

D4.5. – GEMINI MATERIALS FOR TRAINING TO TRAINERS

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Introduction

This report represents an ideal bridge between the two main phases of the GEMINI project: the “research” phase and the “action” one. It focuses on one of the project’s primary target groups: European teachers and trainers, who are actively involved in shaping the educational experiences of young adults.

1.1. From research to action

The choice to focus part of the project’s research and action on teachers, in addition to the young adults themselves, reflects the recognition of the pivotal role secondary school educators play in fostering critical thinking and social responsibility. Teachers are uniquely positioned to not only impart knowledge, but also to encourage the development of values such as gender equality and inclusivity. By incorporating a gender-sensitive approach within both curricular and extracurricular activities, teachers help shape future generations’ understanding of these key issues, preparing students to engage with society as informed and empathetic individuals.

In view of their pivotal role, this report aims to provide teachers and trainers with practical guidance and tools for integrating gender-related issues into their teaching practices, with a particular emphasis on exploiting the potential of digital platforms and media resources.

To enhance our understanding of how gender-related issues are approached in educational settings, a series of in-depth interviews were conducted with secondary school teachers from Denmark, Ireland, Italy, and Romania. These interviews, carried out as part of Task 3.5 [*Detecting teachers/trainers’ awareness*], were designed with two primary objectives. First, to explore teachers’ interest and current approaches to addressing gender-related issues in the classroom (whether and to what extent they engage their students on topics such as gender roles, stereotypes, etc.). Second, to investigate teachers’ perceptions of the role of popular culture, and more specifically serial dramas, as a compelling and innovative educational resource for promoting gender awareness and challenging stereotypes.

The findings from these interviews were instrumental in shaping the GEMINI Educational Toolkit [See Deliverables 4.3 and 4.4]. Through this dialogue, we gained valuable insights into the practical challenges teachers face when addressing gender topics in their classrooms, as well as their expectations for resources that would support them in fostering meaningful discussions on these issues. Teachers across the four countries expressed a clear need for teaching tools that are both adaptable and responsive to their specific contexts and the diversity of their student populations. They

highlighted the importance of flexibility in the use of resources that allow them to select topics based on thematic relevance rather than being confined to a rigid, chronological progression.

1.2. A modular path

In response to this feedback, the GEMINI Educational Toolkit was developed with a modular design, allowing teachers to create customised learning pathways. The toolkit's three teaching units – focusing on the narratives (Unit 1), production processes (Unit 2), and writing techniques (Unit 3) involved in serial dramas – offer a comprehensive exploration of how gender-related issues are portrayed and can be critically analysed through media.

Each unit complements the others, yet the modular structure enables teachers to navigate the platform based on their immediate curricular needs or interests. For instance, a teacher focusing on media literacy may begin with the production-related discussions in Unit 2, while another aiming to engage students with narrative analysis might prioritise Unit 1. This flexibility ensures that the toolkit can be integrated into various subject areas, from language arts and social studies to media education and ethics.

In addition to its core content, the toolkit provides a set of supplementary materials designed to deepen students' understanding and engagement with gender-related topics. These resources include interactive exercises, case studies, and multimedia content that enable students to apply theoretical concepts in practical scenarios.

This report is structured to guide teachers and trainers through the process of using the GEMINI e-platform effectively. The first part offers detailed guidelines on how to navigate the platform and make the most of the various features and resources available. Teachers are provided with practical advice on how to structure lessons, facilitate discussions, and utilise the toolkit in a way that aligns with their educational objectives. The second part of the report focuses on the additional materials developed to support teachers in their pedagogical efforts. The report also includes suggestions for how teachers can foster an inclusive classroom environment where discussions on gender, identity, and diversity can flourish.

Teacher's guide to using the GEMINI platform

This guide provides teachers with instructions on effectively using the GEMINI platform. It is recommended to review these guidelines before starting classroom activities with students.

2.1. Facing gender-related issues in the teaching perspective

GEMINI is an intuitive tool that students can use independently; its UNITS are organised with a clear structure and sequence. However, since some content may be unfamiliar to students, the authors and the educational team suggest using these resources in a guided classroom setting. Teachers will need to guide discussions, especially on themes that might be new to students.

While topics like gender stereotypes may be more familiar to teachers, other areas, such as understanding the creative process behind serial dramas, may be less so and will require teachers to act as knowledgeable facilitators. Serial dramas are now a common part of students' language and culture and, to a certain extent, that of teachers too. However, the perspectives of teachers and students on these cultural products often differ, and emotional responses vary based on individual backgrounds, social groups, and personal experiences.

For this reason, the platform's resources aim to encourage open and dynamic discussions, without predetermined outcomes. By using the GEMINI educational toolkit, both students and teachers engage with a new cultural language – serial dramas – which is increasingly common in popular culture, yet often absorbed passively. Reflecting on the creative processes behind these narratives is a rewarding experience that enhances viewers' awareness of a series' messages, promoting a more conscious engagement with the themes they present.

Students and teachers alike are aware that some serial dramas contain controversial content, sometimes receiving criticism for superficial portrayals of certain aspects of young people's lives. In some cases, the ongoing need to attract viewers across multiple seasons can override more thoughtful and mature reflections on the story's themes. One prominent example is *Squid Game* (Season 1, 2021, South Korea), a popular series among teenagers aged 14–18. *Squid Game* tells the story of a brutal competition where participants, facing elimination, compete for a life-changing prize. Due to its violent content, the series has faced significant criticism, which those interested can explore further online.

This example highlights the storytelling techniques used to engage viewers and keep them watching, despite potentially controversial themes. Such a strategy, which builds

loyalty to the series, is central to television seriality, where success often leads to numerous seasons and long-running shows. Thus, it's essential that adolescent viewers engage with these narratives with greater awareness. The GEMINI platform, which emphasises understanding gender stereotypes, encourages students and teachers to analyse the mechanisms that make viewers more invested in these cultural products.

In conclusion, GEMINI provides resources that help students and teachers build pathways toward becoming informed and conscious viewers. This approach requires a thoughtful pedagogical perspective, as serial dramas are products of both storytelling and consumer demands. The debate about whether serial dramas are purely creative works or commercial products remains open. GEMINI does not resolve this ambiguity but offers tools to foster awareness, both in terms of understanding gender stereotypes and becoming informed viewers.

2.2. How to have access to the platform

Users, students and teachers can access the platform in various forms, depending on the teaching structure that the individual teacher and school wish to develop:

- a. Access with credentials given to individual teachers who can define the material, select it and then represent it in class.
- b. Access with credentials given to the class. The class can have single access to developing project activities.
- c. Access with credentials given to individual students, who can therefore have access to all the platform's resources and use them online.

In the following sections, the use of all resources will be explained in detail so that teachers can then choose which access is most convenient for the teaching strategy they intend to develop.

Ask your credentials [here](#).

2.3. The GEMINI e-Platform: overview

The GEMINI e-learning platform is a comprehensive resource designed to enhance students' understanding of gender issues and the influence of media. This guide will help teachers navigate and effectively utilise the various educational materials available on the platform. The resources include:

- a. Video Lessons: in-depth video lessons, created by experts and academics, provide detailed insights into various topics related to gender issues, serial dramas and media influence. They serve as a foundational resource for students to gain a thorough understanding of the subject matter.

- b. Video Testimonies: featuring professionals and experts in the fields of screenwriting and serial drama production, these video testimonies offer real-world perspectives and experiences. They help students connect theoretical concepts with practical applications in the media industry.
- c. Case Studies: video clips that explore the presentation of specific stereotypes, enabling students to critically analyse and discuss the portrayal of gender stereotypes and power dynamics in media.
- d. Materials for Teachers: comprehensive materials designed to guide teachers in facilitating debates, exercises, and discussions. These resources provide structured frameworks and practical tools to help educators engage students in meaningful and thought-provoking activities, fostering critical thinking and active participation.
- e. Classroom exercises for students: these exercises aim to engage students in critical analysis and creative expression, enhancing their understanding of gender stereotypes, power dynamics, and social issues. These exercises are designed to ensure a comprehensive and engaging learning experience for each case study.
- f. Self-Assessment Tests: a set of self-assessment tests to deliver to students to verify what they have learned. These tests help measure students' understanding and retention of the material covered in the training path.

2.3.1. Unit 1

The materials available in Unit 1 delve into the themes of gender stereotypes and their narrative representation within serial dramas and popular culture, where they have become a well-established expression. The selected gender stereotypes are intended to be used directly as educational content on the GEMINI platform. It is essential to bear in mind that these videos are scientifically grounded, developed by the universities involved in the project, and carry a didactic purpose that is carefully assessed and monitored by experts. Consequently, the observations and conclusions presented in the videos are the result of high-level scientific analysis and specific expertise of their authors.



For classroom use, we suggest two basic approaches, though teachers are encouraged to independently explore other methods and engage students in alternative forms of discussion. When considering the strategies proposed in this guide, it is important to remember that these discussions about gender stereotypes, as portrayed in serial dramas, take place within an open and constructive framework. These stereotypes, inherently amplified by society, are merely mirrored in serial dramas, which serve as a sociological and anthropological reflection of the students' everyday reality. The amplification of stereotypes in media can be viewed as a sort of feedback loop, where societal stereotypes are both portrayed by serial dramas and subsequently reinforced within society.

Suggested approaches, teachers can:

- a. Show the video in class, followed by a focused discussion on gender stereotypes and how these stereotypes are perceived in society.
- b. Ask students to watch the video at home, then dedicate class time to a focused debate on the transmission of gender stereotypes across all systems of social relations.

Beyond these two options, additional methods may, of course, be added as previously mentioned. A small preparatory activity is highly recommended, as outlined below.

Preparation Activity (Suggestion)

The gender stereotypes, categorised into eight typologies, are analysed using a narrative platform provided by selected serial dramas. These products are generally popular among high school students, the target age group for this project. Therefore, it is likely that students are familiar with the setting and background of the characters and have developed their own narrative reflections on the series.

However, it is essential that:

- a. The teacher using these resources has a solid understanding of the serial dramas being discussed to be prepared for an in-depth, productive debate.
- b. The teacher engages in preliminary discussions with the students on key themes and significant points of the serial drama under analysis to establish a common narrative framework and identify and discuss aspects the students have observed.

This preliminary discussion provides an opportunity to guide students toward a deeper understanding of the narrative structure of serial dramas, allowing for the exploration of characters, settings, and narrative background together.

Lastly, consider that each student comes from a unique cultural background, with individual social and personal dimensions that shape their perceptions of gender issues. Moreover, narrative perception varies from person to person, meaning that evaluations of characters and settings will never be entirely uniform. This diversity should be seen as

enriching the discussion and fostering mutual understanding within the student group as a small learning community.

Educational resources for Unit 1 of the GEMINI e-learning platform can be found in the following [TABLE 1](#).

UNIT 1 - EDUCATIONAL MATERIALS	
VIDEO LESSONS	In-depth video lessons created by experts and academics about “SERIAL DRAMAS AND GENDER STEREOTYPES” that include the following topics: <ul style="list-style-type: none"> a. WHAT IS A STEREOTYPE? b. HOW CAN SERIAL DRAMAS CHALLENGE GENDER STEREOTYPES? c. HOW DO AUDIENCE DECODE SERIAL DRAMAS' MESSAGES?
VIDEO TESTIMONIES	Video testimonies from professionals and experts in the fields of screenwriting and serial dramas production
CASE STUDIES	Eight video clips that explore the presentation of specific stereotypes, along with two extracts from serial dramas that illustrate contrasting narrative approaches: reinforcement versus contrast. <ul style="list-style-type: none"> a. MARE FUORI: Gender stereotypes and the idea of “power”. b. SEX EDUCATION: Gender stereotypes and gender-based violence. c. PRISMA: Looking Through a prism. How audiovisual narratives challenge gender stereotypes and defy social expectations. d. DERRY GIRLS: Beyond heteronormativity: the struggle of coming out. e. NORMAL PEOPLE: (Un)conventional relations. The intersection between gender, power and social class. f. WEDNESDAY: Negotiating perspectives on female empowerment. g. BREAKING BAD: Gender roles & family dynamics. h. EUPHORIA: A look into toxic masculinity.
MATERIALS FOR TEACHERS	Comprehensive materials are designed to guide teachers in facilitating debates, exercises, and discussions. These resources provide structured frameworks and practical tools to help educators engage students in meaningful and thought-provoking activities, fostering critical thinking and active participation: <ul style="list-style-type: none"> a. GLOSSARY OF TERMS b. PEDAGOGICAL TRIANGLE c. FOCUS GROUP PROTOCOL d. EMPATHY MAP e. UNCONSCIOUS BIAS MAP f. CHALLENGE WEEK g. DEBATE PROTOCOL
CLASSROOM EXERCISES FOR STUDENTS	The exercises aim to engage students in critical analysis and creative expression, enhancing their understanding of gender stereotypes, power dynamics, and social issues. These exercises are designed to ensure a comprehensive and engaging learning experience for each case study. It is recommended to complete them after following the training of UNIT 1.

2.3.2. Unit 2 and Unit 3

In Units 2 and 3, the themes surrounding the creation of a serial drama are thoroughly explored. Both technical and narrative elements are examined in detail, providing insights into the process of constructing the production and illustrating how different creators collaborate to achieve the final creative outcome.



The materials in these Units are largely self-explanatory, enabling students to engage with them independently. It's well-known that students are immersed in the narrative worlds of serial dramas, with certain characters and language becoming part of their own narrative and linguistic expressions. Students frequently adopt similar dialogue patterns to those of their favourite characters, borrowing typical expressions and even replicating behaviours. This makes a reflective understanding of the subject matter especially valuable.

These Units are recommended for independent study by students, who can access the platform from home or school as directed by their teacher. They can view the videos comprising Unit 2, which focuses on production methods, and Unit 3, which covers creative writing for serial dramas. Students are encouraged to watch, re-watch as necessary, and take notes or gather ideas through this process.

A downloadable “*Guide to analysing video lessons*” is available in all Units, which students can use to record key points and, if they wish, explore certain aspects in greater depth via video testimonies. While there is no specific restriction against viewing the lessons and testimonies collectively in class, given the constraints of classroom time, it may be more productive to use class sessions for discussions on key themes and to review the notes and observations students have gathered from the platform's resources.

The educational materials to use in class with students in Unit 2 and Unit 3 are summarised in the [TABLE 2](#).

UNIT 2 & 3 - EDUCATIONAL MATERIALS	
VIDEO LESSONS UNIT 2	In-depth video lessons created by experts and academics about “HOW DOES A SERIAL DRAMA GET MADE?” that include the following topics: <ul style="list-style-type: none"> a. HOW ARE SERIAL DRAMAS MADE? CHARACTERS AND ACTORS b. PLOTS IN SERIAL DRAMAS c. HOW SERIAL DRAMA GETS MADE (3 VIDEO-PILLS)
VIDEO LESSONS UNIT 3	In-depth video lessons created by experts and academics about “HOW DOES A SERIAL DRAMA GET MADE?” that include the following topics: <ul style="list-style-type: none"> a. HOW DO YOU BUILD A STORY FOR A SERIAL DRAMA? STARTING FROM THE CONCEPT b. WHAT IS THE RELATIONSHIP BETWEEN SERIAL DRAMA GENRE AND GENDER? c. HOW TO WRITE A SERIAL DRAMA (3 VIDEO-PILLS)
VIDEO TESTIMONIES	Video testimonies from professionals and experts in the field of production and writing of serial dramas.
MATERIALS FOR EXERCISES	Exercises to improve the students' knowledge about how serial drama is made and how to write a serial drama.
SELF ASSESSMENT TESTS	A set of self-assessment tests to deliver to students to verify what they have learned about these UNITS.

2.3.3. Unit 4

Based on the contents of Units 2 and 3, where the themes surrounding the creation of a serial drama production are thoroughly explored and both technical and narrative elements are examined in detail, Unit 4 allows students to develop their own concepts/contents and to make their own pitch.

A pitch is a comprehensive document that includes a logline (or “elevator pitch”) and the rough outline of the story’s core idea. It’s the paper that has to be produced in order to sell serial drama’s ideas to producers, networks, or anyone who can help bring the story show to life.

Based on the 8 stereotypes identified and analysed in Unit 1, 8 different “starting concepts/scenarios” are displayed for the construction of a story, which students then have to explore and detail in terms of definition of the story they want to tell.

In a process of co-writing, students are involved, working in groups, in completing the pitch through a predefined path: indeed, an online co-writing environment is created within the platform.

UNIT 4

4 UNIT 4

**WRITING A
TV SERIES**



The 8 loglines are the following:

- a. A group of teenage girls secretly form a club to expose the casual sexism and gender stereotypes ingrained in their school's culture. As they challenge the unspoken rules, they learn how difficult it can be to break the status quo.
- b. A gender-fluid teen moves to a new city, where they must navigate the pressures of high school while coming to terms with their evolving identity. Surrounded by new friends, love interests, and family struggles, they confront internalised patriarchy and the fluidity of their gender expression.
- c. A high school senior who's been hiding his sexuality must decide whether to come out in a conservative community or continue to live a lie. As he struggles to embrace his true identity, he discovers the painful impact of heteronormativity on his friendships and family.
- d. In a family where traditional gender roles reign supremely, a teen girl dreams of a future that defies expectations. But as she rebels against the idea of what a daughter "should" be, she faces backlash from her conservative parents, forcing her to question the cost of following her own path.
- e. When a quiet, introverted teen reveals her experience of gender-based violence, she sparks a movement at her school that challenges the administration's lack of action. Along the way, she must find her voice and power amidst the fear of retaliation and judgement.
- f. A high school football team is known for its toxic culture, where vulnerability is seen as weakness and aggression is celebrated. But when one of the players speaks out against their toxic behaviours, it forces the team to confront their deep-rooted issues around masculinity. Together, they embark on a journey to unlearn toxic masculinity, question their roles, and discover what it really means to be a man.
- g. A high school senior challenges gender stereotypes in her all-boys robotics team, fighting to prove her worthwhile navigating the power struggles of teenage life and discovering her own strength in the process.

- h. In a small, tightly knit community, two teens from opposite social classes embark on an unconventional romance. As they challenge the norms of gender and power in their relationships, they also face the judgement and expectations of a town that thrives on keeping people in their place

Each group of students has to choose one of them and has to:

- a. Organise the work.
- b. Define the characters.
- c. Construct the development of the story.

The platform includes a form (rubrics) and examples that provide students with clear direction about what they need to do step by step. In detail the steps are:

- a. Choose a title (max 100 characters)
Example: Tough Boys
- b. Develop the synopsis (max. 1800 characters)
Students have to expand the chosen logline into a synopsis. This is a one-page summary of the series. It should outline the main plot, introduce key characters, and highlight major themes. A good synopsis gives a clear overview of the series and shows how the story will unfold over time.
- c. Character description (max 900 characters)
The pitch should include brief descriptions of the main characters. Students have to focus on their personalities, goals, and how they fit into the story. For example, they have to describe what makes the protagonist unique and what challenges they face. Also, students have to include a few key supporting characters, putting in evidence how they interact with the protagonist. Of course, because strong characters are essential for a successful serial drama, students have to make sure the descriptions bring them to life, focusing on their personalities, goals, and how they fit into the story.
- d. Unique selling points (max. 300 characters)
In this part students have to highlight what makes the serial drama unique and why it will stand out to audiences. This could include tone, style, unique characters, or an innovative storytelling approach. The guiding path of Unit 4 supports the students to grow across all content areas by helping them understand each step of the writing process, so as to develop students' ability to create thoughtful, well-written compositions. The solution's explicit and systematic approach to writing is designed to provide clear strategies and methods, so as to help students understand the importance of each step of the writing process.

The structure of these Units is largely self-explanatory, enabling students to work in a group by themselves. Every student can access the platform from home or school and can join his/her working group. Teachers should, if they want, integrate the tools with their instruction, providing further guidance and feedback along the way.

The tools of Unit 4 can increase students' engagement by making writing more interactive, fun, and relevant. Teachers should inspire students to use them creatively, taking advantage of the steps pointed out for writing the pitch. Teachers can also evaluate the level of consciousness in addressing stereotypes and level of awareness about gender equality, other than the originality and correct use of the language.

Furthermore, teachers can encourage students in the process of organising information strategically to increase written impact and use expressive language.

Whether students use Unit 4 of the platform independently or with the support of the teacher, they can increase skills and confidence in writing, be engaged in active learning and collaboration with peers, and develop creativity. Additionally, organisation and planning skills are emphasised, and their active involvement is fostered.

Additional materials for teachers and trainers

This section introduces and details the additional materials designed to support teachers in their use of the GEMINI Educational Toolkit. These supplementary resources are tailored to enhance the teaching experience by deepening understanding and fostering more dynamic engagement with the topics presented, particularly in Unit 1.

Unit 1, which focuses on how serial drama both narrates and counter-narrates gender issues and stereotypes, uses eight case studies to explore these dynamics. Given the complexity of this unit, and its aim to critically examine gender representation in media, we have included a variety of tools to aid teachers in unpacking the themes presented and inspiring deep discussions among students. These materials, ranging from basic linguistic support to more advanced pedagogical strategies, not only assist in clarifying the content but also help create interactive learning environments where students can actively reflect on and debate gender-related issues.

3.1. Glossary of Terms

The first tool consists of a basic glossary of terms [\[Appendix 1\]](#) used throughout the case studies, ensuring that teachers and students alike have a clear understanding of key concepts related to gender issues and media analysis.

Many of these terms, such as “heteronormativity,” “queer studies,” “social construct” are critical to unpacking the themes explored in the serial dramas.

By offering clear and concise definitions, alongside with some basic examples, the glossary helps simplify the language, making it accessible to students with varying levels of familiarity with gender studies. Teachers can use this tool to introduce important terminology before delving into the case studies or refer back to it during lessons to clarify concepts as they arise in discussion. The glossary is also a valuable aid for encouraging deeper critical thinking, as it not only defines terms but prompts students to consider how these terms apply in the context of media portrayals and real-life gender issues.

Furthermore, having this reference available allows students to approach gender and media studies with greater confidence, facilitating more productive classroom debates and a clearer understanding of how these terms are manifested and challenged within serial narratives.

3.2. Pedagogical Triangle

The second tool consists of a structured pedagogical framework, the “Pedagogical Triangle” [Appendix 2], which teachers can use to plan lessons that focus on specific gender-related topics within the context of serial drama. This framework allows educators to highlight critical teaching points and ensure a well-rounded approach to discussing gender through media.

Through three different “corners”, the model presents an opportunity to “close in on” a:

- a. Narrative focus.
- b. A specific media literacy area.
- c. A certain gender issue.

On the one hand, this provides an opportunity for GEMINI researchers to present simple examples and excerpts from the serial dramas. On the other hand, its simplicity makes it suitable for teachers’ own insertion of examples and, in this way, develop new teaching material for relevant new serial dramas or local and more appropriate ones.

The logic of the model implies a three-way work process:

- a. Firstly, the teacher needs to understand the basics of the narrative. This does involve working with the series in question, but watching opening episodes of serial drama often provides an entry point from which it is possible to decode dominant narrative focal points of a series.
- b. Secondly, using serial drama needs a media literacy perspective, since series are no neutral window to social issues. Often series frame its topics in a certain way, e.g. by focalising the narrative through specific characters, which often presents an opportunity for teachers to teach how the issues of the drama are often told through the perspective of one or more characters;
- c. Thirdly, series dealing with gender issues may often narrate stories about different conflicts and issues, but in a teaching context it may be convenient to inspect only one gender issue, since such complex issues may need a gentle “unpacking” in dialogue with students.

3.3. Focus Group Protocol

In addition to the materials directly related to the case studies, an additional tool provided to teachers is the focus group protocol [Appendix 3]. This qualitative research tool can be used either on its own or as a preliminary tool to find out about young adults’ media consumption, on the one hand, and their level of interest and involvement in gender-related issues, on the other.

With a structured protocol, it enables teachers to facilitate meaningful conversations on how serial dramas influence students’ perceptions of gender roles, stereotypes, and equality.

The focus group protocol includes guiding questions covering three main areas: students' viewing habits, their perspectives on gender issues, and their views on gender representation within serial dramas. Teachers are provided with prompts that encourage students to share specific examples, creating an environment for deeper, more personal engagement. This structured reflection helps students draw connections between media portrayals and real-life gender dynamics, fostering critical thinking and self-awareness.

For teachers, this tool is invaluable for gaining insight into students' attitudes and understanding of gender issues. By facilitating these discussions, teachers can identify common misconceptions or biases and better understand the social influences impacting their students. This awareness allows teachers to tailor future lessons to address identified gaps or themes, making their approach to gender education more relevant and effective.

3.4. Interactive Tools

The toolkit also includes resources aimed at bridging the gap between the theoretical analysis of media and students' lived experiences. Tools like the *Empathy Map*, *Unconscious Bias Map*, and *Challenge Week* are designed to encourage students to explore and reflect on gender-related issues in their own lives. These interactive tools foster role-playing, storytelling, and group discussions, making gender-related topics more relatable and tangible. By using these methods, students are empowered to connect their personal experiences with the broader social narratives they encounter in serial dramas, facilitating a deeper understanding of gender dynamics both on-screen and in real life.

3.4.1. Empathy Map

The Empathy Map [Appendix 4] is a tool designed to help students and teachers empathise with a person – real or fictional – by examining what they say, think, do, and feel within their social or emotional context. This structured exercise enables users to step into the identity of an individual, fostering a deeper understanding of the prejudices, stereotypes, or challenges they may face.

The Empathy Map encourages critical thinking and emotional engagement by having students analyse the character's verbal expressions (*Says*), internal thoughts (*Thinks*), actions (*Does*), and emotional state (*Feels*).

By using scenarios, such as an individual navigating issues related to gender identity, students are invited to explore diverse perspectives, ultimately leading to more meaningful discussions about empathy and inclusivity. This tool is particularly useful for developing sensitivity around gender-related topics and can also be applied to broader discussions on identity, diversity, and social issues.

3.4.2. Unconscious Bias Map

The Unconscious Bias Map [Appendix 5] is a tool designed to raise awareness among students about the subtle and often unnoticed gender biases that influence everyday behaviours and interactions. By presenting real-life or fictional scenarios, the tool helps students identify and critically analyse moments where unconscious biases manifest, particularly in work, school, or social settings.

In this exercise, participants are guided through a structured reflection process. They begin by examining a storyboard that visually breaks down key moments in the scenario, highlighting instances where gender bias occurs. For each of these moments, students are encouraged to explore how biases are expressed, their impact on the individuals involved, and the broader context. They also consider strategies for addressing these biases through individual, collective, and institutional responses.

This tool not only promotes critical thinking about gender dynamics but also empowers students to challenge biases in their own lives, fostering more inclusive attitudes and behaviours. It is particularly valuable for encouraging discussions around fairness, equity, and social responsibility.

3.4.3. Challenge Week

The Challenge Week tool [Appendix 6] is designed to raise awareness among students about daily instances of discrimination or stereotyping, whether they experience them directly or witness them in their surroundings. Over the course of a week, participants are asked to document episodes where they were either victims or perpetrators of bias or prejudice. These episodes could be drawn from personal experiences or situations they observed in the media or their community.

Each participant records details such as where the episode occurred, who was present, how they were involved, what happened, and the outcomes. At the end of the week, participants have the option to share their experiences in group discussions, either anonymously or openly, and reflect on the emotions and dynamics involved. This exercise encourages critical thinking and empathy by prompting students to consider the impact of both being targeted by or perpetuating bias.

This tool is particularly effective in fostering self-awareness and empathy, helping students identify biases they might not otherwise recognize. It also provides a platform for meaningful discussions on discrimination, bullying, and peer dynamics, encouraging students to reflect on their role in promoting a more inclusive environment.

3.5. Debate Protocol

This tool contains a guide about how teachers can use the debate methodological approach [Appendix 7] for exploring gender stereotypes in serial drama.

As the debate is an organised contest of ideas in which participants discuss a topic from two opposing parts and in a controlled setting, the guide presents how a structured discussion, where students have to express and defend their perspectives, has to be managed in order to encourage students to explore the topic, analyse evidence, and build convincing arguments.

The tool provides clear guidelines for students' engagement, for making the "rules of the game" visible, for enabling teachers to know what to expect from social interactions that are often hidden and implicit. From this point of view, the teacher plays a key role in facilitating the involvement of all students and putting them in a position to communicate and express their opinion.

The document shows the main steps and the basic elements that need to be used in the debate, starting from the *substantive arguments* (prepared arguments in favour of a team's side of the motion) and the *rebuttal* (opposition's arguments).

Then, the role of the teacher as facilitator is explained and the GEMINI methodology of debate, aimed at exploring the theme of stereotypical roles conveyed by serial drama, is clarified so as to facilitate an in-depth analysis of the narrative content presented by some serial dramas. Indeed, some famous and well-known serial dramas are selected (from Italy, Denmark, Romania, Bulgaria, and Ireland) and, from these, substantive arguments are provided. These texts analyse a specific aspect of the serial drama related to the portrayal of gender stereotypes, exploring how these are depicted in the serial drama and portrayed through the characters.

An essential requirement for an effective Gemini debate is to ask students to study the materials from the platform before starting the discussion. This ensures they have a deep understanding of both gender stereotypes, and the narrative content related to the stereotypes in the serial drama. To ensure a meaningful discussion and a deeper exploration of the topics, students who have not seen the serial drama can be asked to watch selected scenes which are available on the platform. Then, instructions are given to organise teams that can confront each other with differing opinions: one group will gather arguments to support the idea that the statements in the text are accurate and that they offer a valid analysis of the characters, their relationships, and narrative interactions (substantive argument). The second group is responsible for rebuttal, outlining the main points to be contested and providing reasons for their objections.

3.6. Classroom Exercises for Students

These activities [Appendix 8] are designed to engage students in critical analysis and creative expression, fostering a deeper understanding of gender issues, the influence of media – particularly serial dramas – power dynamics, and social issues. These exercises are crafted to ensure a comprehensive and engaging learning experience for each case study analysed by the GEMINI researchers.

These classroom exercises for students are part of a series of self-assessment exercises included in the GEMINI learning platform, and they are intended to be administered after students have completed the entire training related to Unit 1.

As mentioned above, the exercises are based on a set of methodologies designed to ensure a comprehensive and engaging learning experience, promoting active participation, critical thinking, and creative expression among students. Each activity is centred around a case study from a popular serial drama, allowing students to analyse real-world examples and apply theoretical concepts to practical scenarios. By examining specific episodes and scenes, students can identify and discuss the portrayal of gender stereotypes, power dynamics and social issues:

- a. Group discussions: encouraging collaborative learning and diverse perspectives, group discussions can help students articulate their thoughts and engage in meaningful dialogue. This method promotes active participation and helps students develop their communication skills.
- b. Creative writing and projects: activities like writing short stories or creating multimedia diaries promote creative thinking and personal expression. These tasks allow students to explore complex themes in a creative and engaging way, fostering a deeper understanding of the subject matter.
- c. Reflective writing: personal reflections and reviews help students connect their learning to their own experiences and develop critical thinking skills. Reflective writing encourages students to think deeply about the issues discussed and to consider their own perspectives and biases.

3.7. Conclusions

All the activities explained in this section offer several benefits that contribute to the overall development of students. By engaging in these exercises, students will enhance their analytical abilities, communication skills, and empathy.

Through critical analysis, students learn to identify underlying messages and stereotypes in media content, which is essential for developing a nuanced understanding of media and its impact on society. Group discussions and presentations further enhance students' ability to articulate their ideas clearly and confidently, while also teaching them to listen to and respect different viewpoints. Writing and multimedia projects provide outlets for students to express their creativity and explore complex themes, encouraging them to think outside the box and develop their own unique voice. Reflecting on diverse

perspectives and experiences fosters empathy and promotes a more inclusive mindset, helping students develop a greater appreciation for diversity and inclusivity.

The primary objectives of these activities are to develop students' media literacy, critical thinking, and social awareness. By achieving these goals, students will be better equipped to navigate and understand the complex media landscape. Media awareness helps individuals understand how media works, including the mechanisms of production, distribution, and consumption of content. This enables them to develop critical awareness and critically examine media messages. Developing critical skills promotes the ability to analyse and evaluate media content in terms of objectivity, accuracy, credibility, and perspective, teaching individuals to identify media bias, manipulation, and information distortion. Analysing stereotypes enables students to identify and critically analyse gender stereotypes in media, encouraging them to question and challenge traditional gender roles and stereotypes. Content creation encourages the production of original media content, teaching students to use digital tools and storytelling techniques to create media messages that express their own ideas and opinions. Responsible participation promotes active and responsible participation in media, teaching students to use media as a tool to express their opinions, participate in public debate, and positively influence society. Promoting inclusivity encourages students to think of ways to create more inclusive and respectful environments, fostering a sense of empathy and social responsibility among students.

While these activities offer numerous benefits, there are potential challenges that teachers may encounter. Being aware of these challenges can help teachers prepare and address them effectively. Discussions about gender, power, and stereotypes can be sensitive, so it's important to create a safe and respectful environment where students feel comfortable sharing their thoughts. Teachers should be prepared to handle difficult conversations and provide support to students who may be affected by the topics discussed.

Additionally, students may have different viewpoints and experiences, so facilitating respectful dialogue and ensuring all voices are heard can be challenging but is crucial for meaningful learning. Teachers should encourage students to listen to and respect different perspectives. Some students may be more engaged than others, so using a variety of activities and encouraging participation can help maintain interest and involvement. Teachers should be flexible and adapt their teaching methods to meet the needs of their students. Balancing in-depth analysis with the time available can be challenging, so prioritising key activities and being flexible with the schedule can help manage this. Teachers should plan their lessons carefully and be prepared to adjust their plans as needed.

By incorporating these methodologies and being mindful of potential challenges, teachers can effectively guide their students through the GEMINI project activities, fostering a deeper understanding of gender-related issues and the impact of media. The use of case studies allows students to connect theoretical concepts with real-world

examples, enhancing their ability to critically analyse media content. Group discussions promote active participation and help students develop their communication skills, while creative writing and projects encourage personal expression and exploration of complex themes. Reflective writing helps students connect their learning to their own experiences, fostering deeper critical thinking.

These activities not only enhance students' critical thinking and analytical skills but also promote empathy, inclusivity, and creative expression. As students engage with the material, they will develop a more nuanced understanding of how media shapes societal perceptions and the importance of challenging stereotypes. Ultimately, the GEMINI project aims to empower students to become more informed and thoughtful consumers of media, capable of contributing to a more inclusive and equitable society. By fostering these skills and mindsets, teachers can help students navigate the complexities of the media landscape and become advocates for positive change in their communities.

Toolkit Evaluation Materials

This section provides a brief overview of and an explanation for the rationale underlying the GEMINI Educational Toolkit evaluation materials.

4.1. Aims & Methodology

The development of these materials is deeply rooted in the principles outlined in the Quality Assurance Plan [see Deliverable 2.1]. They have been designed to ensure the integrity of the evaluation process, following a logic of continuous improvement, and are integral to our goals of:

- a. Understanding and measuring the impact of the toolkit on students' attitudes, awareness and understanding on the diverse gender issues covered therein.
- b. Understanding and measuring ease of access, utilisation patterns and satisfaction regarding the toolkit and its materials, both for students and teachers.
- c. Evaluating and promoting the platform's sustainability, following the integration of collected data and identification of potential threats, granting us the possibility of continuous adjustment during the piloting phase – and beyond.

The evaluation materials are developed in a questionnaire format that mirrors the modular structure of the toolkit platform, ensuring they are straightforward and quick to complete. This design minimises disruption to the learning process while maximising insights. The materials adopt a dual approach, designed for both students and teachers. While the overall questionnaire structure is consistent across both groups, adaptations have been made to ensure relevance and applicability. This means, also, that for teachers, only the unit and overall platform evaluations and the socio demographic questionnaires are retained, with the attitude and knowledge evaluation sections omitted, as they fall outside our data collection scope.

Due to the iterative nature of their development, some aspects of these questionnaires remain under review, making this an ongoing task for WP2. Consequently, the final versions are not yet ready to be included in the annexes of this deliverable. The initial drafts, developed by WP2, underwent a preliminary review and were subsequently discussed in a collaborative meeting with WP4 to gather additional feedback and address any concerns. This meeting focused on:

- a. Refining language and terminology for consistency with the findings outlined in Deliverable D4.4.
- b. Simplifying rating scales.
- c. Streamlining the questionnaires for brevity.

Key logistical considerations were also addressed, including the decision to integrate the final versions directly into the GEMINI Educational Toolkit platform and the need for a navigation guide to assist users with the questionnaires. Additionally, an important focus was the language of the materials. The original toolkit evaluation materials are crafted in English. However, mirroring WP4's efforts in translating the educational platform materials into the two additional piloting languages – Italian and Bulgarian – WP2 will conduct a preliminary translation of the questionnaires. These translations will then be reviewed by native-speaking colleagues. In sum, the WP2 team is actively working on these adjustments to ensure that all materials are fully operational by the start of the piloting phase.

4.2. Overall structure for the evaluation materials

As outlined, the structure of the GEMINI Educational Toolkit's evaluation materials is designed to gather comprehensive feedback from both students and teachers, offering insights on individual units as well as the overall platform experience.

The evaluation framework maintains a consistent structure across all questionnaires, with adaptations tailored to fit the context of each target group. For students, the materials cover attitudes, knowledge, unit and platform evaluations, and sociodemographic information, providing a complete set of data to assess the toolkit's impact. For teachers, these questionnaires are adjusted to focus on usability and relevance within their professional context, omitting some questionnaires where appropriate.

Below, we provide a detailed overview of the structure of these evaluation materials. Each section begins with an outline of the student versions of the questionnaires, followed by a description of the teacher-specific adaptations.

4.2.1. Attitude Evaluation Questionnaires

The Attitude Evaluation Questionnaire is a pivotal component in the evaluation process, designed to be administered both before and after students interact with the toolkit. It targets initial attitudes and perceptions regarding gender issues and stereotypes (as discussed in previous sections of this document), which are the centre of the toolkit's educational aims.

This questionnaire follows a pre and post-toolkit evaluation method, aiming to facilitate a within-subjects comparison for each respondent. This approach is essential for accurately assessing changes in perceptions and determining how effectively the toolkit materials have challenged and shifted existing biases.

In terms of operationalization, students are asked to rate the importance of several issues related to gender representation in serial dramas, aligned with the eight stereotypes identified. This is complemented by an open-ended question inviting

students to reflect on how these issues are represented in serial dramas and the potential societal impacts of such portrayals. This approach links students' evaluations to their personal views on the importance of diversity and issue representation, providing clear, quantifiable data that tracks changes in perception resulting from the educational intervention. This method offers valuable insights into students' attitudes toward gender diversity in media, reinforcing the toolkit's goals of fostering critical reflection and understanding.

For teachers, this questionnaire is omitted, as collecting attitude data from teachers falls outside our activity scope for the piloting phase

4.2.2. Knowledge Evaluation Questionnaires

The knowledge evaluation questionnaires have been developed to monitor the progression of students' understanding of the topics covered in each unit. These questionnaires are crucial for assessing the effectiveness of the educational content provided within the toolkit's three distinct units (due to its different nature which pertains exclusively to the scriptwriting activity, no knowledge evaluation questionnaire was developed for Unit 4).

In the knowledge evaluation questionnaires, students are asked to rate the extent to which their knowledge has improved in relation to the specific content and learning objectives of each unit. This assessment is conducted as a single-moment evaluation, wherein students reflect on their knowledge relative to their prior (before contact with the unit's materials) understanding. This approach eliminates the need for pre- and post-unit questionnaires, while still allowing for the collection of valuable insights.

The consistent structure of these questionnaires – featuring a uniform table format with a consistent rating scale and identical instructions across each unit – ensures a streamlined assessment process. This uniformity prioritises simplicity and ease of understanding, thereby minimising respondent fatigue and resistance. We believe that this method not only facilitates a detailed assessment of learning outcomes but also identifies areas where further enhancements to the platform may be necessary.

As with the Attitude Evaluation Questionnaires, the Knowledge Evaluation Questionnaires were also omitted for teachers, falling outside the scope of our piloting endeavour.

4.2.3. Unit and Platform Evaluation Questionnaires

To effectively gauge feedback on the GEMINI Educational Toolkit, we have implemented both unit-specific and overall platform evaluation questionnaires. Together, these tools aim to capture detailed insights into the educational content of each unit as well as the overall user experience of the platform.

For this effect, each toolkit unit is accompanied by a concise, single-item satisfaction prompt where students rate their experience using a Likert-type scale. This is followed

by three optional open-ended questions that invite students to discuss the “best aspects,” “areas for improvement,” and any “additional comments or suggestions.” This structure maintains coherence with the other toolkit questionnaires, ensuring ease of use while allowing students to elaborate on their experiences and providing rich qualitative data essential for our continuous improvement efforts. The Overall Platform Evaluation Questionnaire – to fill out after students have had enough contact with the toolkit platform and its materials – further broadens our understanding by asking students about their likelihood to recommend the toolkit to a friend, providing insights into behavioural intentions and potential long-term interest.

For teachers, the unit and platform evaluation questionnaires are adapted to ensure relevance to their specific contexts. The single-item satisfaction prompt is supplemented with a more detailed table, allowing teachers to rate specific aspects of each unit from a teaching perspective, that is, how well the materials align with their instructional goals. The Overall Platform Evaluation Questionnaire, again, aims at providing insights into teachers’ behavioural intentions, inquiring about their likelihood to recommend the toolkit to a colleague. The three optional open-ended questions remain, giving teachers flexibility to elaborate on their experiences and providing valuable qualitative data for ongoing toolkit enhancement.

4.2.4. Sociodemographic Questionnaire and the Anonymized Code System

As part of our comprehensive evaluation strategy, the GEMINI Educational Toolkit includes a sociodemographic questionnaire designed to collect essential background information for both students and teachers. This questionnaire allows for the disaggregation of responses based on key demographic variables, as outlined in GEMINI project’s guidelines, and enables a nuanced analysis of toolkit effectiveness across its diverse user groups.

For students, the sociodemographic questionnaire gathers information on age, gender, grade level, and country of residence, ensuring that the toolkit’s impact can be assessed and contextualised across different student cohorts. For teachers, the questionnaire is adapted to include relevant professional demographics, such as years of teaching experience, subject area, and educational level taught. These teacher-specific questions provide valuable context for understanding how the toolkit is applied in various educational settings and how its effectiveness may differ across professional backgrounds.

To maintain anonymity and allow within-subjects data pairing, both students and teachers will utilise an anonymized code prompt system. Respondents will be asked to create a unique identifier by combining the first letter of their mother’s and father’s first names with the last two digits of their ID card number. This system ensures confidentiality by preventing identification, thus encouraging honest and unbiased responses while allowing for the pairing of data over time. Additionally, the use of the

anonymized code means that the sociodemographic questionnaire only needs to be completed once by each participant, streamlining the data collection process for both students and teachers.

The insights gained from the sociodemographic data, along with feedback obtained from the previously described toolkit evaluation questionnaires will guide our continuous efforts to refine and enhance the GEMINI Toolkit, ensuring its sustainability following piloting conclusion.

Appendix

The following appendices offer additional resources created to support teachers in facilitating discussions and interactive activities focused on gender-related issues through the lens of serial dramas.

These materials are the result of the joint work of the GEMINI Consortium, with contributions from multiple institutions and scholars as following:

- a. [Appendix 1](#): The *Glossary of Terms* developed by Capacity Ireland (Rachael Spray and Tara Ciric) provides essential definitions to help teachers and students understand key concepts of the case studies provided in Unit 1.
- b. [Appendix 2](#): Aalborg University (Kim Toft Hansen) contributed the *Pedagogical Triangle Model*, a framework that supports effective teaching strategies to approaches to gender issues using both local and international cases as teaching material.
- c. [Appendices 3-6](#): Link Campus University developed a range of interactive resources to foster deeper student engagement. These include the *Focus Group Protocol* (Marica Spalletta, Paola De Rosa, Nicola Ferrigni) for guiding structured discussions, as well as three interactive tools (*Empathy Map*, *Unconscious Bias Map*, and *Challenge Week*) (Antonio Opromolla). All these tools aim at encouraging students to explore and reflect on gender-related experiences, fostering empathy, awareness, and critical thinking.
- d. [Appendices 7-8](#): Fondazione Centro Studi Villa Montesca (Maria Rita Bracchini, Fabrizio Boldrini, and Silvia Fanti) contributed the *Debate Protocol* and *Classroom Exercises for Students*.

GLOSSARY OF TERMS

TERM	DEFINITION	EXAMPLE
BINARY OF GENDER AND SEXUALITY	The belief that human gender and sexuality exists on a binary (aka two) of man/woman or straight/gay. We know that there is a fluidity in between, creating a spectrum rather than a binary.	We see the binary of gender in society when we fill out a form and the only option give is man or woman.
COMING OUT	When a person decides to tell people that they are not straight (i.e.: that they are gay, lesbian, bisexual etc.) it's usually called 'coming out'. People can and usually do come out multiple times throughout their lives to multiple people, including themselves.	The Irish actor Andrew Scott "came out" in an interview with the Independent in November 2013.
CULTURAL NORMS	Things that we, as a society, have been taught to assume is an automatic thing everyone does	Shaking hands, taking communion, going to school.
GENDER	The characteristics of women, men, girls and boys that are socially constructed. This includes norms, behaviours and roles associated with being a woman, man, girl or boy, as well as relationships with each other.	
GENDER CONVENTIONS	Sometimes called gender roles or gender norms, these are commonly accepted social or cultural rules that specify male and female characteristics, roles, acceptable behaviours and abilities.	Girls and women are generally expected to dress in typically feminine ways and be polite, accommodating, and nurturing. Men are generally expected to be strong, aggressive, and bold.

TERM	DEFINITION	EXAMPLE
GENDER STEREOTYPES	A general view or preconception about hobbies, characteristics, mannerisms etc. that are thought of as typically something a man or a woman does / is / likes / thinks.	Women are nurturing, men are aggressive.
HETERONORMATIVITY	The idea that our society assumes, and subtly teaches all of us to assume, that everyone is straight (aka heterosexual).	When a woman tells me they just got married, my mind immediately imagines her getting married to a man, even though she's never talked about her relationship before, or her sexuality.
HOMOPHOBIA	A word for a range of negative emotions towards LGBTQIA+ people and groups including fear, hatred, discomfort and or mistrust. There can be thoughts and or actions connected to this.	Homophobia can be shown in laws making it illegal for LGBTQIA+ people to get married, or adopt children, or in smaller ways such as bullying or personal exclusion.
LESBIAN	This is sexual identity. When a woman is romantically and sexually attracted to other women.	
LGBTQIA+	This is an acronym for: lesbian, gay, bisexual, trans, questioning, intersex, asexual and more, used as a title for what people might call the 'queer community'. You can sometimes see different versions of this acronym, or a shortened version.	
NON-BINARY	This is a gender identity. A person who does not identify with any gender. We sometimes also hear the word gender fluid.	

TERM	DEFINITION	EXAMPLE
POWER IN RELATIONSHIPS/ POWER IMBALANCES	This concept refers to the different ways partners can behave to influence each other. Demand/withdrawal, distancer/pursuer, and fear/shame are three common power dynamics.	A way a person can use a power imbalance in a relationship is withholding affection. For example, a partner withholds their love and affection until they get their way.
QUEER STUDIES	An academic field of study that focuses on topics relating to gender, human sexuality, and sexual orientation with emphasis on LGBTQIA+ issues and culture.	
SEXUAL MATURATION	The process when young people go through physical and emotional changes that develop into their interest and ability to be in sexual and romantic relationships.	This usually happens around your teen years, where all of a sudden you might be interested in people you're attracted to, people start talking about relationships etc.
SOCIAL AND CULTURAL POWER	When certain types of people or certain groups have more power in society than others. They or the groups have influence over the norms or rules of the society that dictates how other people live in that culture.	A priest may have social and cultural power over their parish to decide what is right or wrong.
SOCIAL CLASS	A definition of a group based on similar social factors like wealth, income, education, and occupation.	Working class, middle class, etc.
SOCIALLY CONSTRUCTED EXPECTATIONS	When an expectation about how to act or be is made 'real' based on a cultural agreement, often unwritten between people.	That men or boys should be leaders or 'in charge' in relationships while women should be subservient or passive.

TERM	DEFINITION	EXAMPLE
SOCIALLY CONSTRUCTED/ SOCIAL CONSTRUCT	When something is made 'real' based on a cultural agreement, often unwritten between people.	Gender is a social construct, because the way we 'show' our gender, are all things we agree on to be true. For example, girls wear dresses and make up, boys wear pants.
SOCIETAL EXPECTATION	Unwritten or unsaid rules or norms that society has about how people should act or what roles they should fulfil based on their gender, age, or other factors.	Men are providers, women take care of the children. Gay people act a certain way, like certain things, while straight people act a certain way, like certain things.
SOCIETAL PRESSURES	External pressure, that sometimes feels like is coming from no one and everyone, to be a certain way or take a certain life path.	Boys might feel societal pressure to never cry, not show emotions etc. Some might feel societal pressure to go to college, or finish school.
SOCIETAL STRUCTURES	A very broad term that includes all the interconnected relationships of the various social groups and institutions in which people create and become part of.	A family, a church, the economy, the school.
SOCIOLOGICAL PERSPECTIVE	When we try to understand human behaviour and culture by looking at it in a broader social context. We might look at the behaviour of individual people as influenced by a group, or by wider society, and try to understand what is behind those influences, rather than trying to understand the individual behaviour.	Looking at how boys and girls act, from the perspective of a wider context about gender norms. For example, we might see how individual boys may be taught not to show emotions, and looking at it from a sociological perspective, we can talk about how that is connected to ideas about masculinity.

PEDAGOGICAL TRIANGLE

Narrative, media, gender

The objective of the pedagogical triangle is to find short and usable excerpts from series that present ample material for singling out specific concepts to teach students. For both teachers and students, time in the classroom and for preparation is often pressured and fleeting, which means that it is difficult to teach long-running series or even full episodes from important serial dramas, since teachers and students simply do not have the time to watch hours of series. Instead, GEMINI suggests using 3-5-minute excerpts that are not only representative for the series as a whole, but also demonstrate opportunities to explore particular gender and media concepts. The pedagogical triangle (see *Image 1*) is a simple tool that presents a way for a teacher to plan specific focus points for teaching gender issues in and through a serial drama. Through three different 'corners', the model presents an opportunity to 'close in on' a) a narrative focus, b) a specific media literacy area, and c) a certain gender issue. On the one hand, this provides an opportunity for GEMINI researchers to present simple examples and excerpts from series. On the other hand, its simplicity makes it suitable for teachers' own insertion of examples and, in this way, develop new teaching material for relevant new series or local and more appropriate series.

One series, one scene, one issue

Using 3-5-minute excerpts displays how a one series, one scene, one issue dogma has been important to expose how high schools' pedagogical context necessitates a "case-neutral" approach to teaching gender through serial drama. Firstly, the basic GEMINI dogma highlights how well-chosen and representative scenes from series may expose one gender issue that may be explored further from a theoretical and analytical point of view by the teacher together with students.

Secondly, case-neutrality in modelling pedagogical approaches to serial drama and gender issues means that local teachers may use scenes and series proposed by GEMINI researchers to understand how the grid or methodical approach works, but in the end the teacher will be able to continuously replace the cases while sticking to the overall outline of teaching important gender issues from scene excerpts from series. Case-neutrality, then, speaks to the longevity of GEMINI as a research project since GEMINI scholars acknowledge that what is important to high school students now and which cases are interesting to teach now will not necessarily remain important and interesting. Future cases may be easily inserted in to the 'logic' of the model (see *Model 1*).

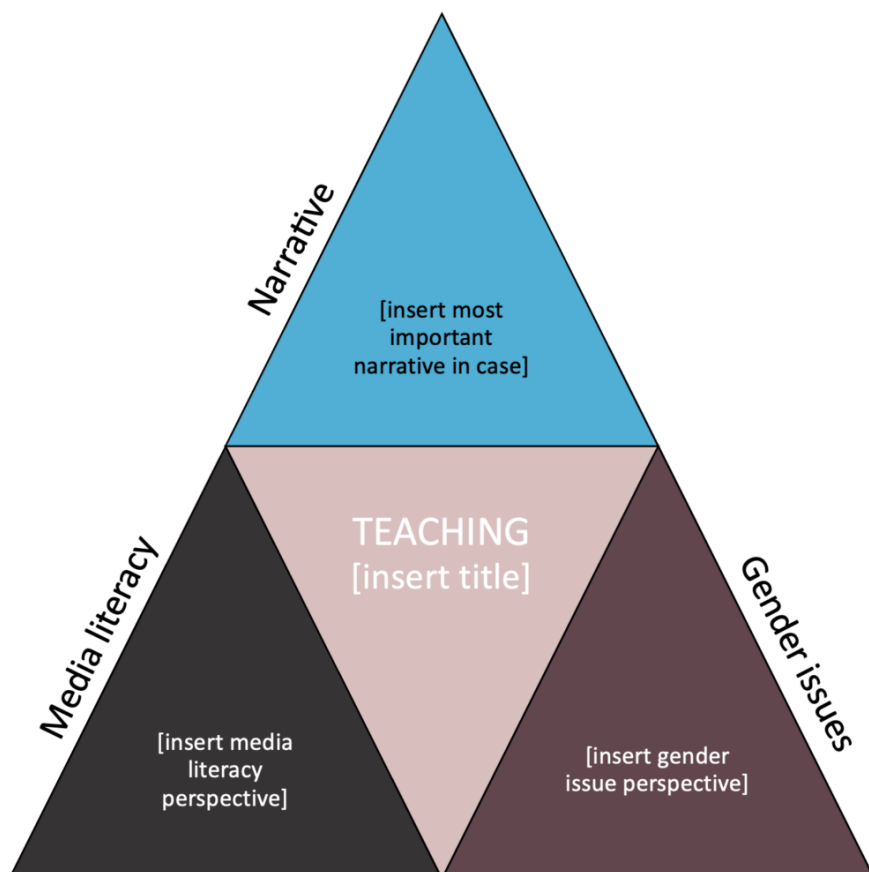


Image 1: The GEMINI template for developing new teaching examples from the one series, one scene, one issue dogma (model developed by Kim Toft Hansen).

The logic of the model implies a three-way work process. Firstly, the teacher needs to understand the basics of the narrative. This does involve working with the series in question, but watching opening episodes of serial drama often provides an entry point from which it is possible to decode dominant narrative focal points of a series. Secondly, using serial drama needs a media literacy perspective, since series are no neutral window to social issues. Often series frame its topics in a certain way, e.g. by focalising the narrative through specific characters, which often presents an opportunity for teachers to teach how the issues of the drama are often told through the perspective of one or more characters. Thirdly, series dealing with gender issues may often narrate stories about different conflicts and issues, but in a teaching context it may be convenient to inspect only one gender issue, since such complex issues may need a gentle ‘unpacking’ in dialogue with students.

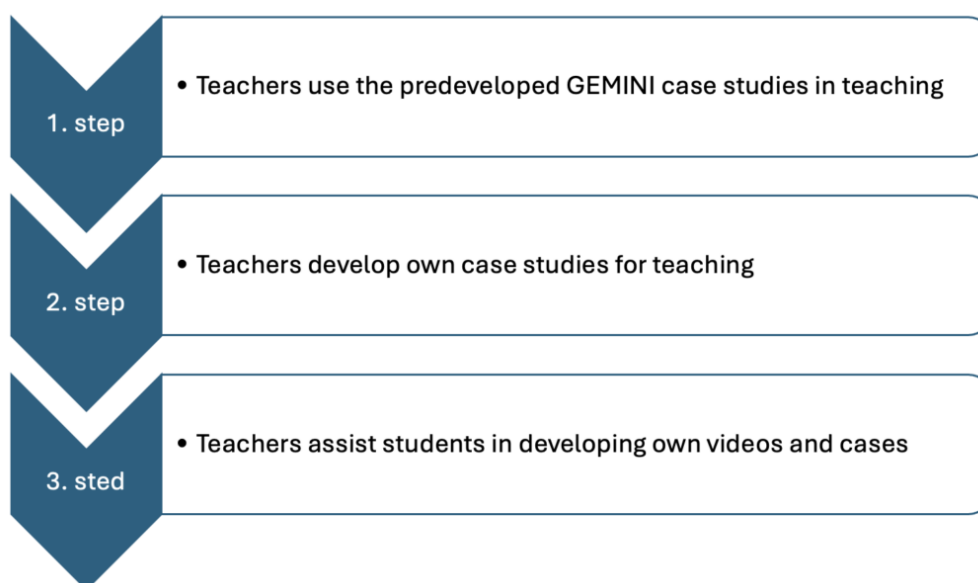
Altogether, this three-way approach provides insights into a serial drama’s overall intentions but launches attention towards relevant and insightful analyses of media exposure of gender topics. Essentially, the *narrative* focus presents the ‘what’ of the exercise; the emphasis on *media literacy* accentuates the ‘how’ of the exercise; the gender perspective highlights the interpretative ‘why’ of the exercise.

From ready-made to ready-to-make

The dynamics of the case-neutral grid marks an entry point for teachers to use the approach to facilitate local approaches to gender issues utilizing both local and international cases as teaching material. During the lifespan of GEMINI, scholars develop interesting examples for the GEMINI website based on some of the cases presented in the GEMINI report D3.1 (see examples through the table below), but at the same time, scholars acknowledge that such cases are contemporary exemplifications of a merged teaching approach to media (serial drama) and social issues (gender).

In the end, the pedagogical triangle and the GEMINI approach to teaching gender through serial drama also suggest a situation where gender and series may facilitate an independent classroom exercise in which high school teachers themselves may choose case examples and illustrative excerpts to be inserted into the pedagogical triangle. GEMINI proposes a situation in which the teacher may, firstly, start from the material presented in some of ready-made examples. Secondly, teachers may use the approach to develop their own excerpts and examples.

Lastly, the approach may be a handy tool in establishing student activities that may involve students' own development of creative material about gender topics in serial drama. Setting up an exercise where students should choose their own excerpts from a serial drama and perhaps rework the material into a social media entry may present them with a hands-on opportunity to not only work technically with practical media production (producing own excerpts), which may facilitate a better understanding of the way certain topics are exposed through style and point of view; it also establishes a direct way into contemplating and comprehending complex gender issues through students own creative work with specific series.



Model 1: The GEMINI pedagogical triangle may be used in three consecutive steps that increasingly rely on independency of the teacher at first, but then launches a classroom exercise in which students develop own video material.

Student exercise

Students locate their own excerpts from series. When the teacher has become well-acquainted with using the easy-to-use GEMINI pedagogical triangle for teaching gender issues through serial drama, the teacher may present the students with an exercise that includes similar practices. The following are some constructive questions that the teacher may ask students to make them reflect on media literacy perspectives and gender topics in serial drama.

1. What is the series about and how is gender relationships approached in the series?
 - Is gender issues debated directly in the series or is it part of an overall narrative about something else?
2. How is the story told?
 - How would you describe the style of the series?
 - Through which characters (point of view) is the story told?
3. Which specific gender topic is the most prevalent in the story?
 - Why is this specific gender issue the most important?
4. Please, locate a scene or sequence from the series (3-5 minutes) that pinpoints the series' stance towards the gender topic in question.
 - Why do you find this scene or sequence especially important?

If the teacher is well-versed in practical media production or wishes to apply creative media production to the exercise, it would be an obvious opportunity to have students work or rework the chosen scene or sequence into their own material with alternative editing, voice over, dialogue from the series or relevant musical score.

FOCUS GROUP PROTOCOL

Guidance for teachers: Conducting the Focus Group

This focus group protocol is designed to help you facilitate an open, insightful discussion among students about their experiences with serial dramas and perceptions of gender issues. The tool is structured to encourage students to express their thoughts freely, without fear of judgment. To create a comfortable and inclusive environment, it's essential to emphasize that there are no "right" or "wrong" answers – every opinion is valuable.

Before beginning, review the suggested focus group rules with students, such as speaking one at a time and respecting each participant's contributions. To set a relaxed tone, consider starting with a brief ice-breaker activity, such as sharing images from the serial drama case studies analyzed (*see attached some examples*).

As you move through the sections, encourage students to provide concrete examples from their lives or media experiences rather than speaking in general terms. This approach deepens the discussion and allows students to reflect on the personal impact of media portrayals.

Throughout the session, try to balance participation, ensuring that all voices are heard. Your role as a facilitator is to guide the conversation, keep it on track, and foster a respectful atmosphere where students feel encouraged to explore and challenge their own and others' perspectives on gender and diversity.

The Focus Group Outline

Please note that *[green italic]* marks some inputs that can be of support and/or some indications that you should take into account when leading the focus group

BEFORE STARTING:

- Pointing focus group's rules:
 - a) Each participant can/should feel free to express his/her opinions, because there are no wrong or right ones *[no one is judging anyone]*
 - b) Please, speaking one at a time *[avoid that only a few participants monopolise the discussion, but make sure that everyone can speak]*
- Creating a welcoming and relaxed atmosphere *[prepare a possible ice-breaking exercise]*

SECTION 1

[This section aims at understanding your students' consumption of serial dramas. Please, ask participants not speak theoretically, but always encourage them to provide concrete examples]

- Are you a serial dramas screener? Why do you watch them? *[emulation, passion, need, etc.]*
- How often do you watch them? *[every day, once a week, once a month, etc.]*
- What devices do you usually use to watch serial dramas? *[television, pc/tablet, smartphone]*
- And on which channels? *[linear TV, pay tv, VOD]*
- Which are your favourite serial dramas? *[both genre and specific serial dramas]* Which are the latest serial dramas you have watched? Have your preferences changed over time? *[if yes, try to understand the reasons]*
- When you watch serial dramas, do you always reach the end, or do you give up? *[what are the reasons why you stop watching a series?]*
- How do you choose which serial dramas to watch? *[word of mouth, social media, specialised news media or websites, platforms' recommendation]*
- Are you used to watch serial dramas alone or with other people? Why? *[check if there are any difference between serial dramas for which participants prefer lonely or group watching]*
- Do you happen to comment serial dramas with other people? With whom? *[“viewer groups”; WhatsApp groups; comments on social network]*
- According to you, do serial dramas influence behaviours or generate trends? *[please, ask which serial dramas, which behaviours/trends and why]*
- Do you feel represented by the serial dramas you watch? In which way? *[realistically, in a “grotesque” way, with stereotypes, etc.] [please, provide examples]*

SECTION 2

[This section aims at understanding students' approach to gender issues. It has an exploratory function in relation to the whole interview]

- Are you interested in gender issues? *[Why? How has your perception changed over time? Who or what has affected or is affecting your interest?]*
- Who have you talked to and/or would talk to about these topics? *[parents, friends, partners, teachers, psychologists, etc.] [Attention: we aim at understanding whether theirs is only an 'external' interest in these topics, or whether they experience them first-hand]*

- In your opinion, is there a different approach to gender issues between your generation and the ones your parents belong to? *[Why? Is it a “generational gap”?]*
- According to you, what is gender equality? *[please, provide examples]*
- And what is a gender stereotype? *[please, provide examples]*
- According to you, “diversity” rhymes with...? And “inclusion”? *[please, provide examples]*
- According to you, are gender issues only a 'private' issue or do they have a 'public' dimension? *[e.g.: LGBTQ+ rights, etc.]*

SECTION 3

[This section aims at understanding whether and how your students perceive the relationship between serial dramas and gender issues in terms of potential and/or risks. This section is important especially in respect to the survey]

- Do serial dramas share gender stereotypes? If so, which ones? *[please, provide examples]*
- Do serial dramas support the creation of an inclusive society? If so, how? By conveying which models? *[please, provide examples]*
- Do serial dramas influence the way you approach gender issues? *[please, provide examples]*
- Did serial dramas help reinforce opinions/convictions you already had about gender issues? Or have they led you to approach them differently? *[please, provide examples]*
- Which serial dramas do you think would most influence your views on gender issues? *[e.g., close to your own generation/dealing with youth issues; ask for examples]*

Is there anything else you would like to add?

ICE-BREAKER CARDS

The following pages contain examples of icebreaker cards drawn from three popular serial dramas:

1. Euphoria
2. Mare Fuori
3. Sex Education

Feel free to select examples from these or any other series that might better match the students' interests or relevant case studies.



Case study: *Euphoria*



Case study: *Mare fuori*



Case study: *Sex Education*

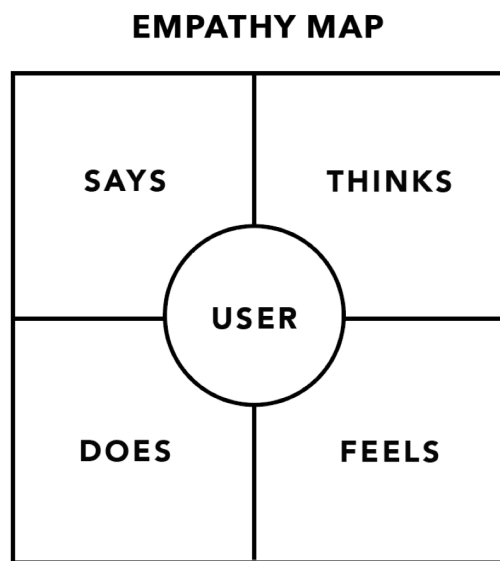
EMPATHY MAP

Objective of the tool

To empathize with a person (whether a child or an adult, real or imaginary), by connecting with what he or she says, thinks, does, and feels in their current context. This allows one to “step into” a specific identity and experience any potential prejudices or stereotypes they may face.

Tool

Empathy Map Canvas → It is an already existing tool, developed by Nielsen Norman Group, which is created with a pretty specific set of ideas and designed as a framework to complement an exercise in developing empathy.



NNGROUP.COM **NN/g**

How to use it

1. Prepare a possible scenario, describing some general characteristics: name of the subject, his/her main issues, objectives he/she intends to reach. You can invent it, or you can take inspiration from real examples.

Ex: Alex Rivera, 29, identifies as non-binary (they/them) after growing up in a conservative household where they were assigned female at birth. They struggle with internal conflicts around self-acceptance, questioning whether their identity is valid. Alex hasn't come out to their family due to fear of rejection and experiences frequent misgendering at work, where there is a lack of support for non-binary individuals. Social interactions are often uncomfortable, especially in gender-segregated spaces. Alex's objectives are to embrace their non-binary identity with confidence, come out to their family in hopes of gaining acceptance, and advocate for more inclusive workplace policies. They also seek a stronger sense of community with other non-binary people to feel less isolated. In the long term, Alex wants to live authentically, fostering acceptance and inclusivity in both their personal and professional life.

2. Report the canvas on a big paper/board. Share it and the scenario with all the participants. Start the discussion, by completing the four quadrants:

- a. The Says quadrant contains what we imagine the person says regarding his/her condition. Ideally, it contains verbatim and direct quotes (imaginary or taken from real cases).

Examples:

- *"I wish people would just respect my pronouns without me having to remind them"*
- *"I'm not ready to come out to my family yet; I don't think they'll understand"*
- ...

- b. The Thinks quadrant captures what the user is thinking throughout the experience. Ask yourself: what occupies the person's thoughts? What matters to him/her? (It is possible to have the same content in both Says and Thinks. However, pay special attention to what people think, but may not be willing to vocalize. Try to understand why they are reluctant to share — are they unsure, self-conscious, polite, or afraid to tell others something?)

Examples:

- *"Will I ever feel completely accepted? Or will I always feel like an outsider?"*
- *"If I come out to my family, will they still love me, or will they push me away?"*
- ...

- c. The Does quadrant encloses the actions the person takes: what does he/she physically do? How does he/she go about doing it?

Examples:

- *Frequently checks online forums or social media to connect with others who share their experiences but avoids sharing their personal struggles publicly.*
 - *Uses gender-neutral language in emails and conversations at work but refrains from asking for changes in official documentation.*
 - ...
- d. The Feels quadrant is the person's emotional state, often represented as an adjective plus a short sentence for context. Ask yourself: what worries him/her? What does he/she get excited about? How does he/she feel about the experience?
- Examples:*
- *Overwhelmed: The constant pressure of navigating societal expectations feels draining.*
 - *Hopeful: Finds comfort and a sense of belonging when interacting with supportive peers in LGBTQ+ spaces.*
 - ...

Usefulness in media creation

It helps young people to deeply reflect on the characters in the story.

References:

1. Empathy Mapping: The First Step in Design Thinking:
<https://www.nngroup.com/articles/empathy-mapping/>
2. Updated Empathy Map Canvas:
<https://medium.com/@davegray/updated-empathy-map-canvas-46df22df3c8a>

UNCONSCIOUS BIAS MAP

Objective of the tool

Increase young people's awareness of unconscious gender biases that shape daily behaviours.

Tool

Unconscious Bias Map.

PERSONA															
JUDGMENT															
ACTIONS															
IMPACTS ON THE PERSONA															
IMPACTS ON THE CONTEXT															
INDIVIDUAL RESPONSE															
COLLECTIVE RESPONSE															
POLITICAL RESPONSE															

How to use it

1. The facilitator creates a scenario, either based on real events or fictional, describing an everyday situation in various contexts (work, school, social).
Example: Emma, a software developer, often shares her ideas in meetings, but they tend to be overlooked. Her manager, Brian, frequently summarizes discussions without highlighting her contributions. In informal conversations, he jokes that "women often bring a unique perspective." After a meeting, Brian suggests she could "try to be more engaged in discussions" hinting that her quieter nature is the issue. These subtle interactions highlight a workplace dynamic where Emma's contributions do not receive the attention they deserve.
2. At the beginning of the workshop, the facilitator explains the scenario to the participants and asks them to report it on a storyboard which visually identifies 10-15 key moments from the described scenario.

3. After that, the facilitator invites participants to reflect on which from the key moments of the scenario express gender biases, evidencing them.

Examples:

- *Overlooking Ideas: Emma shares her ideas in meetings, but they tend to be overlooked, indicating a lack of recognition for her contributions.*
- *Summarizing Discussions: Brian frequently summarizes discussions without highlighting Emma's input, which diminishes her visibility and influence.*
- *Casual Jokes: Brian makes informal jokes about women bringing a "unique perspective", which can be seen as a stereotype that undermines Emma's professionalism.*
- *Implying a Problem with Engagement: Brian suggests Emma should "try to be more engaged in discussions", implying that her quieter demeanour is a flaw rather than a personal style.*
- *Lack of Acknowledgment: The overall dynamic where Emma's contributions are not acknowledged reinforces a workplace culture that undervalues women's input.*

4. For each moment expressing gender bias, participants are asked to complete the following sheet:
 - a. Persona (victim of the bias)
 - *Emma, a software developer.*
 - b. Judgment (which the bias consists of)
 - *Her ideas are perceived as less valuable, leading to a lack of recognition.*
 - c. Actions (how the bias is made concrete with actions)
 - *Ideas shared in meetings are ignored or not acknowledged.*
 - *Brian summarizes discussions without mentioning her contributions.*
 - d. Impacts on the Persona
 - *Emma feels her input is undervalued, leading to decreased motivation and confidence.*
 - e. Impacts on the Context
 - *Creates a culture where contributions from women are routinely overlooked, reinforcing gender bias.*
 - f. Individual Responses (possible actions to adopt to overcome the bias)
 - *Emma can assertively ask for feedback on her ideas and seek clarification on why they are overlooked.*
 - g. Collective Responses (possible actions to adopt to overcome the bias)
 - *Implement team norms that ensure all contributions are acknowledged and discussed.*
 - h. Political Responses (possible actions to adopt to overcome the bias)
 - *Establish policies for equitable recognition of contributions in performance evaluations and promotions.*

Usefulness in media creation

It helps young people reflect on the storyboard, encouraging them to analyse narratives, understand character dynamics, and recognize underlying themes. This reflection fosters critical thinking and empathy, allowing them to connect personal experiences with broader social issues, ultimately enhancing their storytelling skills.

CHALLENGE WEEK

Objective of the tool

To make young people aware of the possible daily situations of discrimination or stereotyping, of which they are the object, or, on the contrary, which they practice.

Tool

Challenge Week Sheet.

WHERE DID THIS EPISODE HAPPEN?	
WHO WAS PRESENT?	
HOW WERE YOU INVOLVED?	
WHAT HAPPENED?	
WHAT WERE THE OUTCOMES?	

How to use it

1. The facilitator hands each participant a notebook, made up of several sheets and asks participants to write, over the course of the following week, about any “extreme” episodes they have experienced, whether as “victims” and/or “perpetrators”. These can be events they were involved in, or episodes they read about in newspapers or on social media. For each episode they consider significant, they must fill out a sheet with the following questions:
 - a. Where did this episode happen?
 - b. Who was present?
 - c. How were you involved?
 - d. What happened?
 - e. What were the outcomes?

2. For one-week (or more) participants collect information. Each sheet needs to report information of one single episode:
 - a. Where did this episode happen?
 - *The episode happened at school during lunchtime in the cafeteria.*
 - b. Who was present?
 - *Several classmates were present, including two friends I usually sit with. There were also some students from a different class sitting nearby.*
 - c. How were you involved?
 - *I was directly involved as a victim. A group of older students started making fun of my clothes, calling them “weird” and laughing. I felt embarrassed and didn’t say anything at first, but one of them started shouting louder, making sure everyone could hear.*
 - d. What happened?
 - *After they made fun of me, I tried to ignore it, but they didn’t stop. I eventually spoke up and told them to stop, but they just laughed more and called me sensitive. One of my friends told them to leave me alone, but they just rolled their eyes and walked away, still making jokes.*
 - e. What were the outcomes?
 - *I felt humiliated and avoided the cafeteria for the rest of the week. My friends were supportive and tried to cheer me up, but the experience left me feeling isolated. I also realized that speaking up can make things worse if others don’t take it seriously. It made me think about how people target differences and how much it can hurt, even if it’s “just a joke” to them.*

3. At the end of the week, after collecting all the sheets, the facilitator encourages participants to read them aloud. If anyone is uncomfortable, they can choose to anonymize their entries.

4. After the readings, the group discusses the key elements that emerged, focusing on shared experiences, themes of empathy, and the impact of being a “victim” or “perpetrator”. This discussion helps participants reflect on their feelings and the broader societal issues surrounding bullying and peer dynamics.

Usefulness in media creation

From everyday life stories, experienced directly or indirectly, valuable insights can be drawn for crafting a narrative. These real-life experiences provide authentic inspiration, allowing creators to explore themes, character development, and emotional depth in their storytelling.

DEBATE PROTOCOL

What debate is

A debate is a structured and organized argument or contest of ideas in which participants discuss a topic from two opposing parts in a controlled, civil setting. It foresees structured discussions where students have the chance to express and defend their perspectives on a specific topic. The goal of the methodology is to provide the right conditions for students to engage in challenging intellectual discussions, encouraging them to explore the topic, analyse evidence, and build convincing arguments. Throughout the process, students will be driven to develop key skills such as critical thinking, effective communication, and teamwork.

Furthermore, debate intends to facilitate the interaction of positions and ideologies different and in contrast between themselves. This aims to enable anticipation of the other perspective, but also to enable a shift or modification in students' own view, by exposing alternative arguments that challenge prejudices and presuppositions. For these reasons debate also fosters engagement and motivation and prepares students for real-world situations.

Debate as a natural process

To introduce students to debate, it is essential to follow a gradual and natural process, especially by setting up a proper development pathway. In the debate is fundamental that every opinion can be a subject of discussion.

When done well, debate can be a powerful tool to address equity and promote a classroom environment that is inclusive and healing. With clear guidelines for engagement, debate makes the "rules of the game" visible, enabling everyone to know what to expect from social interactions that are often hidden and implicit.

From this point of view, the teacher plays a key role in facilitating the engagement of all students and putting them in a position to communicate and express their ideas from the very beginning.

The main steps

Find following some basic elements to be used in the debate.

First, there are substantive arguments. These are prepared arguments in favour of a team's side of the motion. Second, there is rebuttal. Rebuttal is the attack on your opposition's arguments.

The difference between substantive arguments and rebuttal is the distinction between showing why your team is right and your opposition is wrong. It is impossible to say whether substantive arguments or rebuttal are more important – each is just as important as the other, and each is vital for successful debating.

Usually there are three speakers on each team.

Every speaker except the first proposition (the first speaker in the entire debate) is expected to rebut his or her opposition. The first and second speakers on both teams are also expected to present substantive arguments. The third speeches, therefore, are used for rebuttal and summary.

Every speaker is allowed to spend no more than 5 minutes.

The teacher plays the role of facilitator/ moderator. It's also possible to assign this role to a student or an external expert invited by the class.

The speakers have to intervene after the floor has been assigned by the moderator. Usually, the team speaks alternately and the speakers who want to stand to speak have to raise their hands, but it's also possible to use signs that are raised to attract attention in the moderator.

The following is the most basic of debate structure:

- a. First, the affirmative group receives three/five minutes to present their case to the audience.
- b. The negative group then receives three/five minutes to present their case.
- c. After both sides have a chance to speak, both teams receive three/five minutes to prepare a rebuttal and summary.
- d. The order of speech is reversed now, and the negative side presents their rebuttal and summary for the first three/five minutes.

The last to speak is the affirmative team who then presents their rebuttal and summary for three/five minutes. The debate is now concluded.

GEMINI debate for analysing gender stereotypes in serial drama

The GEMINI methodology of debate is related to a common style of debate used in many countries, that requires two teams, one to argue that the motion is true, the proposition; the other to argue that the motion is not true, the opposition.

Each team uses two basic types of argument to support its side of the motion.

The GEMINI debate is essentially aimed at exploring the theme of stereotypical roles conveyed by serial drama and, using the tool of proposition and rebuttal, helping students develop an in-depth analysis of the narrative content presented by the series. For this reason, some famous and well-known serial dramas are selected, and through thematic study a debate is organized, composed of teams that can confront each other with differing opinions.

An essential requirement for an effective debate is to ask students to study the materials from the platform before proceeding with the debate. This ensures they have a deep understanding of both gender stereotypes, and the narrative content related to these stereotypes in the serial drama.

It is important to remember that every debate involves divergent opinions. However, these opinions must always be well-founded and well-argued, and the debate cannot be effective without adequate team preparation.

For a debate to be effective, it requires a series of elements introduced by the teacher to provide students with appropriate knowledge of the topics. In the case of the GEMINI project, the platform contains many introductory elements that can easily be used to initiate the debate. These elements are also considered useful for developing students' transversal skills on a topic particularly sensitivity in Europe: the issue of gender differences and how easily stereotypes are transmitted, especially in narrative contexts that are relevant to all students.

Each of the GEMINI debates takes about 1.50-2 hours plus the preparation.

The debate format used to analyse and discuss serial drama involves examining key elements of well-known series and encouraging students to debate them, starting from an analysis provided by experts from the GEMINI project.

Several popular serial dramas from Italy, Denmark, Romania, Bulgaria, and Ireland are listed. The teacher may begin by discussing which shows are most popular in the class. Once the most popular series is selected and confirmed to be on the list, the class can proceed with reading the provided text. This text analyses a specific aspect of the show related to the portrayal of gender stereotypes, exploring how these are depicted in the series and portrayed through the characters.

The class is then divided into two groups. One group will gather arguments to support the idea that the statements in the text are accurate and that they offer a valid analysis of the characters, their relationships, and narrative interactions (*substantive argument*). The second group will be responsible for *rebuttal*: after a brief discussion, they will outline, either in a note or PowerPoint presentation, the main points they contest and provide reasoning for their objections.

To ensure a meaningful discussion and a deeper exploration of these topics, students who have not seen the serial drama can be asked to watch selected scenes, which are available on the platform. In any case, it is recommended that the teacher review the study material from Unit 2, available on the platform, with the students before the debate begins.

Substantive argument for the GEMINI debate taken by serial dramas

a. WEDNESDAY

Wednesday's character is self-reliant, she does not hesitate to express her opinions or questions. *Wednesday* is also a celebration of otherness and the different forms it takes and a celebration of being proud of that. In a school of outcasts, she is the ultimate outcast. She is a positive version of a good and free young woman.

b. MARE FUORI

In *Mare fuori* most of the characters are teenagers "who made mistakes" which have led them to prison. The narrative is based on stories of crime, guilt, and redemption, namely the hope for a better future symbolized by the *Mare fuori*, the prison's window bars.

In particular, the character of Gemma, for example, ends up in the women's wing of the prison after shooting an abusive boyfriend. On the contrary, Naditza, a Roma girl, gets voluntarily arrested to escape an arranged marriage imposed by her family. These characters are positive examples of redemption and atonement of those that coming

from disadvantaged and backwards environment present the story of young girls that can take their life again and promote their positive aspects.

c. **PRISMA**

Prisma is a complex and informed representation of gender issues and sexual identity. The series proposes an anticlimactic reversal of the typical coming out narrative, which involves fights and shouting, perfectly aligns with *Prisma*'s effort to normalise diversity and represent adolescence as a journey towards self-discovery rather than a path of social or professional self-realisation. Moreover, the narration of the Andrea's gender fluidity is positive, because invites discussion about non-binarism and the concept of cis-heteronormativity, which is what makes it necessary to "come out" to others.

d. **SEX EDUCATION**

In season 2, Maeve's best friend Aimee deals with the aftermath of being sexually assaulted on her way to school, while in detention with five fellow female classmates, Aimee breaks down and admits she can't get on the bus because of what happened, earning the solidarity of her classmates.

The five girls are in detention because one of them is suspected of having written slurs against the English teacher, Miss Sands, who gives them a seemingly impossible task: define what unites them all as women. The girls are all very different in personality, lifestyle, and interests, and do not go along particularly well. At first, it seems they don't have anything in common until Aimee confesses why she cannot take the bus anymore. At that point, her classmates share their own stories of harassment or assault. After hearing that each of them was subjected to unwanted sexual attention by men at one point in their lives, they realise that what they all have in common is, as one character puts it, "non-consensual penises".

The sequence demonstrates the importance of a support system that validates your trauma, not only as a requisite to start healing but as a necessary starting point to address gender violence in society. The scene demonstrates the possibility to initiate a discussion on sexual violence, challenging especially the concept of sexual violence hierarchy and the capacity to recognise that any unwanted and inappropriate sexual approach is considered violence.

e. **EUPHORIA**

A character of this serial drama, Nate, is controlling and has an abusive behaviour towards his own girlfriend. But in certain scene the narration builds empathy for Nate, since he seems to reproduce the environment that he grew up in, while it also comprises his gender identity in toxic masculinity around American football cultures, and in general around some sport cultures.

f. NORMAL PEOPLE

Normal People follows two characters, Connell and Marianne who move in and out of a relationship as they progress through school and on to University. Much of the drama of the series rests on the maturing of the characters in relation to each other. The characters show discomfort caused by upended gender conventions. Marianne is assertive and take a role typically afforded to male characters, while Connell is the object of romantic affection. The behaviour of Marianne shows that typical gender roles can be easily disconnected and interconnected and presented differently in an open narration.

g. BREAKING BAD

One scene is particularly emblematic of this developing character relationship and technique between Walter and Skyler. In the final scene from the third episode in season three, Skyler arrives home to the house after having initiated a love affair with another man, seemingly pressured into this relationship by the lack of attention from Walter. Focusing on Skyler in the car before entering the house, the scene opens through Skyler's perspective, emphasising the psychological dilemmas in her relation to her husband. When she enters the house, the atmosphere is cosy and serene with their son watching cartoons on TV, while Walter is in the kitchen making dinner.

Manifestly, the scene reverts traditional gender roles by letting the female partner come home late and placing the male partner in the kitchen wearing an apron. Through the stylistic staging of the scene, the cinematography purposefully changes not only the perspective, but also the character sympathy. Firstly, Skyler says very little during the scene, while Walter is the talkative character; then, Skyler looks increasingly furious until she finally says: "I fucked Ted", leaving Walter bewildered as she brings dinner to the table. The scene and the episode end with the stumped Walter looking into the living room detached from the family life that he will eventually loose when he dies. Skyler's resentment towards Walter and her distrust in the family relationship is underlined by the fact that she, allegedly, brought their new-born baby with her during her instigation of her love affair.

h. DERRY GIRLS

Derry Girls is focused on the experiences and lives of a group of mainly teenage girls and in representing a female perspective of the coming-of-age narrative. Most of the characters are coded as heterosexual and cis-gender and their relationship dynamics and romantic desires are heteronormative. From the perspective of writer Lisa McGee and actor Nicola Coughlan, one episode/sequence is, however, significantly important, i.e. the scene in which one of the primary *Derry girls*, Clare, comes out to her peer group as a lesbian (S1:E6). Given the serial drama's setting in Catholic conservative Derry in the 1990s, this coming out process is fraught with risk. In the first part of the sequence, the group of friends is tasked with producing an issue of the school magazine. Realising that they don't have the support of the magazine staff, they co-opt an anonymous coming out letter submitted by a student.

The letter was written by Clare, unbeknownst to the rest of them who joke and are shocked that there a lesbian amongst them. When, in the second part of the sequence, Clare then reveals to friend Erin that she wrote the letter and is, in fact, a lesbian, Erin is disgusted and tells her to “go back into the closet”, leading to a crack in their friendship. The sequence demonstrates heteronormative privilege whereby most of the girls do not take seriously lesbian sexual identity. One character states that she doesn’t “really believe in lesbians”. This is a valuable learning tool since the school setting and the mocking of homosexuality are shown to be hurtful and inconsiderate and may prompt discussion about how such behaviour excludes others.

Please note:

All the serial drama are taken by the original materials produced by the GEMINI project.

For a deepen analysis you can visit:

<https://www.montescamooc.eu/gemini/course/view.php?id=3§ion=3>

Author: Fondazione Hallgarten Franchetti

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CLASSROOM EXERCISES FOR STUDENTS

CASE STUDY 1: MARE FUORI

Explore the theme of the legitimization of power and sexual orientation with your classmates.

1. ANALYSIS OF KEY SCENES

- a. Watch some key scenes from *Mare fuori* that illustrate the legitimization of power in relation to sexual orientation.
- b. Discussion: analyze with your classmates how the characters are represented and what messages are conveyed regarding sexual orientation and power.

2. DISCUSSION GROUPS

- a. Divide your class into three small groups and assign each group one of the following narrative frames:
 - Heterosexuality as a prerequisite for power
 - Sexual orientation (other than heterosexuality) is associated with secondary characters.
 - Obstacles for non-heterosexual characters in aspiring to power roles.

CASE STUDY 2: SEX EDUCATION

Explore the theme of media and stereotypes on your own or with your classmates.

1. INTERACTIVE INTRODUCTION

- a. Start watching a short video or clip from *Sex Education* that highlights gender stereotypes or gender-based violence.
- b. Note down your impressions or ask your classmates to write down their initial thoughts.

2. DISCUSSION GROUPS

- a. Divide the class into small groups and assign each group a different type of media (film, serial dramas, advertisements, social media).
- b. Each group should identify examples of gender stereotypes and gender-based violence in their type of media. If you are alone, try to analyze how each type of media perpetuates or challenges stereotypes.
- c. Compare these examples with those in *Sex Education* and discuss them with your classmates.

CASE STUDY 3: PRISMA

Try to write a short story or plot about the topic of gender identity and sexual orientation.

1. COLLABORATE WITH YOUR CLASSMATES

Begin with a brief discussion about the *Prisma* and how it challenges gender stereotypes. Reflect on the aspects of the series that struck you the most. Watch a significant clip from the series together to inspire your writing

2. CHOOSE A THEME

Select a specific theme related to gender stereotypes or gender fluidity that you would like to explore in your story. This theme can be something covered in the series or based on a personal or fictional experience.

3. CREATE CHARACTERS

Outline a couple of characters in your story who challenge gender stereotypes. Briefly describe their traits, backgrounds, and motivations.

4. DEVELOP THE PLOT

Think of a beginning, middle, and end for your story. Write a detailed plot summary, including major events and narrative twists. Include key dialogues that show interactions between characters and how they deal with gender stereotypes.

5. SHARE AND DISCUSS

Invite your classmates to share their plots with the group (if appropriate). Discuss the issues covered in each story.

CASE STUDY 4: DERRY GIRLS

Try to reflect on Clare's coming-out scene in "Derry girls" and think about how to promote a more inclusive and respectful school environment.

1. PERSONAL REFLECTION

- a. Write a short review (about 300-500 words) addressing the following questions:
 - How did you feel watching Clare's coming-out scene?
 - Describe your emotions and reactions as you watched the scene.
 - Have you ever seen similar situations in your school or community? How were they handled?
 - Share a personal experience or incident you have seen. How did the people involved react? What were the consequences?
 - What can be done to create a more inclusive and respectful environment in schools?
- b. Propose ideas or initiatives that could help promote inclusiveness and respect for sexual and gender diversity in your school.

[WRITING TIPS]

- Be honest and thoughtful in your responses.
- Use concrete examples to support your ideas.
- Connect your personal reflections to the issues covered in the serial drama.

CASE STUDY 5: NORMAL PEOPLE

Analyze how gender stereotypes, power and social class affect interpersonal relationships, using examples from the serial drama "Normal People" and linking them to real-life situations.

1. WATCHING THE SERIES

Watch selected episodes of *Normal People*. Take notes on the main characters and their relationships.

2. WRITTEN ANALYSIS

a. Gender Stereotypes:

- Identify and describe the gender stereotypes present in the series. Provide specific examples of how these stereotypes affect the relationships between the characters.

b. Power and Social class:

- Analyze how power and social class influence the dynamics of relationships in the series. Describe specific situations in which these elements create conflict or influence characters' decisions.

c. Connections to real life:

- Connect examples from the series to real-life situations. Refer to personal experiences, societal observations, or known case studies.

3. CONCLUSIONS

Reflect on your analysis and discuss (with your classmates) how understanding these issues can help improve interpersonal relationships in daily life.

CASE STUDY 6: WEDNESDAY

Creating a Multimedia Diary from the perspective of Wednesday Addams. Explore how Wednesday Addams challenges gender stereotypes and celebrates female individuality and empowerment, using examples from the serial drama “Wednesday” and linking them to real-life situations.

1. WATCHING THE SERIES

Watch selected episodes of *Wednesday*. Take notes on the main characters, particularly *Wednesday Addams*, and her relationships.

2. JOURNAL WRITING

Imagine you are *Wednesday Addams* and write diary entries from her point of view. Each entry should reflect on a specific episode or scene from the serial drama, describing how Wednesday perceives and deals with gender stereotypes, power, and social class. Include Wednesday's personal reflections on how these issues affect her relationships and identity.

3. MULTIMEDIA ELEMENTS

Add images, drawings, or collages depicting the scenes described in the diary. Include quotes from the series and personal reflections to enrich the content of the diary.

4. LINKS TO REAL LIFE

Write diary entries in which *Wednesday* reflects on real-life situations that mirror the themes addressed in the series. Refer to personal experiences, societal observations, or well-known case studies.

5. FINAL REFLECTION

Reflect on what you learned from the exercise. Discuss how you can apply this knowledge to improve your personal relationships and promote gender equality.

CASE STUDY 7: BREAKING BAD

Write a short reflective review on how media can influence the understanding of gender roles and family dynamics, including personal examples or from other serial dramas/movies that have had a similar impact.

1. WRITING

Describe how *Breaking Bad* represents gender roles and family dynamics. Analyze the main characters, particularly Walter White and Skyler White, and how their actions and interactions reflect and challenge traditional gender roles. Discuss how the series addresses issues such as toxic masculinity, power, and responsibility within the family.

2. PERSONAL OR OTHER SERIAL DRAMAS/MOVIES EXAMPLES

Provide personal examples or examples from other serial dramas/movies that have similarly impacted your understanding of gender roles and family dynamics. Describe how these portrayals have influenced your perceptions and reflections on these issues. You can refer to series such as *The Handmaid's Tale*, *Mad Men*, or *Big Little Lies*, which significantly address gender issues and family dynamics

3. CRITICAL REFLECTION

Analyze the importance of having authentic and diverse representations in the media to promote greater gender understanding and equality. Conclude the review by summarizing your main reflections and findings.

CASE STUDY 8: EUPHORIA

Reflect on the themes of toxic masculinity, gender dynamics, and social pressures represented in the television series Euphoria.

1. REFLECTION JOURNAL

Watch one or more episodes of *Euphoria*, focusing on the male characters and their interactions. Keep a journal to note your observations on how the male characters express or experience toxic masculinity. Consider the following points:

- What behaviors or attitudes of the male characters exemplify toxic masculinity?
- How do these behaviors affect their relationships with other characters?
- How does the series portray the consequences of toxic masculinity on the characters and those around them?

2. RESEARCH AND ANALYSIS

Make a brief research paper on the concept of toxic masculinity. Compare your observations from the series with definitions and analyses found in academic articles, reviews, or other reliable sources.

3. CRITICAL REVIEW

Write a short 1–2-page review analyzing how *Euphoria* represents toxic masculinity. Be sure to include:

- A clear definition of toxic masculinity.
- Specific examples from the series that illustrate this concept.
- An analysis of the consequences of these behaviors on the characters and their relationships.
- Your personal reflections on how the series has helped you better understand the concept of toxic masculinity