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The @Filosoclips project: teaching feminist philosophy through popular culture in Spain

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ABSTRACT

This paper outlines the results of the multimodal education project @Filosoclips, carried out during the 2017/2018 academic year in the Faculty of Education at Universidad de Málaga with students aged 16 and 17. The purpose of this project was to test the possibility of introducing texts by feminist thinkers into the official curriculum of the Philosophy course offered in Spain's Compulsory Secondary Education and Baccalaureate programmes. The project constituted an educational innovation with students in the first year of the Spanish Baccalaureate programme, focusing on three basic objectives: to experiment with the addition to the high school reading curriculum of texts typically included in feminist studies; to give visibility to female philosophers in the Philosophy curriculum; and to conduct a practical trial in the classroom of the use of popular culture (music videos, in this case) as an instrument for developing critical thinking skills. Notable among the results of the project was the recognition of the importance for female students of incorporating major women philosophers and exploring topics that directly affect them in their everyday lives, such as the International Women's Day marches across Spain on 8 March.

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Introduction: teaching philosophy in the Spanish context

According to Katharine Jenkins (2014, 262), it is common among philosophy teachers to say that 'feminism is not philosophy'. This prejudice has prevented topics and ideas associated with the pursuit of equality from entering the classroom to be discussed and reflected on. Nevertheless, it is clear that the many forms and issues of feminism are of interest to younger generations who, in recent years and especially since the rise of the Internet, have established networks with an extraordinary capacity for social mobilisation, as has been demonstrated in the last two celebrations of International Women's Day around the world (2018 and 2019). These are young people who have learned about feminism through pop culture, and yet they find no reference to it in the academic world. How is it possible that History of Philosophy courses do not include one of the concepts of

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most concern to young people, as it relates to their everyday activities and the construction of their personal and social identities?

This was the starting point for @Filosoclips, an education innovation project implemented in a philosophy class for 16- and 17-year-old students completing the Baccalaureate programme at a public high school in the city of Málaga, Spain. This teaching experience falls into the field of popular culture and gender studies, and more specifically, of studies exploring the possibility of using 'devalued' texts to introduce, encourage or generate discussion in the classroom. The design of this teaching experience was based on the idea that it is possible to establish a link between the experience students have when consuming pop culture and the philosophy they are exposed to exclusively as a classroom experience. The study draws on theories that suggest that popular culture has become a key element for the construction of youth identity (Ali 2002; Gill 2007, 2016; Lamb et al. 2016; McRobbie 2004; Trier-Bieniek 2015). Specifically, the @Filosoclips project focused on the integration of the 'fandom' phenomenon (Ali 2002) in pop culture into the educational curriculum (Buckingham and Sefton-Green 1994; Hall 1981) on the understanding that 'the evolution of mass media has increasingly exposed children to sensitive issues, which require demystification and discussion' (Scarratt and Davison 2012, 38). As Walker (2006, 177) suggests: 'teachers who provide opportunities for students to create these emotional connections, through their incorporation of popular culture, will achieve the goal of powerful social studies teaching and learning'.

If we agree that one of the biggest social changes of the twentieth century was the incorporation of women into public life, and that this process of change continues to call for active policies to address the imbalances that still exist in relation to sex, gender or sexual preference, the need to include educational tools to facilitate discussion of this issue in schools is obvious. To get young students thinking about how gender roles and stereotypes affect their lives and how they can commit actively to the creation of a just society should be one of the objectives of education (Osgood and Andersen 2019).

We believe that Philosophy, as a high school subject, needs to be sensitive to the concerns of each specific era. Issues and debates related to gender construction and different forms of diversity (race, class, sexual orientation, cultural diversity, etc.) are a central focus in society today, to the point of having become one of the biggest targets of the most radicalised and conservative discourses that have emerged since the beginning of the economic crisis in 2008. Our schools need to offer students tools for critical analysis of this reality. Yet when we discuss these controversial topics, we find an active resistance against the inclusion of debates which, at the same time, have become extremely prominent in public discourse. As noted above, the huge success of the demonstrations marking the last two International Women's Days in Spain and elsewhere reflects the extent to which the curriculum developed for the high school subject of Philosophy is failing to address the need to talk about issues of equality.

The visibility that the fight for equality has achieved was made clear on 8 March 2018, International Women's Day, when more than five million people joined a women's strike. This strike went beyond questions of equal pay to include household issues, consumption and education, under the motto 'If we stop, the world stops' (Jones 2018; Povoledo, Minder, and Joseph 2018) and with UNESCO promoting the slogan 'The Time is Now' (UNESCO 2018). The atmosphere of the demonstrations prompted many to suggest that 'this day will be studied in the history books' (Gómez and Marcos 2018). And why

not imagine that this event could be studied right now? After all, these demonstrations have acquired a special significance for young female protesters who organise their activities mainly via social networks (Bernárdez-Rodal and Padilla Castillo 2019; Bernárdez-Rodal, Padilla, and Popelka 2019), building new geographies of social protest.

It was this that constituted the starting point for our project: the identification of a problem associated with the absence of content about female philosophers and feminist theories and movements in the classroom, despite the social impact of feminism on young people through popular culture. We observed that our female students identified as feminists due to the influence of pop singers who speak out quite directly about the rights of women, yet in the educational system there is no reference to female thinkers or the waves of feminism that contributed to the empowerment of women as historical subjects. As the Spanish philosopher Celia Amorós (2000) explains, feminist thought needed to offer a theoretical articulation to a social movement that was provoking anthropological changes of unprecedented dimensions. In view of the problem identified above, we posited two research questions:

- How can we give visibility to the works of female philosophers in the Baccaulaureate course in Philosophy, bearing in mind that under Spanish legislation the Philosophy curriculum does not include any women?
- How can we draw on the prior conceptions that students have acquired from popular culture to teach feminist theory(ies) in the Baccaulaureate course in Philosophy?

These questions led to the identification of three basic objectives: to give visibility to female philosophers in the Philosophy curriculum; to experiment with the addition to the high school reading curriculum of texts typically included in feminist studies; and to conduct a practical experiment in the classroom with the use of popular culture (music videos, in this case) as an instrument for the development of critical thinking skills.

To explain our education innovation project, this article is split into two sections. The first section, The @Filosoclips Feminist Education Project, presents a contextualisation of the project (within the high school Philosophy curriculum in Spain), our proposal for an equitable Philosophy curriculum, the choice of materials and methods, and the sequencing of the teaching experience. The second section, Results and Discussion, outlines the most significant results and the discussions arising therefrom, while also proposing future lines of educational research that could facilitate the continued implementation of a project with an impact to teach philosophy from a feminist perspective.

The @Filosoclips feminist education project

@Filosoclips is a project aimed at students in the Baccaulaureate programme that forms part of senior secondary education in Spain. The Baccaulaureate is a two-year programme taken by students aged 16–18 to prepare them for university. It is important to note that although the Baccaulaureate programme is not compulsory, it is completed at public educational institutions in Spain by more than 70% of students. This constitutes a very high proportion of state school students, as only 15.6% take the programme at private schools, and 11.2% at mixed schools, i.e. schools partly funded by the State (Ministerio de Educación y Formación Profesional 2020). Our project was carried out at a state school in the

first year of the Baccalaureate in the city of Málaga, Spain, with $N = 28$ (10 female students and 18 male students).

As is the case in other European countries, in the basic curriculum of the Compulsory Secondary Education and Baccalaureate programmes in Spain (Ministerio de Educación, Cultura y Deporte 2014), Philosophy as a subject is barely visible. And yet, this subject is essential for the formation of critical citizens, given that its encouragement of questioning cultivates a spirit of reflection and helps develop critical thinking skills. Spanish legislation defines Philosophy as a subject that invites students to

reflect, reason, criticise and argue, using the method of radical and probing questioning characteristic of the discipline, about problems related to every aspect of human experience, while at the same time recognising its capacity to transform and change both the individual and society. (Ministerio de Educación, Cultura y Deporte 2014, 249)

Philosophy is thus a subject that is not just limited to theory but also has a practical dimension as a promoter of social change.

Philosophy is a compulsory subject in the first year of the Baccalaureate for all streams of the programme (Sciences, Humanities, Social Sciences and Arts), while in the second year History of Philosophy is offered as an elective subject only for the Humanities and Social Sciences streams. It is a subject given minimal attention in education legislation. Another basic problem with the Philosophy courses is related to the absence of women philosophers and of feminist theory, which means that the subject promotes and upholds an androcentric perspective. Despite the enactment of Spain's Organic Law 3/2007, on 22 March 2007, for Effective Equality between Women and Men (Ministerio de Igualdad 2007), as well as various co-educational plans promoted by national and regional governments (De León Huertas and de Viguera 2013), the content of the subject History of Philosophy includes 53 male philosophers and not a single woman. For Subirats (2016, 31), philosophy is a non-place for women: 'In the world of philosophy, the woman has simply been non-existent, and if she was referred to it was to denigrate her and to depict her as an inferior being whose only role is reproduction and caring for others'.

All of this points to the existence in philosophy teaching in Spain of a 'hidden curriculum', a concept explored by various authors (Apple 1990; Giroux 1983; Jackson 1968; Vallance 1973) referring to the implicit articulation in the course content of hegemonic discourses that establish hierarchies of power based on gender, race, class or sexual orientation. In this study, we were interested in exploring how the patriarchal ideology was articulated in the official Philosophy curriculum through the presentation of the ideas of male philosophers as public authority figures combined with a significant silencing of the ideas of female philosophers. The most direct consequence of this curriculum is that students are taught that men have been and continue to be more rationally competent than women. In this case, the hidden curriculum is revealed more by what is absent than what is present in the topics and authors included and the way they are presented. Our project is based on one obvious fact: there are no women in the philosophy curriculum, and the education system's refusal to correct this problem effectively reinforces patriarchal values.

To deconstruct this hidden curriculum, we sought to propose instead an equitable curriculum that could challenge the construction of an androcentric metanarrative (Lyotard 1986) of the history of philosophy as the exclusive domain of male authors while feminist

philosophical thought is rendered invisible. Our proposal of an equitable curriculum thus consisted of giving visibility to work by female philosophers and introducing content that teaches feminist theory(ies) in the Baccaulaureate Philosophy class. In short, content that teaches the *Herstory* of Philosophy.

To implement this equitable curriculum, we decided to connect two elements that are devalued in the official academic system: feminist theory(ies) and pop culture. As noted above, we did this because we were intensely aware that our students had not learned about feminism from school but from music videos by female pop singers. Within the feminist movement itself there is currently a debate over the capacity for emancipation that feminism can generate among younger women when it comes to them wrapped in a layer of consumerism in a neo-capitalist society (Kanai 2020). The fear is that feminism may end up being neutralised by the marketplace, since ‘feminism’ sells well in the mass media world (Fernández Hernández 2017, 462).

Given that the central pillar of this project was the introduction of an equitable Philosophy curriculum, we were faced with the problem of what material to select. Which female thinkers and texts should be included? Why choose certain authors and not others? Would we not end up guilty of the same discrimination against groups excluded from traditional discourses? We were intensely aware that choosing certain texts represented the introduction of biases, because the act of selection itself involves limiting the material and constructing a corpus that in turn becomes a world of meaning shaped not only by what has been selected but also by what has been left out. Feminism today covers a complex range of ideas and practices (Lépnard 2020; Taylor, Chantal, and Andreas 2019) but we had to make choices, and we did so with reference to the official Philosophy curriculum in Spain, which specifies the Enlightenment, Marxism and Existentialism as very important topics.

We therefore decided to select texts by female philosophers that would counteract the usual androcentric perspective of these three philosophical movements. We were also acutely aware that we had a huge methodological challenge to tackle given that what we are seeking to teach is no longer ‘feminism’, but ‘feminisms’, because we need to bear in mind that since the 1980s, so-called ‘identity politics’ has become a key feature of feminist philosophy. We therefore chose texts by women dating back to the nineteenth century that offer a diverse range of theoretical perspectives on the subjective and inter-subjective condition of being individuals embodied by differences of gender, class, culture, or sexual orientation. We were aware that having to limit the choice to only three texts meant leaving aside the most intense and interesting debates of recent years, but our primary objective was to demonstrate that the current official Philosophy curriculum could incorporate the ideas of female philosophers without abandoning the philosophical movements established by academic legislation. A future goal that we intend to continue to pursue is the articulation of a Philosophy teaching module from an intersectional feminist perspective that eliminates the ethnocentric, Eurocentric, and androcentric view of philosophy. In view of the above, the female philosophers and texts selected were:

- Enlightenment Feminism: Olympe de Gouges, *Declaration of the Rights of Woman and the Female Citizen* (1791). This was a foundational text in the history of the fight for civil rights, presenting the situated knowledge of a woman who fought for equality

in the early years of the French Revolution. This text facilitates discussion about the individual experiences and the collective struggle of women for civil rights and their processes of identity construction as a group.

- Working-Class Feminism: Flora Tristan, *The Workers' Union* (1843). This text was discussed extensively before its inclusion in the project as the author is an early exponent of 'socialist feminism' and some feminist critics question her position on the place that women's rights should have within the workers' movement. However, it seemed to us to be an interesting text because her work constitutes a proto-ethnography of the disadvantaged classes, while also revealing a consciousness of 'being woman' developed based on the narration of experience.
- Existentialist feminism: Simone de Beauvoir, *The Second Sex* (1949). We considered it essential to include materials from this text, which helped launch second-wave feminism, not only because of the importance of the text itself in the history of feminist thought, but also because of her contribution to the construction of the self as a situated experience.

For the selection of video clips, we considered two criteria: their relevance to the texts by female philosophers; and the preferences of students, as in our initial survey we asked students about their favourite music videos. The videos chosen by the most students were *Lo malo* (2018) by Aitana and Ana Guerra, which we decided to discuss in connection with the text by Olympe de Gouges; and *New Rules* by Dua Lipa (2017), which was used to explore the text by Simone de Beauvoir. The third video, *Aiént Your Mama* (2016) by Jennifer López, was our own choice as it deals with the difficulties faced by women when they enter the working world (Triviño-Cabrera 2017) and it tied in with the ideas of Flora Tristan.

For a clearer understanding of the contextualisation of @Filosoclips, we would like to underscore the choice of the video *Lo malo* (2018), a song that had become a feminist anthem for teenage girls, as its lyrics had been used as a slogan on multitudes of placards seen at the International Women's Day marches on 8 March 2018. The impact in Spain of Aitana and Ana Guerra's *Lo malo* (2018) and its catchphrase 'Pa' mala yo' (roughly translatable as *I'm the bad one*) is comparable to the Spice Girls' *Wannabe* (1996) and their 'Girl Power' slogan. The students explained that they chose it because of its feminist message and because they identified with it. This confirmed that our female students were approaching feminism from a post-feminist perspective, which can be described as a culture that 'emphasizes educational and professional opportunities for women and girls; freedom of choice with respect to work, domesticity, and parenting; and physical and particularly sexual empowerment' (Tasker and Negra 2007, 6). This perspective involves the construction of the image of women as both subjects and consumers modelled on the prototype of the young and vibrant post-feminist heroine that first appeared in the pop culture of the 1970s and was consolidated in the 1990s. Accepting Crocco's suggestion (2018) that we are living in a post-feminist society in light of the '#MeToo Era', we decided to fill in the feminist generation gap (McRobbie 2004) between us as teachers and our students and design an education innovation project that would add to their understanding of various feminist ideas.

In relation to the use of music videos in the classroom, it is worth noting that the debate about media literacy and the need to introduce texts taken from popular

culture for the purposes of media education has been going on for several decades). However, in the Spanish context, it has been challenging to introduce the tools needed for critically studying the pop culture products that can be found both in traditional media and on the Internet. There have been no studies on this related specifically to the subject of Philosophy here in Spain, although some significant contributions have been made by international authors (Larabee 2019).

With this in mind, we developed an educational research design that focused on how the Philosophy class could facilitate reflection on the three video clips presented in the interests of developing media literacy, defined as ‘the ability to understand media functions, evaluate how those functions are performed and to rationally engage with media for self-expression’ (Wilson et al. 2011, 18), and cultivating a feminist perspective, based on the three aspects identified by Harding (1987): exploring women’s experiences in pluralist terms; contributing to the emancipation of women; and allowing women to be both subjects and objects of study. To this end, we based our design on a multimodal analysis method (Kress and Van Leeuwen 2001), given that we were proposing a shift from an exclusively written mode for the process of teaching Philosophy in Spain to the use of multiple modes (oral, music, image and writing); in other words, a shift from monomodality to multimodality (Kress 2009).

The result was that texts from different eras were connected and studied together, facilitating a fusion of horizons (Gadamer 1975) where past and present become intertwined to offer new interpretations with one primary educational objective: to expose the constructed nature of the sex/gender paradigm. The philosophical texts were explained through the video clips, and the feminisms of different centuries were discussed and associated with the students’ notions acquired previously through popular culture, both in the classroom as a physical space and on the @Filosoclips Instagram account created as a virtual space specifically for the project. We decided to create an account on this particular social network for several reasons. The first was for education in digital culture, as the rise of the Internet and social networks offer new paradigms in education. Another reason was that in the initial survey students were asked what their favourite social network was, and Instagram was the response in 100% of cases. In parallel with these sessions, we posted photos related to the content from each session on the account. For example, while we were exploring content related to Olympe de Gouges, we posted a still-frame from the video clip *Lo malo* (2018) showing one of the protagonists with an eighteenth-century style dress, where followers were asked to identify some kind of relationship between the still-frame and the ideas analysed in the classroom session.

The @Filosoclips project had the following series of stages (Table 1):

For Stage 2, a three-step structure was established: a group discussion session about the video clip, an exploration of the philosophical text and the connection between the media text and philosophical text on Instagram. We began by exploring the idea of ‘solidarity among women’, taking advantage of the collaborative context among the female students who were preparing for International Women’s Day at the time. We discussed the video *Lo malo* (in which Ana Guerra appears in an Enlightenment-era dress in an enclosed room that breaks open so that she can meet up with Aitana, with whom she clasps hands), connecting it with the text by Olympe De Gouges (1791).

Table 1. Stages of @Filosoclips.

Stages of @Filosoclips		Materials	Activities
Stage 1		Initial Multimodal Survey	Individual evaluation of students' tacit knowledge about female philosophers and popular culture
Stage 2	Stage 2.1	Video clips	Discussion session with the group/class about the video clip
	Stage 2.2	Philosophical texts	Artistic creations and oral group presentations about the female philosopher and the historical, philosophical, and cultural context of her work
	Stage 2.3	Video clips and philosophical texts	Individual comments about the relationship between the two texts on Instagram
Stage 3		Artistic creations and oral group presentations about the video clips interpreted through the philosophers' texts	Students present their work at the <i>II Muestra Audiovisual 'Cuartos propios conectados'</i> exhibition. Faculty of Education Sciences, Universidad de Málaga
Stage 4		Final Multimodal Survey	Individual evaluation of @Filosoclips Project

Woman, wake up; the tocsin of reason is being heard throughout the whole universe; discover your rights. The powerful empire of nature is no longer surrounded by prejudice, fanaticism, superstition, and lies. The flame of truth has dispersed all the clouds of folly and usurpation. Enslaved man has multiplied his strength and needs recourse to yours to break his chains. Having become free, he has become unjust to his companion. Oh, women, women! When will you cease to be blind? What advantage have you received from the Revolution? A more pronounced scorn, a more marked disdain. [...] Regardless of what barriers confront you, it is in your power to free yourselves; you have only to want to.

Next, we explored the symbolic barriers that women have to face in the process of their personal and social development. We chose Jennifer Lopez's *Ain't Your Mama* (2016) because it depicts women at different moments of the twentieth century, from the 1950s housewife and the 1960s secretary to the female factory worker of the 1970s and the woman executive of the 1980s, right up to women today using a social app to come together and challenge the sexist treatment to which they have been subjected. We found this video especially interesting because it addresses feminist concerns like workplace harassment, the glass ceiling, and workplace inequality. The beginning of the video clip features part of a speech given by Hillary Clinton (2012) at the Fourth Women's Conference in Beijing. Both these texts were connected to Flora Tristan's writings (1843):

Poor working women! They have so many irritations! First the husband. (It must be acknowledged that there are few workers' households that are happy.) The husband, with a bit more education, being the head by virtue of the law, and also by virtue of the money he brings into the household, believes himself (which he is in fact) very much superior to the woman, who brings only her small daily wage and is only a humble servant in the house. [...] I demand rights for women because I am convinced that all the ills of the world come from this forgetfulness and scorn that until now have been inflicted on the natural and imprescriptible rights of the female.

We worked on the understanding that women do not conform to a single model, although there are certain constants like more time spent caring for others, the problems faced in workplace environments, feminist role models and political actions, etc.

Finally, with Dua Lipa's *New Rules* (2017), we addressed the issue of violence and toxic relationships. When Dua Lipa won the Brit awards for best female solo artist and best breakthrough act, she declared: 'I want to thank every single female that has been on

this stage before me and has given girls like me, not just girls in the music industry, but girls in society, a place to be inspired by' (Lipa 2017), helping to consolidate her as an icon of the feminist struggle. The video clip was analysed using Simone de Beauvoir's text (1949). Female identity is not a being-for-others.

One is not born, but rather becomes, a woman. No biological, psychological or economic fate determines the figure that the human female presents in society; it is civilisation as a whole that determines this intermediate product between the male and the castrated one that is described as feminine. [...] Woman is determined and differentiated in relation to man, while he is not in relation to her; she is the inessential in front of the essential. He is the Subject, he is the Absolute. She is the Other. [...] Feminism is a way of living individually and fighting collectively.

The @Filosoclips project was conceived as an experiment based on a service-learning methodology, given that the feminist philosophy content learned would then be taught to university students, thereby providing a service to the community, through the presentation of the project at the *II Muestra Audiovisual* exhibition at Universidad de Málaga. In addition, the use of Instagram over the course of the project made it possible to share the content being taught in class with family and friends and a wider audience that began following the account.

Results and discussion

The results of the @Filosoclips project suggest a double issue. On the one hand, we needed to find 'alternative' voices of female philosophers who could be included in the discussions related to the content taught in the first year of the Baccalaureate programme, while on the other was the challenge of using videos by pop singers whose point of connection was the popularity they enjoyed among adolescents. It may seem obvious, but we should point it out here nonetheless: the students learned the content presented in this project. In the first survey we gave them (Stage 1), we asked students to name three female philosophers. Of the whole group, only one student was able to name one (the Spanish philosopher Maria Zambrano). At the end of the teaching experience (Stage 4), they all obviously named Olympe de Gouges, Flora Tristan, and Simone de Beauvoir. 'I don't know any names, but I do know that there are women activists, who break the stereotypes, who are fighters and who achieve their dreams' (Stage 1), commented one female student at the beginning of the experience. At the end, she was able to name some, and to reflect on the importance in itself that female thinkers had names of their own, so as to be able to include them in a historical process and a process of collective construction of 'we women'. As Subirats observes (2016, 31), it is a problem that for girls the androcentric culture represents 'the confirmation and legitimization of their public existence'.

On the other hand, there was a notable difference between males and females in the final survey (Stage 4) in the responses to the question: Have you connected any of the issues explored with events in your everyday life? 90% of girls said yes, while 61% of boys said no. This difference is quite significant, and we could interpret it as part of a social process that promotes the perception that feminism and equality are 'women's stuff'. The difference reflects a resistance among males to expressing concern in their everyday lives about issues like gender violence, the wage gap, etc. In particular, in Stage 4 some

males (27%) stated that they felt excluded from the discussion sessions, and a few indicated that they felt under-represented in content focusing on texts by female philosophers. A few students even asked (Stage 2): 'Teacher, why don't we look at some male philosophers?' Another exclaimed: 'I'm sick and tired of all these women!' Such statements confirm how normalised the androcentric Philosophy curriculum has become for both male and female students. It is thus hardly surprising that prior to this project the female students had never asked 'why don't we look at some female philosophers?'

The reaction to these complaints (Stage 2) was extremely interesting, as it was the female students themselves who pointed out to their male classmates that what they should be learning from this experience was not only the ideas of some female thinkers, but also how female students felt throughout their school lives when all they were given to study were texts and ideas written by men. The boys could now 'take advantage' of this opportunity to feel empathy for their female classmates by walking a mile or two in their shoes. This was the case for one male student, who made the following observation in the final survey (Stage 4): 'This project has made me aware of certain injustices going on in the everyday world (I've seen this injustices reflected in the video), which I hadn't given the importance they really have until now'. If male students felt 'attacked' or 'hurt' for having to spend a short time of the school year studying three female authors, making them feel 'strange' and 'excluded from the discussion', female students are justified in asking 'how should we feel about the fact that everything we read is written by guys?' (Stage 2).

In relation to the experience of working cooperatively on Instagram, it is interesting to note that the topics with the biggest participation were the ones referring to the Women's Strike on 8 March (2018), which received extensive coverage throughout Spain and brought a whole new generation of young women into the feminist movement. After posting a placard from the march, we posed the question: What would Olympe de Gouges think? The students engaged in an interesting discussion about the concept of 'sororidad' ('sisterhood'), understood as solidarity among women in a context of discrimination, drawing on two of the songs we had studied in relation to this concept as examples: *New Rules* (2017) and *Lo malo* (2018).

At the same time, the project changed their views of Philosophy as a subject that was 'difficult' or 'uninteresting'. This was reflected on the final survey (Stage 4), in relation to 'Differences with previous classes in this subject', when one female student commented that 'with this topic we have internalised the messages of different videos, which at first glance you don't understand or grasp'. Similarly, a male student replied: 'we have analysed video clips and we've talked about what each one conveys'. In an open question about what the class viewed as positives of the @Filosoclips project compared to previous classes, the students identified the following aspects:

- The practical and group dimension of Philosophy and the connection of past and present in philosophy teaching. The sessions were different from the usual idea of monotonous, individual theory lessons in Philosophy classes. A high percentage of female students highlighted the link between the philosophical theories of women philosophers of the past and the contemporary issues reflected in the video clips. One student answered: 'Yes, because feminism is and should continue to be in our daily lives'.

- Digital and media literacy in the Philosophy teaching-learning process. Students described the use of audiovisual media and social networks to teach the topic as a very positive experience. A number of students remarked on the importance of being attentive to the audiovisual messages conveyed in video clips, both in the lyrics and in the images. This was something they had not previously been aware of. As one student put it: 'because the classes were so visual, they have made me be more attentive and think more about the issue'.

Another of the essential aspects was how the group developed a critical discourse on 'toxic masculinity', especially in relation to the song *Lo malo*. They thus recognised that the ideas circulating both in highbrow culture and pop culture are crucial to the establishment of gender relationships, as they create normative identities and reject divergences from the established models. Adolescents are often concerned about feeling excluded from the group or not being accepted because they do not fit in due to their being 'different'. The strategy of some of the male students was to maintain a neutral silence when topics like violence, externalising our feelings, the need to care for others, or the right to express our emotions came up. 'I don't think like that', 'In my house we all contribute', 'I would never mistreat my girlfriend' and similar arguments were the most common ones used to avoid feeling implicated by the controversial topics discussed.

We are aware that our project is an experiment with a challenging work method because it requires us to choose a very limited number of issues to address in each activity, as we are unable to ignore the official Philosophy curriculum, which has a Western, Eurocentric focus. We would like to be able to continue including discussions of different feminisms (Kanai 2020) and sexual identities, and to explore female authors who challenge the Eurocentric canon. We have had to limit the project to just three texts, but an effective process of curriculum development could result in the inclusion of materials that present the diversity of feminisms and gender theories that exist today.

In view of the above, we propose two future lines of educational research based on this project. First of all, while the @Filosoclips project constituted a first step towards the introduction of Western feminisms, the idea of the plurality of feminisms needs to be explored beyond our own culture, which 'is White and middle class by default, anchored in consumption as a strategy (and leisure as a site) for the production of the self' (Tasker and Negra 2007, 2). According to Rich (1979), intersectional feminism encourages the creation of alliances to support the common struggle that unites all women and to fight for social change, fostering the empowerment of women of all social classes, races, functional abilities and sexual orientations. Secondly, taking into account that video games were the type of media chosen by most male students when asked in the final survey what they would have preferred to explore in the project, we will consider the use of video games for future explorations of the ideas of female philosophers. In this way, we believe we could encourage the male students to be more motivated and involved, while also breaking the gender stereotypes that promote the idea that only boys play video games and giving visibility to the female students as gamers.

Conclusion

The general objective of our project was to test a work methodology that connects two elements external to the official Philosophy curriculum: female philosophers and thinkers who have been left out of the curriculum, and video clips by pop singers who are currently in vogue. Our intention has been to create a learning experience that differs from what the students normally have in Spanish classrooms, where the question of media literacy is not generally explored. The ultimate objective of all this was to identify whether popular culture could help us to introduce adolescents to critical discourses like those of feminism and gender equality.

The conclusions of the @Filosoclips project can be summarised in three main insights. Firstly, the clearest finding was that in practice, the introduction of the voices of female thinkers into the official Philosophy curriculum by means of mainstream cultural products most familiar to teenagers can be used as a tool for focusing on controversial issues for reflection. If we want the works of female thinkers to be known and valued in our society, we need to include them in philosophy classes, and this requires political solutions when the official curricula are totally determined by ministerial orders that reflect an androcentric hegemonic discourse that completely excludes works by female philosophers. Secondly, this process has exposed the fact that the official Philosophy curriculum is another of the social mechanisms for naturalising the patriarchal ideology, perpetuating differences of gender, class, culture, etc., and reinforcing the ideological power systems in our society. The resistance of male adolescents is not a teenage problem, but a problem with a society in which inequality is represented in the media and in everyday contexts in a totally acritical way. This project demonstrates just how urgently we need to introduce different voices into the curriculum at early, formative ages. By the time they enter adolescence, students have already been exposed to around ten years of schooling that has already affected their understanding of the 'legitimate' way to construct and recognise what we call 'culture'. Another interesting outcome of the project was the self-reflexive experience displayed by many of the female students, who for the first time faced the need to seek role models in order to construct themselves subjectively and intersubjectively. Thirdly, the @Filosoclips project has proven to be a positive teaching experience as it has allowed us to use content closer to the media culture of our teenage students for complex discussions about equality and fairer life patterns. Over the course of their lives our students have internalised the idea of a gap between what they learn in school and what they learn outside it, and through this experience they have come to feel that ideas exist either 'inside' or 'outside' the academic world. The group of students enjoyed being able to take an academic debate onto social networks and share it with their friends and family outside the class.

In general, @Filosoclips posed three challenges for us. First of all, as female philosophers we wanted to promote the philosophical ideas of female authors to give our students access to foundational female icons in the history of thought. Secondly, as teachers we made a huge effort to reduce the generation gap that separates our feminism from the feminism of our students' generation by exploring pop culture products that were unknown to us in order to bring the vague feminist discourse articulated in popular culture into the classroom, as a strategy for introducing issues and concerns that students perceive as their own in the Philosophy class. Thirdly, as researchers in philosophy teaching we

wanted to be agents of social change, transforming the official Philosophy curriculum into an equitable curriculum for the development of critical, creative, empathic and empowering skills in boys and girls so that they can be aware of their social responsibility for the creation of a fair and equitable society. For us, this experience has been an act of creative resistance against an academic context marked by neoliberalism and the devaluation of critical content (Gannon et al. 2019). As a result, while the original motivation behind this experiment was an uncomfortable awareness that in the official curricula feminism is not included in Philosophy, the @Filosoclips project has shown us that feminism *is* philosophy, if only we effectively introduce it in the classroom.

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