

Sexism, violence against women and strategic-didactic solutions through the dance

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1. Introduction

In a survey conducted in a fourth-grade class, students were asked how it would change their life in case of belonging to the other sex. The girls referred to the possibility of being astronauts or experiencing various adventures. Most of the boys could not always answer the question or did it diffusely. One of them, however, alluded to in the event that such circumstances should arise, "I wouldn't hesitate to commit suicide" (Feder-Feite, 1994: 60). Therefore, it is important to question where we are directing our younger generations at present. Is it so terrible being a school girl? Does so much inequality exist in schools? Is so much violence generated provoking the terror of the pupils? Is the government really seeking solutions through their policies? How long are we going to keep on allowing these type of situations? This series of questions led me to consider the search for active solutions to this very real problem and so present today in the classroom as it is sexist discrimination and gender-based violence. Interestingly, when I started to investigate in greater depth on this subject I found that not only is it an emerging problem in Spain, but also in many other countries there is a social awareness that increasingly more demands to put an end to this type of burden.

These solutions to which I am referring to can be summed up in a series of strategies that my training as a teacher of music at primary and secondary levels has allowed me to perform in the classroom with the objective of overcoming this inequality between pupils and students. In my specific case, the tools used are focused around the dance and movement, using the attraction that they generate among students, which leads them to easily capture their interest. The results, as I have seen over the years,

have been sufficiently satisfactory to claim the use of this body language as a mechanism of action against stereotypes that can be acquired around the gender in education.

This chapter is to summarize, first of all, my educational experiences regarding issues of gender discrimination stating in detail the current situation in the classroom in this regard. Secondly, it aims at establishing a series of basic premises focused on the use of dance to alleviate the situation. All carried out based on my experience over the years in schools with different characteristics that I've been assigned. Its main objective is to raise awareness to the educational community about the need to actively combat this problem and simultaneously suggest and share a number of proposals in the classroom that may be of interest to teachers of these educational levels.

2. Sexism in the classroom

If a clear evidence exists, the fact is that in seven centers where I have realized my pedagogic work I have witnessed a clear sexist behavior on the part of the pupils. Children assume a "mystique of masculinity" (Lomas, 2007: 92) based on the archetype of manhood that is expected of them when establishing different patterns of behavior such as aggression, concealment of emotions, heterosexual ostentation, strength and indifference to physical pain. The girls, on the other hand, they define themselves and behave in a different way to the boys (Saints, 1996–1997) with regard to the affective and emotional plane, showing greater weakness and predisposition to the obliging character required of them. This special way of developing femininity, innocent in some early stages of schooling, will be tremendously harmful for women in all areas of their life. What for them comes right by the mere fact of having been born male (referring to rights, values, work situations, etc.), for the females, each step in the conquest of social rights and freedoms will be a thorough and ongoing struggle throughout its existence (Lomas, 2007: 92).

These sexist roles are determined by the family environment, social and cultural in which the child develops. Without a doubt, family environment will be the most influential, since it will manifest from its first hours of life possible hostilities and conflicts between the sexes. In addi-

tion, a number of factors such as religious beliefs and cultural traditions that in the majority of cases will legitimize a clear subjugation of woman to man (Rojas Marcos, 1996).

This does not mean the same thing for a girl growing up in an Islamic family than in a Christian family, nor will the fact of being born in a big city in the heart of a liberal family and with a mother working outside the home than in a small village where gender stereotypes are very marked. These differences I have been able to go appreciating in colleges and institutes of secondary education that have been assigned. The rural have fallen far short in this respect to the urban. Similarly, among the latter, there is clear differentiation between those belonging to neighborhoods of middle-class social in marginal areas of the city with a high degree of immigrant students and Roma. Both in rural and in the last submission of the roles marked by the society for each gender is more pronounced. The difficulty for young women, coinciding with Diaz-Aguado, Martínez and Martín (2013) and Jiménez (2011), becomes even more manifest if they are immigrants, belonging to an ethnic minority or with special educational needs. Unfortunately, within the field of education is seen frequently that society has accepted the reality of gender-based violence, even to excuse it depending on various contexts or circumstances (Blaya, Derarbieux and Lucas, 2007: 19).

This fact is often reflected more explicitly in the centres belonging to slums. The feeling that these situations are allowed in this type of environment determines that this kind of behaviour do not disappear. Sometimes I could see the parents fighting and aggressively insulting each other at the school gates in front of their son/daughter, even to exist police interventions in cases of violence against women within the centre itself. Regardless of traditions or cultures with which we find ourselves should not justify in any way this type of action. Moreover, teachers and professors and the various institutions involved in this matter should intervene in way more convincingly in such contexts more prone to the kind of aggressiveness that we have been talking about. However, and according to my experience over the years, I have observed how, generally, society diverts its gaze from this situation referring to that in the type of cultures prevailing in these schools (Islamic, African and Gypsy) is common this acceptance of roles.

With respect to educational levels, students of secondary education produce more clearly this type of sexist behavior and can be perceived in a more evident way cases of gender violence. For this same reason and contrary to what is often thought, it is necessary to deepen decisively in this sense in the first educational levels, i.e. infant and primary, since these will be the breeding ground for the upper levels and you can intervene in time on pupils and students to “change their scale of values and adopt standardized guidelines” (Blaya, Derarbieux and Lucas, 2007: 28).

The most serious of this matter is that regardless of race, ethnicity, religion or social and educational problems, sexism, in a more or less explicit manner, is evident in classrooms of all the educational centers (see also Rodríguez-Quiles, 2015). In other words, it is a widespread pattern that is taking place within our schoolchildren who will be the future generations. According to Pastorino (2014), the school, being a small replica of the social system in which it is immersed, tends to incorporate both their faults and virtues. For this reason, educational policies that are being built and developed on the basis of gender issues should be aimed at the struggle for a true equity (Jimenez, 2011) in order to implement this way in students an ethic based on equality and democratic behavior independently of the sex with which he or she has been born.

And above all to struggle against the patriarchal system established in the classroom and the persuasive power that tries to “discipline women” (Kincheloe and Steinberg, 1999) in accordance with the roles of submissiveness and obedience as defined by its name. It is time to talk of coeducation in schools as a way of not only working in favour of girls, but also, and at the same time, in favour of children, i.e., “in favour of other ways of understanding the male identity that exclude the exercise of violence and contempt for women and promote equality between the sexes” (Lomas, 2007: 92). And in this way, deconstruct everything established from this patriarchal position in order to build a new paradigm based on equality, to be able to establish new values and set patterns of behavior that put an end to this series of serious conflicts (Blaya, Derarbieux and Lucas, 2007).

3. Behavior and roles of students

The roles that assume students in schools are consistent with what is expected of them according to their sex. On the one hand, the boys usually are made visible with their aggressiveness and their loud and arrogant behaviors (Santos, 1996–1997). Girls on the other hand, remain in absolute invisibility with their behavior exemplary bordering on shyness and marginality, although not excluded the fact that in some cases, exert pressure or a more silent violence through channels not as common as the companions. It would be a deception not to support this type of specific actions of the female sex and attempting to redeem them to purity and good Christianity that was awarded to them in the past (Lomas, 2007).

In accordance with this same author, in the centers it tends to predominate so-called male playground culture, as opposed to female culture of the classroom. This usually translates to the rejection of the rules of the academic game and an almost absolute indifference to school learning by them, which leads them to dominate the classroom space academically speaking and get the best grades.

Frequently and according to my experience, as a general rule although most markedly in rural and marginal centers I could find attitudes and behaviors of children with regard to the girls related to depreciation, emotional blackmail, threats and social isolation, all this is directed by some to exercise control and dominion over the other consistent with the archetypal male virility that society inculcates them. In turn, the pupils acquire its own roll of behaving in a way different from its partners on having accepted to turn into victims of all this process, so the coexistence within the school is framed according to the norm. The problem is that they assume the violent behavior for reasons of gender as normal and legitimate.

“This form of violence, whose invisible nature and sometimes unconscious are not easily identified, makes the intervention difficult. Nevertheless, such an intervention is essential since this type of violence has important consequences in the school, professional and personal plane of the victims” (Blaya, Derarbieux and Lucas, 2007: 73).

Santos (1996: 9) asserts that “gender differences work in learning to conform to the prevailing culture in the school”. For this reason, in this case, parents will play an active role in the treatment and recovery of different genres, so it can be of great help their involvement in the school as

active agents which, along with the educational community, they fight so that they eliminate these disagreements. To do so, it may be worth the effort to create before a "School for Parents" where the parents can be aware on this issue that affects their sons and daughters.

4. Decisive proposals to the gender stereotypes in school

The solution to this type of conflict is based on trying to correct as much as possible the factors that currently exist in schools and influence in a definitive way in determining this issue of inequality.

Referring back to the academic aspect, it is necessary to make a profound revision of both the curriculum and textbooks used by students. The official curriculum should count with more content and even materials covering the topic of gender equality and not treat it as somewhat circumstantial in a subject or part of a lesson in a certain place of the school calendar. It is a necessity to be present as a transversal subject and included in all the acts and day-to-day basis in the center, i.e., appearing within the hidden curriculum and not only at specific moments. In this way, the assimilation of this series of values and optimal cultural models, and in particular, ideal models of masculine and feminine behavior, by force of repetition, can solidify, set and become standards (Arenas, 1995 in Santos, 1996–1997: 7).

Likewise, numerous studies (Subirats, 1999; Santos, 1996–1997) corroborate the approach androcentric prevailing in the textbooks of different materials. I myself stopped using them in music on the grounds that, in addition to serious inconsistencies in their content, I noticed that both auditions, dance, images, references to composers and aspects more of the history of the music kept an aura of discriminatory masculinity for the students. After reviewing several publishing houses, I could reach the conclusion of the widespread grave situation of the matter. It is worrying that the majority of my colleagues use this kind of material in their classes, thus encouraging a sexist ideology contributing, according to Subirats (1999), to harmful differential socialization for females.

Another aspect to reflect on is the treatment and use of the physical spaces of the center and activities that they produce. The issue that in the washrooms of the boys there is no mirror and there is in the girls wash-room, it is quite counter-productive if what we want is to put an end to these gender roles assigned to the different sexes. Thus, women should stop assuming that it has to please and attract the man and the man has to stop seeing women as sexual objects. Another important aspect is the use of playgrounds. Normally, the center is in the hands of the boys and predominantly male activities as football while companions are relegated to the adjacent sides talking "girls' things", according to the own companions.

Within the classroom we also usually find situations such as that the girls sit down together in one area and the boys in another, or before any activity that is proposed in class, they are grouped in similar ways. The activities which are usually raised also corroborate this treatment, prevailing the masculine ones to the feminine ones both in sports and in out-of-school activities (Blández, Fernández and Sierra, 2007).

The projects which arise from the different administrations on gender equality, coeducation and school of peace are carried out in the centers by the same teachers. At the same time, they develop other experimental projects designed by researchers as "Prevention of gender-based Violence", with students of primary education and to 189 students from the 5th year of primary education aged between ten and eleven years (Castro, 2009: 432) and project "Education for the present without violence", applied in Spain, Italy, Germany and Denmark (Alegre, 2006).

In both (there are many of them, but it is not the case to enunciate them all) concludes with the need to intervene more often with this type of proposals so that in this way to be able to alleviate the gender bias that is maintained in the classroom not only in Spain, but in other countries as shown in the second study. Actually, the amount of projects is not sufficient to finish with this problem.

With respect to teachers, it should be noted, from my perspective as a teacher, a greater involvement of the teachers on the problems stemming from gender, naturally it is a problem that affects them directly and they identify with prejudices and the treatment of students in the centers. Obviously, if we want to change this situation, teachers must act with the same vehemence as their colleagues because this is a problem that is in every classroom. It would be convenient that they corrected the macho

tendencies of students, trying to reduce them that “mystique of masculinity” that we have been talking about. This would lead to easing of tensions between the boys under the pressure of having to meet expectations or must behave in a certain way to be accepted into the school environment.

In the same way, in schools and colleges are “hidden” situations that affect students and makes the boys take a masculinized vision of life. The fact that in most managerial positions are occupied by men and women occupy positions of lower rank (including the people who cleaned and cooked) provokes what Ball (1989) called the harem pedagogical. In my case, of the seven centers where I’ve been, only one was led by a female teacher. In this harem, the sexist banter between the teachers are evident on a daily basis, as well as various discriminatory attitudes towards them. Another curious aspect is that education, referring to the levels of infant and primary, is a guild mostly occupied by women since it has always been considered that it was the profession ideally suited for your preparation as mothers. For this reason, it became a feminized profession (Santos, 1996–1997), it was commonly regarded of lower rank, and less well paid than other professions targeted at men. All these aspects which are embedded in a school offer students some pictures and a few models of gender that influence their expectations and attitudes (Santos, 1996–1997; Dominguez & Steppe, 2004).

Another issue related to the teaching staff is its lack of actual involvement in this process. As we have seen, the different projects proposed by the educational administration are carried out by the teachers themselves. But the question we must ask ourselves is if really the teachers are qualified to develop such programs and above all, to assume this responsibility. On the one hand, except for certain Spanish universities where in its curriculum reflect specific subjects of gender¹, the vast majority of university degrees with possible destination in teaching in secondary education and even the own faculties of education do not consider in their internal dynamics analysis of practices sexist. From an educational point of view, it is necessary to incorporate in curricula materials on women, coeducation and feminism. Although the fact of integrating theoretical disciplines do not transform the practices, it is one factor of reflection and change (Santos, 1996–1997).

1 See section of this issue: Martínez del Fresno, B. & García Flórez, Ll. (2016). *Estudios de género en la musicología universitaria española. Hacia una formación transversal*.

The consequence of this gap in the curriculum translates into the difficult task of multi-tasking if the teachers do not have the adequate preparation. To such shortcomings, on the one hand, the tendency is to assume this role forcibly admitting it as a burden added to their work (Castro, 2009; Santos, 1996–1997), so their involvement will be minimal. On the other hand, to not feel ready or prepared to address this conflict, in all likelihood the intervention could cause more inequality between students, theorizing about values of cooperation and respect without really addressing what happens in class (Hernández and Jaramillo, 2000), or displaying certain sexist attitudes within the classroom, as directed in a different way to boys and girls according to the existing conflict or material that is taught in class.

Another handicap for the development of such projects is the frequency with which the teachers tend to change their destinations. This situation is even more evident in the difficult performance centers located in marginal areas of big cities, where the action in this sense is more urgent and necessary than other types of schools and colleges. It is also required in secondary education centers by the special characteristics of students that conforms it and that we talked about earlier. The brevity of time which a teacher has in these “drop-in centers” makes the task difficult. For this reason, the introduction of a stable workforce on them that can combat the existing problems in the medium and long term would be necessary.

5. Intervention through dance

It is well known the predilection for children for physical activity in schools. However, contrary to what one might think, girls, far from rejecting it, tend to appreciate more the physical-expressive activities such as dance, yoga or aerobics. The reason why boys take more physical activities than the girls is simply for the reason of being offered greater number of masculine activities of team sports, both in the extracurricular activities and in schools, leaving no room for the girls preferences (Blández, Fernández and Sierra, 2007; Vincent and Mac Ruairc, 2014).

To compensate for this lack of activities for the girls becomes even more necessary the use of dance and body expression in class. However, its use tends to provoke, in a first approach, certain rejection by the boys. "Dance as a predominantly female activity has disqualified it as likely to be included in the training of male students, and thus relegated to the category of sectoral and complementary discipline" (Vincent, 2010: 43).

Despite this stereotyped gender situation, through my experience I have seen that the children, although reluctant at first to perform this type of interventions by its female component, finally they can accept them and even enjoy them, managing to put aside the preconceived idea of the society and of the family that are specific to women. I have observed that through the use of this tool in the classroom gets to produce a breakdown of the "male mystique", leading to a greater degree of equality in treatment and the coexistence between the two sexes, ceasing to belong to the female space and consequently constituting a shared space. This practice is necessary from the first educational levels, since the use of the practice at higher levels is more complicated by the fact that the students have already assumed a number of roles according to gender at this age difficult to change. Its application from early childhood produces a fairly solid construction of new paradigms regarding equality between men and women that is far from the usual.

"In the social ambit, the contributions of the dance to the process of socialization and interaction among members of a community are indisputable. Firstly because it is through the acquired movement patterns accepted by a given society and, secondly, by the implications of body contact, group coordination, communication and expression that dance involves" (Vincent, 2010: 44).

From the beginning, I decided to combat the problems associated with sexism in the classroom with the dance-based strategies. Nevertheless, I am aware that not all teachers have sufficient knowledge or experience to be able to apply this same methodology. But it is essential that every teacher is aware that this problem exists and that it is necessary that each use their own mechanisms to alleviate it. In my case, being a music specialist, I have the advantage of which this matter supposes an incentive for the pupils. In addition to studying it with special interest, it can go so far as to express their emotions, therefore the way to the attainment of this objective is easier than from other materials (Díaz, 2013).

The issue is that the effect of dance in this type of problem is not taken into account neither by legislators or by the teachers. McCarthy (1996) considers that there have been a number of historical and axiological reasons that have kept it in second place in the world of education by the stereotypes and negative connotations associated with this form of expression, even to be prohibited its practice in certain historical periods. These reasons can be summarized in its feminine consideration, unawareness of the benefits it produces, and the lack of teacher training. Hence its position today as a sub-discipline of physical education or music (Risner, 2006). According to Kalish (2001), depending on how a culture perceives and accepts human body, this form of expression will take more or less relevance in the school curriculum, so there is a clear differentiation with respect to their degree of immersion curriculum according to the different countries.

In a first approach to dance in the classroom, I usually allow students to freely display their tastes and inclinations. Not surprisingly you're faced with the media and the fact that their bodies and not the bodies of the companions are constantly evaluated (Kahlsh, Shapiro, Davenport, Evans, 2004), proposed dances of fashion where, imitating the pop artists more acclaimed of the moment, displaying a hipersexed image of themselves and not coherent with their age.

The movements, music and the costumes that they employ in the choreographies that are prepared in their homes or at recess have demonstrated their submission and are complacent as women-object with the male sex. This situation which usually occurs in class reflects, from an early age, a clear position of what is expected of them. Even within his innocence and that they are not really aware of what they are doing (Musil, 2005), the naturalness with which they assume this role before their peers,

which seated at their desks even cheer them, demonstrates that there is still a lot ahead to be done in this sense in schools despite the existing programs of coeducation and specific days of recognition to women. On the contrary, in the first session when entering into action, the students, they usually do it with choreographies based on movements influenced by athletic and aggressive components, as it is the case of reggaeton fashion today, represented by Latino groups considered highest benchmarks by the youth.

But more serious is the fact that in the majority of the holidays of end of course of colleges and secondary education institutes, these choreographies with an exaggerated macho component are conducted before some proud parents onstage by their sons and daughters. Really, does nobody assume the responsibility in this process of female discrimination? How can they produce these borderline situations under the complacent gaze of professors, teachers, fathers and mothers would assume this feminine “marketing” as something natural? The tacit acceptance of these harmful and stereotyped gender roles, supplying some undesirable attitudes within a culture that seems desensitized towards images related to sexual exploitation, arriving in extreme cases to portray girls as sexual, weak, lacking relevance aimed at male entertainment and social objects.

6. Fundamental premises for the teaching performance

In this section goes into play the role of the teacher to compensate through dance the excessive sexual and cultural weight that falls upon the students currently. In short, your task is to counter commercial messages that compromise their bodies and corporeal nature through a successful education and achieve a “dialectic between biological and emotional growth and popular culture” (Kahlich, Shapiro, Davenport, Evans, 2004: 35).

“[...] Find ways to help the young people to respect and feel good about their bodies, to critically reflect on their feelings and their world through movement, and explore their sexuality in a way that reflect a level of ethical integrity out of the powerful influence of the market [...]” (Kahlich, Shapiro, Davenport and Evans, 2004: 36).

It is necessary that teachers become aware of this problem and based on this occasion in the intervention of the dance, act in a radical and justified manner. Both Clark (1994) and Shapiro (2004) claim that teaching through this discipline must be provided to children and adolescents and given the opportunity so to explore and experiment without risk of exploitation or denigration, trying to better understand its usefulness in the context of the life of the students. The effort and the concern of the professor or teacher directly affect the results obtained in the process of student learning. The development of the different dance activities in class and the choreographic choice, both as integrators of both sexes, will depend on the motivation that the teacher shows. Thus shown in a study by Musil (2005), which confirms the relationship between that effort and the choreographic choice, how to see and understand it and the level of incidents and sexual connotations that occur in the same.

As well as shows a study by Musil (2005), where it is confirmed the relationship between the effort and the choreography election, the way of seeing and understanding the same and the level of incidents and sexual connotations that arise.

It is important that the teacher or educator have a methodological line that balances the desires of sexual exploration of their students and the expression of their desires, fears and innermost feelings with the imposition of certain “rules” that combat situations of gender inequality. This process is carried out by tracing a pedagogical intervention consistent with the ex-

isting situation. The premise that one should begin according to this idea is that different proposals of exercises as well as choreographies, either be inherited or set dances or spontaneous dance forms as described in Haselbach (1979), try to be clear, consistent with a same sense throughout the process of teaching and learning. This is the only way we will achieve the desired results through this methodology.

On the one hand, the fact of being centred in the student, clearly possess a vocabulary to describe the movement and above all assume a concordance with the age and interests of the students will lead to the success that we hope. If the students wish to perform a particular fashionable choreography, in no case should we deprive them of their tastes and preferences, although we should propose another kind of more appropriate movements in order to achieve our goals. Here can come into play their own free and improvised movement as choreographic material, avoiding options that set in motion their sexual integrity.

It is important to establish different types of movement so the students feel free to choose the more akin to boys and girls and finally assume the choreography or activities as self-made and not as an imposition. Once directed at this stage, we will propose to them other alternative tools that interest us to show them. With this issue there will be no problem, since having participated and accepted their dance they will want to be part of our proposal. Why is fundamental from the beginning to link teacher-students transmitting them to safety and confidence. This will allow them to accept and experience the content we have to offer. These alternative routes may include both activities focusing in the movement as in popular, children's and creative dances that contain elements that, in each case, we want to work.

Another very important aspect is to provide a space for discussion and debate where to express their doubts and impressions. So, they can reflect on certain proposals in the activities like movements employed, if clothing is consistent with our message or if it is really through this particular exercise they are expressing what they want. There is also the option to discuss about the tastes of each student or if the choreography proposed by us suits your way of looking at life. It is important at this stage to make them aware of possible gender roles that they maybe taking and whether they are harmful or not for a particular group of the class. In the debates

and discussions running in the classroom we must guard against involving girls and boys at the same level and there is not any kind of comment that can unleash any inconvenient situation for students.

Also opportunities should be offered to them to show and review their work and those of their peers to so become aware of the results of their own creation and those of others. Respect, solidarity and acceptance of other ways of acting and thinking will be the aspects that work in this section. But the most important thing is the critical aspect, fundamental factor for its future development.

While all the above aspects are essential for working with dance in the classroom in an egalitarian way for both sexes, the main thing is to keep attitudes that reflect a healthy environment for the students. We cannot accept the exclusion of any person in any type of activity, and even less if you are a woman. All of them will involve both sexes without exception. To do so, we will seek that all the choreographies and activities are mixed and destined for the class as a whole group. The movements that we propose will be adjusted to this premise avoiding those who have certain sexist connotations.

Support is needed and the intervention of the educational community, with other teachers from the center and especially fathers and mothers. Mentalizing them with respect to the type of activities that we are going to exercise in class and involve them in the tasks that we are going to carry out with their sons and daughters is essential so that our intervention will succeed. The influence from home, as we talked about earlier, sets a great precedent in the attitude of their offspring against gender equality. By this, they can participate in the choreography of their countries or cultures proposed, receive ongoing information about what is being done in class and the goals we want to achieve and, above all, to make them feel involved and immersed and protagonists of a learning process common to all and benefit to society of tomorrow.

7. Repertoire and practical methodological guidelines

In the first place and with respect to the repertoire, the best choice, always from the practical point of view, is the use of mixed dances that do not grant different roles depending on the sex. To this end we came to the creative dance, dance of Spanish folk with these features or choreographies based on music of today or the world. As I said earlier, in a first encounter with this type of methodology, the exhibition of tastes and preferences of students is essential to achieve an approximation between the teacher and the class group.

As a general rule, in this first exhibition of their own creations will be displayed clearly gender stereotypes that prevail in the classroom. Based on the acceptance of the same, the teacher or professor will seek alternative courses of action that can alleviate this situation and thus propose new movements more consistent with the concept of equality, which intends to impose. To do this, the realization of original creative motion and with different types of music where you translate different situations and moods will serve to choose steps that suit best to build a new choreography with the same music that they chose. In this way, and always respecting the original proposal to the maximum, will be of extolling a commercial mount sexist reminiscent to one based on individual and collective body experience and their age. It is necessary to convey the value of their own initiatives at the expense of the tax from certain sectors of society, which can become an interesting topic of discussion. What is intended, we must not forget this issue, is that they are aware of the importance of the concept of fairness, not only in the educational, but applied in a comprehensive manner to the society.

Once you have split and worked with the fashionable choreographies, we can propose the learning of the world and folk dances not involving differentiation between the sexes. There is a wide repertoire among which to choose from, although Interestingly, starting from the culture of boys and girls that make up the class. Folk dances of each country have huge value and choreographic richness and tend to be a successful starting point for the acceptance by the students of their peers. In this phase it is both the involvement of parents as an arduous task and of our own faculty research to retrieve this type of choreography. In a second phase, we

do include dances with differentiation of roles that determine the performance of one or other sex, in which we will try to ensure that both boys and girls share the same, i.e., both to experience the different movements stipulated for each gender. The Spanish folk dances would be included in this block of content. The sense of this order of action seeks to raise awareness of boys and girls around the concept of equality regardless of sex to which they belong. And above all, learn and internalize the issuance of critical judgments that know how to value your own creations, inclusive and not exclusive on the basis of gender, disability, and other factors that can be given in a classroom and that on the day of tomorrow will continue to be present in all areas of society. Ultimately, the free movement, creative and equal acceptance and exchange of roles regardless of being male or female.

8. Conclusions

Although more and more often there is a glimpse of a certain emergency of masculine alternative identities, in the field of education prevails the traditional archetype of manliness. This fact raises clear situations of inequality among schoolchildren encouraged by the action of certain elements of the school context as the textbooks, the methodology used in the classroom, administrative situations that occur in the centers and the intervention itself of the faculty.

The action through alternative methodologies and the performance of the educational administration represent a glimmer of hope for achieving an equitable education and an awakening of social awareness to this lack of sensitivity that surrounds the issue of gender stereotypes and violence against women.

In this chapter there have been planned a few general lines on methodology based on the experience in the classroom, including in this case the dance as a protagonist tool, and can verify its effectiveness against the grim situations experienced in class regarding belonging to one sex or the other. The attraction that certain activities based on this body language, for the students make it a key element of the educational process not only at the level of content and concepts, but for an active fight against inequality of gender, more reason to be considered an essential curricular component. Perhaps the day that this goal has been achieved through this

or another type of methodology does not need the affirmation of “all men and women are equal” (Hernandez and Jaramillo, 2000: 6), which does nothing but justify the invisibility of females and their position of vulnerability with respect to males.

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