

ROLES Y ESTEREOTIPOS DE GÉNERO EN EL CINE ROMÁNTICO DE LA ÚLTIMA DÉCADA. PERSPECTIVAS EDUCATIVAS

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The cinema is a powerful cultural tool that significantly influences consumer's attitudes, values and opinions. From the educational field it is especially relevant to develop a critical capacity in order to identify and expose negative influences. To this premise, we add the idea that despite the numerous breakthroughs made in men and women equality in recent decades, daily life still steeped in roles and gender stereotypes that erode this equality. Both aspects are the core from which this work takes place. The thesis is divided in three theoretical chapters, analysing and discussing several aspects related to its object of study, an empirical chapter, describing the methodological techniques used and its results and the final conclusions.

While our aim is not to study the cinema as a social communication media, it is relevant to clarify some points about this gender in which the thesis will be developed. This approach enables us to see how it influences couple relationships, specifically in romantic films. One of this thesis hypotheses is based on the cinema potential as a classroom teaching resource. In order to verify its scope, it was necessary to focus on its didactic aspect and its close relationship with the education. In this sense, some of the more complete and enriching aspects to work a film are analyzed, pointing the multiple didactic possibilities of cinema for the classroom as to teach values, behavior guidelines... to young and adolescents.

The methodology applied in the paper is based on the use of quantitative (surveying 251 students of different socio-educational background of the provinces of Salamanca and Ávila) and qualitative techniques (semi-structured interviews with six experts linked to the object of study, and the analysis

of the biggest 20 romantic hits from 2000-2010). We do so, both to show the magnitude of the problem raised from quantitative data, and from the processes that explain them based on qualitative methodology. Once data from the three research method have been individually analyzed, we proceeded to the triangulation of all the gathered information.

Gender roles and stereotypes are still being part of romantic movies that million of spectators watch all over the world, but its presence is vanishing, as long as more proactive and egalitarian images of men and women relations are appearing. The myth of the soulmate is identified with more frequency in the studied movies, followed by the myth of the Prince Charming. The obtained data seem to confirm that the romantic movies show idyllic and far from reality loving relations. That was confirmed during interviews with university students and experts.

It seems that couple relationships are evolving towards greater levels of equality, but these changes seem to be more related to the form than to the content. For that reason, a positive trend can be observed in terms of more modern and egalitarian relationships, but both, experts and university students still detect a sexist component.

The control of the cinematographic content and images that projected in cinemas is in few hands (more specifically, in the hands of male producers, screenwriters, and entrepreneurs). If women in the film industry world manage to break that glass roof and ascend to positions of greater responsibility, it is very likely that those identified roles and stereotypes were reduced. Regarding its classroom suitability, the film analysis shows a positive predisposition by students, as shown in the survey 87.5% of university students are willing to analyze more films in class. Therefore, although romantic films have reduced the traditional and stereotypical images of men and women and relationships, some myths and classic elements of romantic relationships are still present.