion of 'NO means YES'. In *El Barco*, we can analyse how the narrative merges aggression with a moment of passionate tension. It appears as though the male character's aggression towards the female character ignites her sexual desire for him. Additionally, the classic stereotypes of the 'bad boy' and the 'good girl' are once again present. The case in *El Internado* is even more concerning, as the female character explicitly says no, yet the male character ignores her, leading immediately into a passionate scene.

Stereotypes of the 'Caring Boy' and the 'Rebellious Girl'

With *Sex Education* (min: 10:56–12:04), *13 Reasons Why* (min: 12:04–13:08), and *Élite* (min: 13:08–16:07). Clips from these series can follow the previous examples to discuss how male and female characters are portrayed here. In this case, the roles appear to be reversed: the male characters are kind, sensitive, and caring, while the female characters are rebellious and defiant. Interestingly, when these stereotypes are inverted, the male characters are unable to 'save' the female characters, who ultimately face tragic outcomes or significant trauma (such as Maeve's abortion, or the deaths of Marina and Hannah).

Everyday Sexism

With *13 Reasons Why* (min: 16:07–17:22). The scenes showing the abuse that Hannah endures provide an opportunity to discuss the concept of every day sexism ('microaggressions'). This series is also useful for discussing rape culture, as it seems to 'gamify' the viewing experience of sexual assault.

Healthy Relationships

With *Les de l'hoquei* (min: 17:22–19:22). This scene depicts a couple discussing how to maintain a healthy relationship and what they need to feel safe. The fact that they are women is not what's relevant.

Gay Promiscuity

With *Élite* (min: 19:22–20:46). These scenes reinforce the stereotype of gay men as promiscuous, further linking homosexuality with infidelity and an unrestrained, constant desire. This portrayal invites reflection on consent culture in gay nightlife spaces, specifically the notion that persistence will eventually lead to a sexual encounter (the idea that 'NO becomes YES'). It offers a chance to broaden the discussion around flirting, boundaries, and the critical importance of respecting consent in all social and romantic interactions.

Effeminacy LGTBI

With *Aquí no hay quien viva* (min: 20:46–23:47). This scene exemplifies the stereotype of the gay character as effeminate and preoccupied with physical appearance and youth. Additionally, the character serves as a reference point for women, often taking the lead or sharing guidance in aesthetic decisions.

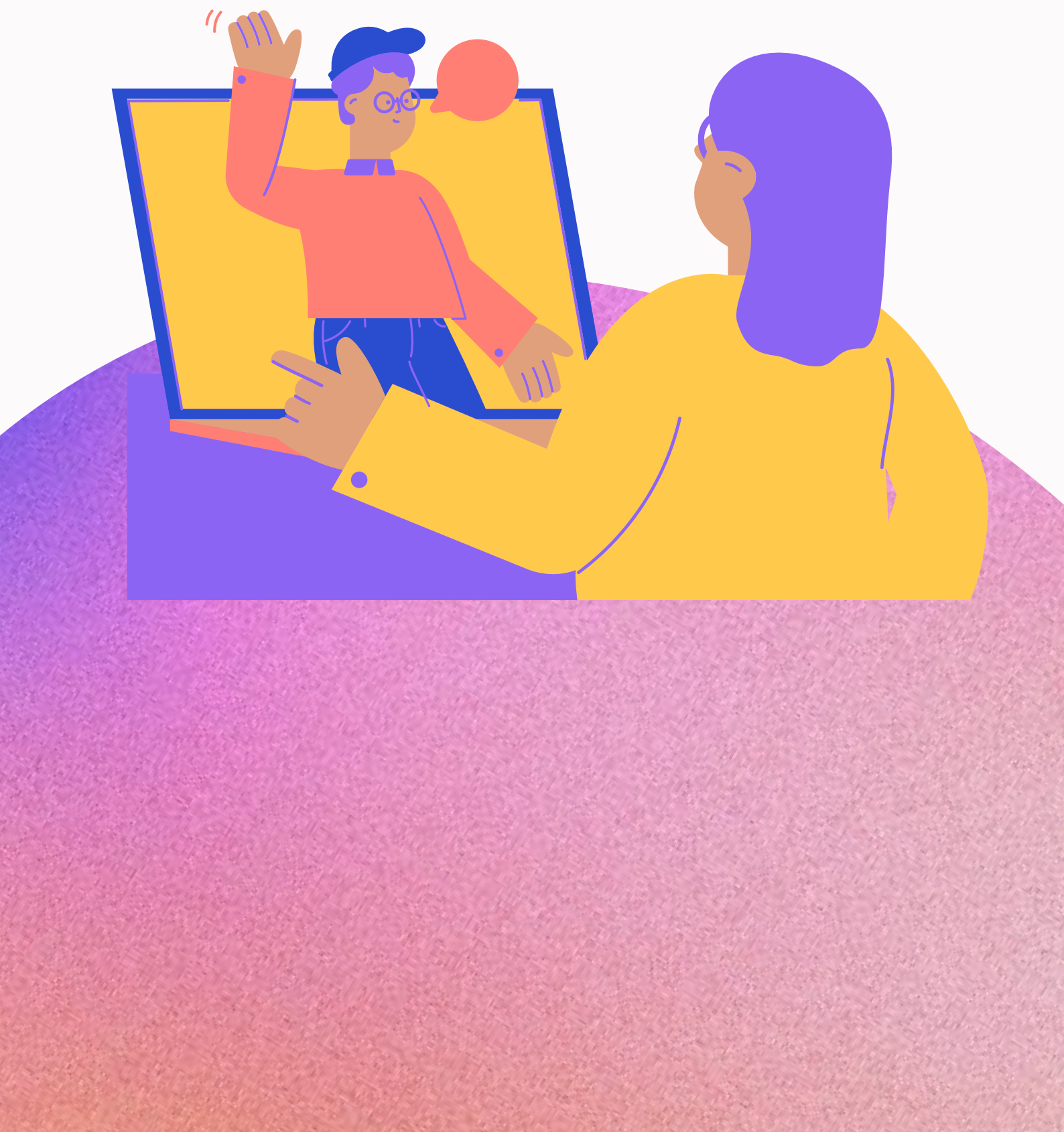
Questioning the validity of transgender identities

With *Veneno* (min: 23:47–25:52). The two proposed scenes show how society questions the gender identity of trans individuals, reinforces the idea that trans women are not women, and also links trans identity with gay sexuality (confusing gender identity with desire/sexuality).

Finally, teachers need to use their **mobile phones or alternatively a camera and an audio recorder**.

SESSION DEVELOPMENT

01	<p>The session begins with a brief recap of the interests and topics identified in the previous session.</p> <p>If only this activity is being conducted, the introduction should consist of a brief explanation of key concepts related to sexualities and gender (see Glossary, p. 40), as well as an overview of socially accepted myths and stereotypes regarding sexuality, gender, and love (it may be useful to mention those listed in Section 2 of Session I, Activity 2, pp. 16–17).</p>	10'
02	<p>A selection of clips from popular fiction series is shown. The choice of clips and their viewing order should be organised by thematic blocks, focusing on the issues addressed in the scenes. These serve to analyse how certain concepts are portrayed, such as gender-based violence, romantic love, objectification, consent and violence, everyday sexism (microaggressions), gender stereotypes, gender role dualities, promiscuity, and the LGBTI+ community, among others (see previous page).</p> <p>After each thematic block or set of videos, questions are posed about what has been observed, the relationships depicted, and the identities and stereotypes presented, encouraging group debate.</p> <p>For example, the following questions could be used:</p> <ul style="list-style-type: none"> • What types of stereotypes do we encounter? • How do you think these representations might influence our perceptions of relationships? • Do we normalise some of these situations because they are depicted in the media? • Do you think these scenarios are reflected in your own experiences? 	45'
03	<p>To close the session, as a final reflection, a summary of the main discussion topics that emerged should be provided. This can be done by writing key concepts on the board (and taking a photo to save the list of concepts) or by recording an audio summary to save on a recorder or mobile phone.</p>	5'



ACTIVITY 4

Proposing Counter-Stereotypes: Breaking Myths and Stereotypes

DURATION	120 minutes (2 sessions of 60 minutes)
OBJECTIVES	Develop proposals for counter-stereotypes and alternative narratives that challenge common myths and clichés surrounding sexuality and gender. Active classroom methodologies are used as tools for reflection and learning.
KNOWLEDGE AREAS	<ul style="list-style-type: none">Counter-stereotypes addressing myths and stereotypes about sexuality and gender
MATERIALS	<p>To carry out this activity, it is essential to have completed Activity 3 beforehand.</p> <p>For Session I, you will need a roll of Kraft or packing paper, standard A4 sheets of paper, writing materials, and markers. The roll of paper can be used to cover work tables, creating expansive areas for engagement, or placed on the floor. Additionally, students will need access to their mobile phones or computers, either personal or provided by the institution, with internet connectivity.</p> <p>For Session II, a video projector connected to a computer in the classroom is required.</p> <p>Note on the duration of Session II: if there are more groups than recommended or if the teams' oral presentations exceed the suggested time, the duration of this session should be extended (for instance, by adding an extra session).</p>



SESSION 1

O1	The session begins with a recap of the video clips viewed and the main topics discussed in the previous session . You can use the photo of key concepts captured on the board or the summary audio recording from the last session.	10'
O2	<p>Students are asked to organise themselves into 5 groups of 4 people (this number can be adjusted according to each institution's needs).</p> <p>Each group is tasked with working independently to find an audiovisual example of sexual and gender stereotypes, drawn from series, films, social media, etc., that they encounter in their daily lives. Each group must select an example, locate it (e.g., they may look up a scene from a series on <i>YouTube</i>, a <i>TikTok</i> video, etc.), and analyse it based on what was covered in Activity 3.</p> <p>In addition, each group must propose a way to counteract the identified stereotypes, modifying the analysed clips as they see fit. They should prepare a brief oral presentation (no longer than 5 minutes, to be delivered in the next session) in which they show the chosen clip to the rest of the class, present their analysis of the detected stereotypes, and explain their proposal for reversing them. They are informed that it is not necessary for every member of the group to speak.</p> <p>Groups can record their analyses and proposals on normal sheets of paper or on the Kraft paper.</p>	45'
O3	The session concludes by collecting and storing the analysis and proposal materials for the next session.	5'

SESSION 2

O1	After preparing the presentations in the previous session, time is allocated for groups to meet briefly before making the presentations. The order of presentations is then organised.	10'
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02	<p>Each group delivers their brief oral presentation, first showing their selected example and then explaining the detected stereotypes and their proposal for improvement (or counter-stereotype). If there is an active participation atmosphere, the teacher/instructor may encourage other students to ask questions or open discussions on the themes presented by each group. Otherwise, the instructor can provide comments on each presentation.</p> <p>It is important to keep track of the time to ensure that all groups have the opportunity to present their work.</p>	45'
03	<p>After the presentations, a final reflection is made on how these stereotypes shape our reality and the importance of creating more inclusive content.</p> <p>It is recommended to address the impact of stereotypes and myths on our perceptions of gender and sexuality. Likewise, it is advisable to emphasise the importance of diverse representations to prevent the reinforcement of stereotypes and marginalising attitudes. These ideas can be incorporated into the commentary on each student presentation, reserving this space for a final wrap-up.</p>	5'



ACTIVITY 5

Creating the audiovisual piece

DURATION	240 minutes (4 sessions of 60 minutes)
OBJECTIVES	<ul style="list-style-type: none">• Generate collaborative learning environments to create audiovisual pieces.• Find a theme related to sexualities and gender that inspires the creation of audiovisual material.• Discuss the audiovisual creations produced.
KNOWLEDGE AREAS	<ul style="list-style-type: none">• Counter-stereotypes on sexualities and gender• Types of audiovisual products• Script/outline writing• Audiovisual creations
MATERIALS	<p>It is recommended to carry out this activity after the previous ones or, at least, after Activity 1, although it can also be done independently. If no prior activity has been conducted, teachers are advised to familiarise themselves with the concepts on sexualities and gender included in the Glossary. Students can select a topic from the concepts in the Glossary to work on in their audiovisual creation.</p> <p><i>(Continued on the next page...)</i></p>



It is not necessary to have an expert level in audiovisual media, as the concepts used are common in our society, and the activities are designed to encourage teacher–student feedback in terms of learning. However, it is important to have a general understanding of the social media platforms that students use (for example, *Instagram*, *YouTube*, or *TikTok*) and the types of audiovisual products they typically consume (such as series, video games, apps, or podcasts). In any case, students can be asked to explain the products or platforms they wish to work with.

For script and outline creation, it is recommended to consult the **Audiovisual Product Sheet** (Annex, p. 52) and the **Script/Outline Template** (Annex, p. 53) beforehand.

For these activities, the type of audiovisual product that can be created is either a short video or a short audio piece, with a maximum length of 5 minutes (or a dramatization of a hypothetical video or audio if recording is not possible). The formats are explained below:

Short video

A brief audiovisual piece up to 5 minutes long that can be recorded with a mobile device or digital camera, either in a single take (without recording interruptions) or in multiple scenes and takes (which would require subsequent editing to combine the scenes into a single piece). If additional visual or sound effects are added, further editing will be necessary. Students can draw inspiration from YouTube videos, TikTok clips, scenes from series or movies, news, talk shows, advertisements, etc., in other words, any audiovisual format that allows them to create a brief piece on the chosen topic.

Short Audio

A brief audio piece (consisting solely of sounds or voices) up to 5 minutes long, which can be recorded on a mobile device or digital recorder, either in a single take (without interruptions in the recording) or in multiple scenes and cuts (requiring subsequent editing to combine the cuts into a single piece). If additional sound effects are to be added, further editing will be required. Students can draw inspiration from radio programmes, podcasts, radio dramas (a film or series made only with sound or effects), interviews, news, talk shows, or advertisements—in other words, any audio format that allows them to create a short piece on the chosen topic. Note on podcasts: This format may require a longer duration for each piece, so if students choose it, Session IV will need to be extended for additional listening.

MATERIALS

Dramatization of Video or Audio

A brief dramatization of up to 5 minutes that stages the video or audio students would like to record to address the chosen topic. In other words, the content can be prepared and presented as a short theatre piece without needing to be recorded (although students should plan it as if it were to be recorded). In this case, during Session III, students prepare and rehearse the performance, which is presented in Session IV, at which point teachers, if they wish, may record the performances using their own mobile phones.

For **Session I**, teachers should provide an **Audiovisual Product Sheet** for the groups to complete (in print or digital format, depending on the centre's needs; Annex, p. 52), which outlines the topics to be covered, the format, and its rationale. Students will also need personal or **school-provided electronic devices** with **internet access** to conduct brief research on the chosen topic.

For **Sessions I and II**, you will need a roll of **Kraft or packing paper, standard A4 sheets of paper, writing materials, and markers**. The roll of paper can be used to cover work tables, creating expansive intervention areas, or placed on the floor.

For **Session II**, teachers should provide each group with a **Script/Outline Template**—a content outline (Annex, p. 53), either printed or digital, based on the centre's requirements.

For **Session III**, **audiovisual creation tools** are needed: mobile phones, cameras, recorders, and any props students consider necessary. For mobile editing, the use of *CapCut* is recommended; for computer editing, *Da Vinci Resolve* (for video) or *Audacity* (for audio) are suggested. Groups should also have access to different areas within the school (corridors, other classrooms, multipurpose spaces, etc.) to rehearse or record their pieces. Teachers should collect and store the pieces at the end of this session.

For **Session IV**, a **video and audio projector** are needed, as well as a **space** for any live performances. Additionally, teachers should have collected and stored the pieces from Session III. For the dramatized version, teachers may need their own mobile phone or a school recorder to record the performances.

SESSION 1: CHOOSING AND RESEARCHING A TOPIC

01	<p>The session begins with participants dividing into groups, ideally 5 groups of 4 people (this can be adapted to each institution's needs). These may be the same groups from Activity 4 or new groups.</p> <p>Groups gather around a table (or on the floor) and are informed that they will be creating an audiovisual product on a topic related to sexualities or gender that they would like to explore further or find interesting. Topics that have emerged in previous activities can be recalled, such as non-normative sexualities, gender stereotypes, sexual health, menstruation, pornography, etc. If this activity is done individually, a series of suggested topics can be drawn from the Glossary (Annex, p. 40).</p> <p>For the audiovisual creation, groups can choose either a short video or a short audio piece with a maximum duration of about 5 minutes (see explanation in the Materials section). They are given the Audiovisual Product Sheet (Annex, p. 52) to complete and submit by the end of Session I.</p>	10'
02	<p>Each group conducts a brainstorming session and internal discussion to choose the topic they wish to address, as well as the audiovisual format they want to work with, completing the Audiovisual Product Sheet (Annex, p. 52) in print, digital format, or on Kraft paper.</p>	20'
03	<p>Each group uses the available devices (mobiles, laptops, computers) to conduct brief research on their chosen topic (see Annex, p. 54). As they gather information, they should note it down on the Kraft paper, including the source of any information recorded.</p>	25'
04	<p>The session concludes by collecting the guides and the research results on the Kraft paper sheets to store them for the next session.</p>	5'

SESSION 2: SCRIPT/OUTLINE CREATION

01	<p>The session begins with participants dividing into the groups assigned for creating the audiovisual piece. They are reminded of the topics chosen in the previous session is given.</p>	5'
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01	The groups take their Audiovisual Product Sheet and use it as a basis for developing their content outline . They are provided with a Script/Outline Template (Annex, p. 53), either in paper or digital format. Additionally, each group receives a new sheet of Kraft paper to work on their script/outline.	5'
02	Each group works on their script/outline . The teacher addresses questions, doubts, and challenges as they arise and provides guidance to groups who need it, while encouraging autonomous work.	50'
03	The session concludes by collecting the guides and the scripts/outlines on the Kraft paper sheets to store them for the next session.	5'

SESSION 3: RECORDING THE PIECE

01	Each group gets together to finalise their organisation before recording their pieces, and the spaces designated for the recordings are explained. Each group is given their script/outline. If phones or other recording materials cannot be used, then each group should prepare a theatrical performance, simulating the recording of an audiovisual piece.	5'
02	Each group records their piece in different areas of the school. The teacher visits each group to check whether they need any help.	25'
03	Each group comes back to the classroom to edit the content they have recorded. If the recording has been done in a single take, groups may use the extra time to rehearse and re-record in the time spent by other groups on editing.	25'
04	The session concludes with the collection/submission of the completed pieces , which the teacher will project in Session IV.	5'

SESSION 4: VIEWINGS/LISTENINGS/PERFORMANCES

O1	The order of the presentations is organised.	5'
O2	<p>This session is dedicated to viewing, listening to, or performing the completed pieces, along with discussing the feedback that arises for each one. Each group presents its product and receives feedback from other groups and the teacher.</p> <p>The time allocated to questions and comments for each piece/group depends on the final number of pieces. Ideally, if there are 5 groups, there will be 5 pieces to view/listen to, each lasting 5 minutes, allowing an additional 5 minutes for comments and discussion per piece. The teacher can keep in mind the following examples of questions in case discussion does not flow naturally:</p> <ul style="list-style-type: none"> • What have you learned? • Where did you find your information? • What inspired you? • What surprised you the most? • Which stereotype do you think you managed to break? • What challenges or difficulties did you face, and how did you resolve them? <p>For pieces created as dramatizations, this session is used for the groups to perform their prepared representations. If they wish to, the teacher can record the performances with their mobile phone or a school recorder for future reference.</p>	50'
O3	The session concludes with a word of thanks for the work accomplished and a brief reflection on everything that has been learned.	5'



ACTIVITY 6

Closure and Reflections

DURATION	60 minutes (1 session)
OBJECTIVES	<ul style="list-style-type: none"> • Reflect on all the activities completed and consider the lessons learned. • Resolve any conflicts that have come up during the activities. • Collaboratively think of activities to carry out in the future.
KNOWLEDGE AREAS	<ul style="list-style-type: none"> • Review of knowledge acquired throughout the activities • Group and conflict management • Identification of positive and negative aspects of the activities and proposals
MATERIALS	<p>This activity cannot be conducted on its own, as it requires the evaluation of at least one of the previous activities.</p> <p>For this activity, a classroom with a whiteboard is needed, along with optional post-its and pens.</p>



This final activity is dedicated **to wrapping up the set of activities, with the aim of fostering both individual and group reflection on the experience**, as well as addressing any conflicts that may have arisen (due to group dynamics or the topics discussed, for instance).

The session format is **flexible and tailored to each institution's needs**.

For example, separate tutorials could be held with each team, or the session could be conducted jointly. Students may be asked about the three activities they enjoyed the most and why, as well as those they liked the least, with suggestions on how they would improve them. Post-its can be used for students to anonymously write the three things they enjoyed most or the three most valued lessons from the activities. They could also write down the three aspects they found least interesting or least enjoyable. These responses can then be mapped on the board and discussed together. This moment could also be used to brainstorm future activities students would like to do to continue exploring sexuality and gender topics.

01

It is also **recommended to review the results from previous activities** (the concept map from Activity 1, photographs of key concepts and content from Activity 2, preparation documents from audiovisual segments in Activity 5, etc.) to compare students' knowledge and impressions at the beginning of the activities with their current perspectives. A series of suggested questions could include::

- What ideas have changed for you?
- What have you learned?
- What did you not know at the start of these activities that you know now?
- Would you respond differently to the activities now that you know more?

Set aside 10 minutes for a brief individual task, during a quiet moment in class: students write "what I have learned and how" on paper or via an online platform or questionnaire. This allows teachers to make a more personalised assessment of each student's experience, providing a comprehensive evaluation of how the activities went, both on a group and individual level.

60'



03 ANNEXES

ANNEX 1

GLOSSARY OF TERMS ON GENDER PERSPECTIVE AND LGBTI+; AND ADDITIONAL RESOURCES

This glossary is a guiding tool for secondary school teachers, families, and young people who want to familiarise themselves with concepts related to gender and LGBTI+ perspectives, sexualities, and non-normative perspectives on affective-sexual education, promoting an inclusive approach. As we know, these terms are not confined to a single, specific definition; rather, they evolve over time and have diverse perspectives. Nevertheless, we propose an introduction to these concepts and provide a selection of resources and materials that can help to gain a more comprehensive understanding of them.

GENDER-RELATED TERMS

Gender

A set of culturally derived characteristics related to behaviour patterns and identity on which the social distinction between men and women is traditionally based. Contrary to the traditional dualistic conception of gender (male and female), some theories support the existence of more than two genders, while others reject the concept of gender altogether, considering it a restrictive construct of human nature. Although society often associates masculine gender with the male sex and feminine gender with the female sex, these concepts are not equivalent and do not necessarily need to be linked.

Sex

This refers to a biological fact determined by certain physical characteristics (genitals) and physiological features (hormonal and chromosomal), based on a sexual differentiation of the human species.

Gender identity

The perception a person has of their own gender. Generally, this can be classified as male, female, gender fluid, or non-binary. It may align with the gender assigned at birth or it may differ. In the first case, individuals are considered cisgender, while in the second, they are considered transgender. Gender identity is fluid and relates to an individual's identification with the roles socially attributed to men and women, regardless of birth sex.

Gender Expression

Doing and having the roles, appearance, and behaviours considered "masculine" or "feminine."

Gender Stereotypes

Gender stereotypes refer to models, values, behaviours, and attitudes associated with men and women, disregarding individual uniqueness.

Gender Roles

Tasks and functions assigned based on what is considered appropriate for men and women within each historical period and society.

Gender Socialisation

Gender socialisation is a process of differential learning through which beliefs, values, and behaviours considered desirable for boys and girls are transmitted. Various socialising agents contribute to reinforcing gender stereotypes and roles.

Gender Fluid

A person is considered gender fluid when they do not identify with a single gender identity but rather shift between multiple identities (as explained below, it is important to distinguish between sex and gender). This often occurs as a change between the masculine, feminine, or neutral gender, though it can encompass other genders and even multiple gender identities simultaneously.

Binary Model (Gender Binary)

A model that defines only two genders, male and female, and associates them with only two possible sexes: the female sex is linked to womanhood and the male sex is linked to manhood. This system excludes people with diverse gender identities or expressions and those with bodies that do not conform to the male–female model (such as intersex individuals).

Intersexuality

A range of conditions involving atypical development of physical sex characteristics. Intersex people may be born with chromosomes, genitalia, or gonads that do not fit typical male–female standards.

Non-Binary Person

The term "non-binary" or "genderqueer" encompasses gender identities that are not exclusively male or female but exist outside the gender binary; it applies to people who do not self-identify strictly as either a man or a woman.

Gender Inequalities

Gender inequalities are the distribution of roles and power within our society that assigns higher value to one gender (male) over the other (female), establishing a series of privileges and social recognition for men over women. The entire social structure supports this unequal starting point.

Cisnormativity

The tendency to assume that all individuals are, by default, cisgender and to socially privilege cisgender identities as the standard model of gender identity.

Sex-Gender System

The system of asymmetrical social relations that transforms biological sex into a social identity or role. It also defines behavioural norms, establishes what is considered normal or pathological, and enforces social punishments for those who deviate from the norm.

LGBTIQ+

An acronym referring to the community comprising lesbian, gay, trans, bisexual, intersex, and queer individuals, with the addition of "+" to include other sexual and gender diversities.

Gender Dysphoria

A medical term referring to the condition of experiencing a discrepancy between one's gender identity and the gender assigned at birth.

Trans* People

Individuals with a gender identity different from the gender assigned at birth, who may undergo bodily changes (surgical, hormonal, etc.) to align with the socially established bodily image of their felt gender. Trans* women were born with a male body and identify as women, while trans* men (or trans* masculine individuals) transition from female to male.

"Trans* person" is an inclusive umbrella term encompassing those whose gender identity and/or expression differs from the cultural expectations based on the sex assigned at birth. It includes transsexual, transgender, non-binary trans individuals, those with fluid gender expression, and other gender variations. The term is often written with an asterisk to reflect this diverse reality.

What is the difference between transsexual and transgender?

The term "transgender" originated in the United States around the 1980s as a reaction to the medically-rooted term "transsexual," which was closely associated with sex reassignment surgeries, and is related to a critique of the traditional male-female binary system. In contrast, the term "trans*" aims to include the full spectrum of people with non-normative gender identities or those who do not identify with the gender assigned at birth based on their biological characteristics.

Transition

The period during which a trans person begins to live in alignment with their identified gender, including any legal, bodily, or social processes they wish to undertake.

Trans Depathologisation*

The movement to stop considering trans people as ill and to end the requirement for a medical or psychological report to request legal gender changes.

SEXUALITY-RELATED TERMS

Asexual

Lack of sexual interest or attraction toward others.

Bisexual

Romantic, emotional, or sexual attraction to both men and women.

Heteronormativity

A worldview that impacts all areas of existence, legitimising and privileging heterosexuality and heterosexual relationships as "natural" and as the only valid model for affective-sexual relationships and kinship.

Heterosexual

Romantic, emotional, or sexual attraction to people of the opposite gender.

Homosexual

Romantic, emotional, or sexual attraction to people of the same gender.

- Gay: A man who feels sexual and emotional attraction toward other men.
- Lesbian: A woman who feels sexual and emotional attraction toward other women.

Monogamy

A model of affective-sexual relationships based on an ideal of lifelong sexual exclusivity between two people.

Pansexual

Romantic, emotional, or sexual attraction to people regardless of their gender.

Polyamory

A practice or orientation involving emotional or romantic relationships with more than one person at the same time, with the knowledge and consent of everyone involved.

Queer

An umbrella term encompassing various gender identities and sexualities, sometimes used as an alternative to more specific labels.

DIVERSITY AND INCLUSION-RELATED TERMS

Afro-dissidence

A movement highlighting the intersection between gender identities and ethnic origin, with a special focus on the experiences of Afro-descendant people.

Body Diversity

The appreciation and acceptance of all body types, regardless of shape or size, as an integral part of human diversity.

Family Diversity

The recognition and appreciation of different family structures, including families with LGBTI+ parents.

- **Queer Parenthood:** Parenting experiences that challenge traditional gender norms, including families with non-heterosexual or non-cisgender parents.

Sex-Affective Diversity

A term referring to the full spectrum of human sexuality, encompassing all aspects of attraction, behaviour, identity, expression, orientation, relationships, and sexual responses.

Queer Educativism

An educational approach that questions traditional gender and sexuality norms, promoting acceptance and diversity.

Intersectionality

The interconnectedness of various social identities, such as gender, race, social class, sexuality, etc., and how these influence individual experiences.

Gender Perspective

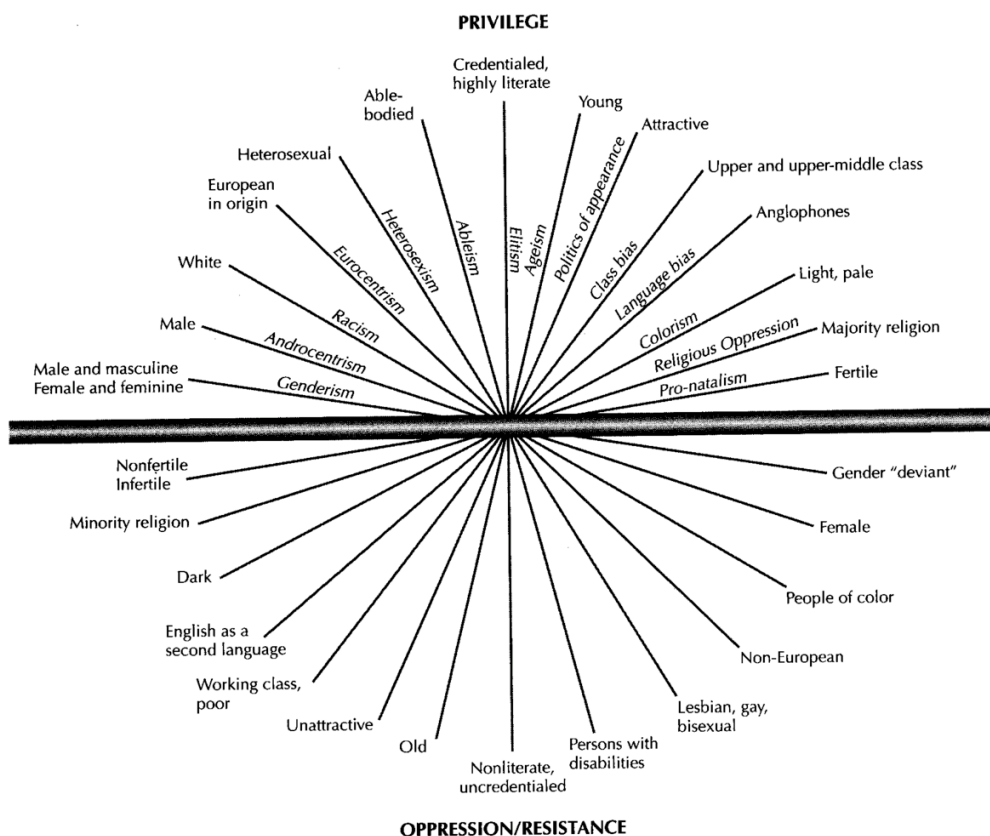
The approach to any social phenomenon or reality based on gender as a social construction and the power relations derived from this construction.

Gender Pronouns

Pronouns used to refer to a person without relying on traditional masculine or feminine terms (for example: they/them or, in Spanish, elle/elles).

Gender Validation

The act of recognising and respecting a person's gender identity through inclusive language, actions, and policies.



Source: Nona92, Wikimedia Commons. CC BY-SA 4.0

VIOLENCE-RELATED TERMS

Harassment Based on Sexuality, Affective-Sexual Orientation, or Gender Identity

Unwanted verbal or physical behaviour directed at a person based on their sexual orientation, affective-sexual orientation, or gender identity, with the intention or effect of undermining the person's dignity or physical or mental integrity, or creating an intimidating, hostile, degrading, humiliating, offensive, or uncomfortable environment.

Adultism

A socially accepted form of age-based inequality. Adultism assumes that adult experience is always and inherently more valuable than that of young people.

Biphobia

Aversion toward bisexuality or bisexual individuals.

Bullying or School Harassment

A form of psychological, verbal, physical, or social abuse that occurs repeatedly among students. It can take place in the physical space of an educational institution or online (cyberbullying).

Ableism

Discrimination against people with functional diversity, whether physical or intellectual (neurodivergences). Similar to other forms of oppression, ableism is based on the idea that people with disabilities are less worthy of respect and consideration, less capable of contributing and participating, or of inherently "less value" than others. Ableism is structural, found within institutions, as well as cultural and individual. In an ableist society, "able-bodied" individuals (those without functional diversity) are considered the norm, while people with disabilities or functional diversity are expected to adapt to or are excluded from this social system.

Intersectional Inequality

Inequality that arises from the interaction of various axes of disadvantage and oppression, such as age, class, sex, sexual diversity, religious beliefs, or national or ethnic origin, among others.

Functional Diversity

An alternative term to "disability" that has begun to be used by affected individuals themselves to replace terms with potentially pejorative connotations, such as "disability" or "handicap".

Fatphobia

Refers to the hatred, rejection, and violence experienced by fat individuals simply for being fat. This discrimination is associated with prejudices about fat bodies, which portray fat individuals as lacking willpower, being unattractive, or unhealthy. Fatphobia manifests as restrictions and barriers at different levels of life, such as in forming friendships and romantic and/or sexual relationships, in employment, and in access to quality healthcare, among others.

Grooming

A form of online sexual harassment and abuse carried out by an unknown adult towards a child, adolescent, or young person. This contact seeks to gain the young person's trust and can involve discussions about sex, obtaining intimate material, or arranging a sexual encounter.

Homophobia

Hostile attitudes toward homosexual individuals, both men and women. Due to differences in experiences between gay men and lesbian women, this term often specifically refers to discrimination experienced by gay men.

Lesbophobia

The dual discrimination faced by lesbians, both as women and as lesbians. Lesbophobia alternates between invisibilisation—the non-recognition of lesbian existence—and violence due to their transgression of gender norms and male dominance.

Masclisme

The belief in the presumed superiority of the male model over the female model.

Racism

Any form of exclusion, segregation, discrimination, or aggression against individuals based on their ethnic or national origin, skin colour, religious beliefs, cultural practices, or any other factors. Racism is not only an ideology but also a systematic, routine practice necessary for maintaining a power structure based on white, Western cultural hegemony. It is structural, deeply rooted in a history of slavery, exploitation, expropriation, domination, and colonial modernity.

Sexism

Discrimination based on a person's sex, assuming there are only two opposite and mutually exclusive options.

Sexpreading

Sharing photos or videos with sexual content of another person without their consent, or sending sexual photos or videos to another person without the recipient's consent.

Sextortion

A form of sexual extortion where someone is blackmailed or threatened with spreading a sexually explicit photo of themselves.

Transphobia

Discrimination, invisibilisation, and hostile attitudes toward trans people (those whose gender identity does not align with their birth sex), perpetuated by society as a whole.

Aesthetic Violence

The social pressure and expectations placed on individuals (especially women and girls) to remain youthful, conventionally beautiful, and thin. Aesthetic violence is directly related to sexism, ageism, fatphobia, and racism.

RESOURCES AND BIBLIOGRAPHY FOR FURTHER STUDY

YOUNG PEOPLE AND DIVERSE PERSPECTIVES: A GUIDE FOR INTERSECTIONAL AFFECTIVE-SEXUAL EDUCATION

This guide, promoted by the Department of Social Rights of the Government of Catalonia, provides educational tools for affective-sexual education that consider the diversity of the youth being addressed. The guide encourages educators to reflect on their own biases and perspectives, aiming to recognize these and create a critical and diversity-sensitive approach in terms of youth identity and experiences. Additionally, the guide includes reflections drawn from practical experiences with intersectional approaches in education.

POLYHEDRAL PERSPECTIVES: A GUIDE FOR APPLYING INTERSECTIONALITY IN GENDER VIOLENCE PREVENTION WITH YOUTH

This guide is the result of collaborative work with experts and organizations with extensive professional experience. It explores the concept of intersectionality, reflecting on how it can be applied to the prevention of gender violence and offering activities and best practices for use in the classroom.

FEMINISM FOR BEGINNERS

Nuria Varela's work introduces us to feminist theory by exploring the main theoretical currents and addressing crucial topics for study and debate: power, violence, women's bodies, masculinity, prejudices, and stereotypes, among others. This is a highly recommended read for both those new to feminist literature and those with prior knowledge.

GENDER-BASED VIOLENCE ONLINE

Pikara Magazine and criminal lawyer Laia Serra (with support from Calala Women's Fund and Front Line Defenders) have published this digital monograph addressing gender-based violence in digital environments and on social media. It provides an overview of the types of violence and an analysis within the normative framework.

SOCIAL MEDIA FROM A GENDER PERSPECTIVE: A GUIDE TO UNDERSTANDING AND COUNTERACTING ONLINE GENDER-BASED VIOLENCE

This publication is intended to serve as both a guide and manual for better understanding the gender-related components that permeate online social media. More importantly, however, it seeks to contribute to fostering a more informed, critical, and feminist perspective that enables the detection and comprehension of online gender-based violence. Ideally, this knowledge will empower individuals to overcome these forms of violence in the near future.

WHY DO THEY CALL IT SEXTING WHEN THEY'RE TALKING ABOUT SEXPREADING?

The socio-educational intervention cooperatives Candela and EdPac (Education for Critical Action) have developed this guide to thoroughly explore the issue of sexpreading, or the non-consensual sharing of sexual content. From a feminist, critical, and pedagogical perspective, this guide explains the need to distinguish between sexting and sexpreading, advocating for a paradigm shift in educational practices to address and intervene in this form of digital sexual violence.

CONQUERING THE WRONG BODY

Miquel Missé reflects on the dominant narrative surrounding the discomfort experienced by trans people, challenging the idea that this discomfort inherently resides in the body and, consequently, that the solution lies in altering it. By questioning this discourse, new questions emerge with the aim of reclaiming bodies that have been denied the possibility of non-binary lives.

THERE IS NO SINGLE WAY TO BE TRANS

This article, published by the digital media outlet Newtral, discusses Trans Visibility Day and highlights the diverse ways in which trans identities can be lived and experienced.

THE DIVERSITY ALPHABET by the Spanish National Federation of Lesbians, Gays, Trans, Bisexuals, Intersex, and more (FELGTBI+)

In this guide, FELGTBI+ presents 27 ideas—one for each letter of the alphabet—to promote and engage with sexual and gender diversity.

RESOURCE LIST by the Spanish National Federation of Lesbians, Gays, Trans, Bisexuals, Intersex, and more (FELGTBI+)

FELGTBI+ offers this comprehensive list of resources.

FEMINISM IS FOR EVERYONE

In this work, originally published in 2000, Bell Hooks delivers a clear message: feminism must be intersectional, or it cannot truly be called feminism. Feminism fights for equality between women and men, while also standing against racism, homophobia, and classism. It calls for a straightforward understanding that the fight against sexism must be grounded in mutual support.

TO FORGE A MAN, TO MOLD A WOMAN

In this work, Marina Subirats draws on her extensive career analysing social reality through a gender perspective, studying and promoting the principles of coeducation, and addressing gender socialisation in the classroom. She identifies the key elements needed to understand gender as a socially constructed process.

THE MASCULINITY BOX: Construction, Attitudes, and Impact on Spanish Youth

This report, published by the Reina Sofía Centre for Adolescence and Youth and the Fad Foundation, examines the social construction and various expressions of masculinities, exploring how these can either contribute to hate speech and gender-based violence or seek to challenge them in different ways. The report highlights the need to transform models, attitudes, roles, and stereotypes in the pursuit of egalitarian masculinities.

GUILTY UNTIL PROVEN INNOCENT: Perceptions and Discourses of Spanish Adolescents on Masculinities and Gender-Based Violence

This report, published by the Reina Sofía Centre for Adolescence and Youth and the Fad Foundation, builds on the previous study, taking a more qualitative approach to explore young men's views, experiences, and strategies regarding gender equality. It offers educational tools such as dialogue, misinformation prevention, and media literacy, aiming to support young men in building a respectful and egalitarian gender identity.

CRITICAL THINKING AND THE PREVENTION OF DENIALIST DISCOURSES AMONG YOUTH

This educational guide, published by the organisation Intered, offers tools to prevent misinformation and denialism across various areas: hate speech, discourses opposing gender equality, climate change denial, and COVID-19 denialism.

BEAUTY TO DIE FOR: Gender Stereotypes and Aesthetic Violence Against Women

In this book, Esther Pineda G. examines the history of beauty as a requirement for femininity, a notion that has intensified and become widespread with technologies enabling constant exposure to images of normative, stereotyped bodies. Pineda argues that beauty standards are structured around sexist, racist, ageist, and fatphobic criteria, demonstrating how the imposition of an idealised beauty becomes a form of aesthetic violence. This form of violence profits from women's suffering and perpetuates their subjugation.

BASIC GUIDE TO FATPHOBIA: A Step Toward a Life Free from Violence

The Canary Islands Institute for Equality (Government of the Canary Islands) has published this guide, written by Magdalena Piñeyro Bruschi and illustrated by Paloma Pérez Reyes. Available in digital format, the guide addresses aesthetic violence and fatphobia, offering resources and tools to combat these issues.

TOO MUCH FOR THEM: A Guide on Fatphobia in Educational Settings

The cooperative Magranes has published this guide to address fatphobia within educational settings. Developed by a collaborative working group with educators and activists, the guide provides tools to identify fatphobia and understand how it manifests in educational spaces. It also offers resources to support the full inclusion of body diversity in education.

PREVENTIVE GUIDE TO DIGITAL ENVIRONMENTS FOR PROFESSIONALS WORKING WITH ADOLESCENTS

The Catalan Public Health Agency published this guide for professionals in the educational field. It defines key concepts related to digital environments and offers tools for preventing potential issues arising from screen use, ensuring appropriate guidance and support for young people on these topics.

RESOURCES FROM CATALAN SOCIO-EDUCATIONAL INTERVENTION COOPERATIVES

- Candela Cooperative: https://candela.cat/materials_i_publicacions/
- Education for Critical Action Cooperative (EdPAC): <https://edpac.cat/que-oferim/materials-educatius/>
- Magranes Cooperative: <https://www.magranes.com/guies-inspiradores/>

ANNEXE 2

QUESTIONNAIRE ON HETEROSEXUALITY AND CISGENDER

Do you consider yourself heterosexual? When did you discover that you were heterosexual?

Do your friends know that you are heterosexual?

How did you explain to your family that you are heterosexual? And how did they react?

Do you consider yourself cisgender? When did you discover that you were cisgender?

Do your friends know that you are cisgender?

How did you explain to your family that you are cisgender? And how did they react?

ANNEXE 3

AUDIOVISUAL PRODUCT SHEET

GROUP MEMBERS	
CHOSEN TOPIC	
JUSTIFICATION	
WHAT TOPICS WILL WE COVER?	
IN WHAT FORMAT?	
WHAT ARE THE OBJECTIVES?	
WHAT DO WE EXPECT TO LEARN?	
WE MUST KEEP IN MIND...	

ANNEXE 4

SCRIPT/OUTLINE TEMPLATE

SHOT	WHAT IS SEEN?	WHAT IS HEARD?	WHAT DOES THE CAMERA DO?
1			
2			
3			
4			
5			
...			

Shot

A shot is a single uninterrupted take of an image or images. Simply put, it is what is recorded from the moment we press the record button on the camera or mobile phone until we press the button again to stop the recording. A shot can last from a few tenths of a second to minutes.

What is Seen?

Description of what is visible in the shot. Here, the actions of the characters or objects that appear in the shot are explained. It can also describe the perspective or view of the shot (for example, up close, from behind, from above, from a distance...).

What is Heard?

Description of what is audible in the shot. This explains, for example, whether characters' dialogue can be heard, other background noises, or silence. If the characters are speaking, it is not necessary to specify the entire dialogue here.

What does the camera do?

Description of whether the camera is moving or stationary and how it moves or does not move.

ANNEX 5

RESEARCH PAPER

MEMBERS

NAME OF THE PROJECT

1. INTRODUCTION

- 1.1. Contextualisation
- 1.2. Research objectives
- 1.3. Justification

2. LITERATURE REVIEW

(Key concepts for the subject)

3. THE PROGRAMME/SHOW

- 3.1. Programme typology
- 3.2. Script/Scenario
- 3.3. Task and role distribution

4. EVALUATION

- 4.1 Assessment of the research process and programme
- 4.2 Assessment of the distribution of tasks
- 4.3 Lessons learned

5. 5. RESOURCES AND REFERENCES

(Links, books or audiovisual resources related to the topic)

6. ANNEXES

(Additional materials such as questionnaires, graphs, tables, etc.)

Educational kit with a gender and LGBTI+ perspective

Project TRANSGELIT: Transmedia Gender & LGBTI+ Literacy

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