





Using heroine film to promote gender awareness: a classroom-based study at an Indonesian university

By Kasiyarno Kasiyarno



Using heroine film to promote gender awareness: a classroom-based study at an Indonesian university

Kasiyarno Kasiyarno ^a, Rohmatunnazilah Rohmatunnazilah ^b, Ali Audah ^c
and Suwarno Suwarno ^{d,e}

^aEnglish Literature Department, Universitas Ahmad Dahlan, Yogyakarta, Indonesia; ^bLinguistics Department, Universitas Gadjah Mada, Yogyakarta, Indonesia; ^cPublic Administration Department, Universitas Proklamasi 45, Yogyakarta, Indonesia; ^dInformatics Department, Politeknik Negeri Batam, Kepulauan Riau, Indonesia; ^eApplied Linguistics, Faculty of Languages and Arts, Universitas Negeri Yogyakarta, Yogyakarta, Indonesia

ABSTRACT

Albeit many studies have promoted cultivating college students to develop their gender awareness, little work on heroine film-mediated gender education has been reported. Hence, this report presents a classroom-based study to examine how a heroine film is used as a medium to enhance gender knowledge. A total of 120 undergraduate students of the English Literature Study Program volunteered as participants (86 females, 34 males; 19–24 years old) in a cooperative manner. Data were garnered from students' work artifacts, classroom observation, class discussion notes, and semi-structured interviews. Anchored in systemic functional linguistics (SFL)-based analysis, the findings show that the film could influence the participants' perceptions of gender value that generates gender awareness, women's efficacy, gender equality promotion, and social reality reinforcement. Developing these achievements for the participants will positively affect their attitudes towards gender equality. Furthermore, it is hoped that this project inspires film-mediated learning methods to promote other values such as morals, cultures, and the like.

5

ARTICLE HISTORY

Received 8 February 2021
Revised 24 June 2022
Accepted 29 June 2022

KEYWORDS

Classroom-based study;
forum group discussion;
gender education; heroine
film; systemic functional
linguistics

Introduction

The issue of gender inequality has still been an ongoing debate or discussion among policymakers, practitioners, and scholars around the globe. Gender stereotypes, for instance, have penetrated every aspect of life, including in social practices whereby women are just put in the position below men or domestic space. Men are responsible for physical works requiring more strength and intellectual works requiring more logic and rational analysis. This situation creates male-dominated works in this contemporary world (Alice H. Eagly, Christa Nater, David I. Miller, Michèle Kaufmann, and Sabine Sczesny 2020). In educational practices, gender stereotyping also exist overtly or covertly in various forms. As Kao Sovansopha (2020) points out, students' choice of majors in higher education is associated with gender (e.g. science and engineering-related fields for boys and social science for girls).

In **the** Indonesian context, understanding the concept of gender based on a pedagogical lens is essential for two reasons. First, the domination of patriarchal values and misogynistic views in Indonesian society becomes the logical entry point for exploring the obstacles to promoting gender equality and emancipation. In this respect, such gender unfairness occurs in the educational domain as girls are deemed improper to be top leaders but required to behave perfectly (Muhammad Iqhrammullah 2018). Second, the influence of a Western culture that admits gender equality has made the cultural scene more visible, so the rejection of gender discrimination in Indonesia needs more clarification. Therefore, it is clear that schools and universities as pedagogical environments can influence the learning process (Lev S. Vygotsky 1978) which can stimulate students to construct knowledge and awareness of gender as a social structure.

In order to promote gender awareness in the educational territory, gender education can be undertaken in various ways. As Handoyo Puji Widodo and **25** **Triq Elyas (2020)** highlight, curriculum documents (e.g. textbooks and modules) and **the use of gender-neutral vocabularies in classroom interactions** could enhance gender responsiveness. Indeed, soft skills including gender education in the curriculum policy in Indonesia have been emphasised as one of the curriculum outputs (Handoyo Puji Widodo 2016). For instance, in English language teaching (ELT), gender education is combined into school subjects that are taught by means of a textbook (Handoyo Puji Widodo 2018). As one of the curriculum products, English textbooks used in Indonesia were evaluated by several scholars (e.g. Suwarno, Sulis Triyono, Ashadi, and Wening Sahayu 2021) as constructive criticism to enhance gender knowledge and awareness.

Another way to integrate gender values into education is to adopt film as a teaching instrument. It encourages pupils to practice critical thinking much greater than solely using course books (Cheryl Bluestone 2000) and at once facilitates students to use visual information **12** improve understanding (Jack C. Richards and Deborah B. Gordon 2005). Moreover, **Pablo G. Blasco, Mariluz González Blasco, Marcelo R. Levites, Graziela Moreto and James W. Tysinger (2011)** also pointed out that teaching with movies effectively reaches students' affective domain, stimulating reflective attitudes and connecting the process of learning in their real experience.

A film is assumed to fill a critical point compared to other media (Bluestone **26** **2000**) that presents a reality of life (Blasco et al. 2011). Concerning gender issues, **Kunal Khadilkar, Ashiqur R. KhudaBuksh and Tom M. Mitchell (2022)** revealed that considerable gender bias is still reflected in modern movies, especially in male-dominated action movies. In Hollywood movies, for instance, the number of heroine characters tends to be small (Neal King 2008). From a gender perspective, the superhero concept has been studied in the works of the American film industry which presents a shift in female characters from being dominated by men to becoming more powerful (Neal Curtis and Valentina Cardo 2018). In the female concept, the shift is called "a vision of female empowerment" (Michelle R. Finn 2013, 7).

There are three ideology variants of feminism, namely liberal, radical, and socialist. The liberal views men and women should be equal and therefore "women should obtain more equal positions in society, enter male-dominated fields, and acquire power"; the radical extremely fights to destroy male power since men tend to abuse women; while the socialist tend to focus on "the reproduction of labour and the economic value of domestic labour" (Liesbet van Zoonen 1996, 33–36). Interestingly, G.I. Jane is a film with a liberal

American ideology. However, there are many contradictions in applying the military policy to women. Jean-Anne Sutherland and Kathryn M. Feltey (2017) categorise this film as a power-over film due to the main character's domination, power, and physical strength portrayed by a woman.

Further, research conducted by The U.S. Army Training and Doctrine Command Analysis Center in 2015, eight years after G.I. Jane was released, showed that females were regarded as weaker either because their official standards are very low or because their bodies are not strong (Elizabeth M. Trobaugh 2018). The film's portrayals of the stereotypic male as a warrior and female as those who need to be rescued, or even as sexed war trophies, may influence how current and developing policy regarding gender roles and women in the U.S. Military will be interpreted, implemented, and enforced (Jennifer Helen Greene, Sejal Mehta Barden, Edrica D. Richardson and Kristopher Gregory Hall 2014). Then, the present study provides one perspective on how the portrayal of females in a warrior film may influence the perceptions of women by decision-makers at all levels.

Prior studies have attempted to examine film as a pedagogical strategy for promoting gender-sensitive education. For example, Eun-Kyoung Othelia Lee and Mary Ann Priester (2014) investigated the use of the film "The Help" to enhance learners' knowledge about the intersectionality of gender, race, and social class. Grounded in post-test survey data and qualitative analysis, the findings revealed that viewing the film enabled learners to identify the significance of gender, ethnicity, and social class and a group discussion to explore the intersectionality. Another relevant study by Michael J. Urlick and Therese A. Sprinkle (2019) used the film "Wonder Woman" to highlight the importance of gender diversity. Through movie club approach, they found that the film is a useful teaching tool to illustrate leadership concepts whereby gender plays a role. The recent and most relevant study by Rebekah S. Morgan (2024) explores "Star Wars" movie to identify the representations of women that give lessons about gender and femininity. Anchored in the points of agency, empowerment, and identity, the findings revealed that the film offers pedagogy about the curriculum of femininity that teaches to be an empowered woman who has agency.

With regard to the aforementioned previous research, empirical studies on gender education in movie-mediated pedagogical contexts remain limited. In response to the challenge, the present study investigates students' awareness of gender equality in a classroom where a heroine movie is used as part of a pedagogical course. It is hoped that the empirical evidence in this study can serve as an insight into the use of film as a potential scholarly resource on gender education. Anchored in classroom-based design, this study seeks to answer the following research questions.

- (1) To what extent does the film contribute to gender awareness?
- (2) How do the university students perceive gender equality as presented by the main actor in the film?
- (3) How do the participants perceive gender issues nowadays?

Method

This research places participants in a process they have agreed to join before. Negotiations have been made in determining the timing of carrying out tasks, taking home assignments, the pattern of group discussion forums, and evaluating tasks. The

research process takes place in a micro-sociocultural reality of students and teachers, capturing experiences in micro-scale life (Reni Kusumaningputri and Handoyo Puji Widodo 2018). It was conducted at a university in Yogyakarta, Indonesia. A total of 120 second-year students of the English literature study program divided into two classes (A and B) expressed their willingness to participate in this research project. The number of female participants dominated quantitatively with 86 students, while male participants were 34 students.

In general, participants can speak three languages: Indonesian, local or mother tongue, and English, as well as conceive the concept of cultural, racial, and gender differences. Participants are in the age range of 19–24 years old, and they are from various regions in Indonesia with different cultural and educational backgrounds. Due to their various, cultural and educational backgrounds give colour to the participants who live in these multicultural landscapes. With this in mind, this diversity will potentially influence their perspectives, perceptions, beliefs, and views on the concept of gender equality. This affects the participants' perspectives, perceptions, and beliefs and can more or less influence the participants' views on the concept of gender equality.

Following Ashley A. Baker and Emily Ryalls (2014), the present study adopted classroom-based pedagogical procedures (see Table 1). The course was conducted once a week for four weeks (440 minutes) in August and September 2019 by combining the class activities and tasks. The whole activities were explained and discussed in the first meeting to obtain the participants' willingness to participate in this course. Adopting from Handoyo Puji Widodo (2015), the inquiries from participants were seen as part of the negotiation process to maintain their involvement. Thus, their voices of concerns, perspectives, interests, visions, and agendas are channelled into tasks and activities during the process. In the second meeting, the participants discussed the main parts of scenes to investigate and explore participants' perspectives. During the discussion, the reactions of participants were recorded. Every expression in gestures or facial expressions was recorded to capture the emotional aspect of the participants in the measurement. Following Bluestone (2000), participants were assigned to watch as a take-home project to have more opportunities to understand the film's content through learning better and discussing film-related concepts.

In the third meeting, the class was divided into two separate groups, male and female. This grouping is intended to see the tendency of similar perceptions that may trigger the group sentiment based on gender differences. Both groups were involved in a panel discussion in which five members from each group served as panellists and the rest acted as the audience. The observation was undertaken in this session by taking notes on critical incidents and recording the discussion process. A video camera was utilised to observe the discussion process more closely. At the end of the session, participants were assigned to write a reflection based on the following guidelines:

- participants' responses to the film content,
- the views of the participants regarding women who have undergone heavy military training, their abilities, and appropriateness,
- predictions and expectations of participants for the success of women in the tough military training process,
- participants' views on women's social reality in the real world, and

Table 1. The classroom-based pedagogical procedures.

Session	Researcher/Teacher Activities	Participant/ Student Activities
1 st Meeting	<ol style="list-style-type: none"> (1) Explaining the aim and the process of the research. (2) Making an agreement on the overall activity and obtaining the participants' willingness for their involvement in this course. (3) Introducing the concept of gender and the theory of feminism in relation to the realities that occur in society. (4) Giving a brief explanation of the film background. 	<ol style="list-style-type: none"> (1) Listening to the explanation of the aim of the research. (2) Giving agreement to follow all stages of research procedure. (3) Discussing the concept of gender and the theory of feminism. (4) Giving response to the explanation of the film background.
2 nd Meeting	<ol style="list-style-type: none"> (1) Asking participants to watch the film. (2) The researchers made notes about the reaction of participants. 	<ol style="list-style-type: none"> (1) Taking a seat to face the screen. (2) Watching the film displayed on the screen.
3 rd Meeting	<ol style="list-style-type: none"> (1) Dividing participants into two separate groups of males and females. (2) The researchers explained the task of writing a reflection based on the questions to direct the reflection structure. (3) Raising the critical thinking of students by asking them to explore gender issues as exposed in the film. (4) Asking students to make writing a reflection. 	<ol style="list-style-type: none"> (1) Putting position as determined by gender separation. (2) Giving feedback to the teacher for clarifying the task. (3) Brainstorming the ideas among them on the gender issues in the film. (4) Composing many sentences to describe their reflection.
4 th Meeting	<ol style="list-style-type: none"> (1) Evaluating the effectiveness of the process. (2) Leading discussion to grasp the information about the participants' experience along the course process. 	<ol style="list-style-type: none"> (1) Listening to the explanation and discussing the experiences of the overall classroom activities.

- the participants' views on cases of gender (in)equality that they found.

The last meeting was conducted by discussing to grasp the participants' experiences along the course process. Discussions were directed at how the process they felt during the previous three meetings influenced their views on the presence or absence of gender bias. In addition, participants had inquired whether the media and film selection was sufficiently able to explore the views they felt before and after the process was held. The data in this study include field notes, observations, focus group discussions and individual interviews, students' reflective writing, and video documentation.

Following Widodo (2015) in adopting SFL-based analysis proposed by ¹⁷Michael A. K. Halliday and Christian M. I. M. Matthiessen (2014), the collected data were thematically analysed and arranged in accordance with the critical incidents. Participants with selected data are presented in pseudonyms to protect their privacy. Power theory in the feminist perspective on power is adopted to explain the power of relation and femininity as seen as a position built into a network of power relations (Michel Foucault 2021). As reinforcement, Gregory Currie's (2008) ⁸cognitive film theory is used to explore the audiences' experiences and reactions to the relationship between film content proper, the context in which the viewing experience takes place, and viewer psychology.

²² Findings and discussion

Drawing on the data from observation, students' reflective writing, notes from the group discussion, and interview, four main themes are identified as follows: (a) gender awareness, (b) gender differences and doubt about women's capability (students' perception of women's efficacy), (c) gender equality promotion, and (d) the relevance of gender issue on film with current social reality (see Figure 1).

Gender awareness can be defined as admitting gender discrimination as a real problem. Awareness usually arises due to interrelated internal and external drives. When the film becomes a medium of learning, prejudice and prior knowledge can become barriers to this awareness. At the same time, the storyline and the strength of the actors' roles can overcome both barriers. Pertinent to women's efficacy, it is believed that women have the capability at the same rate as men. In a patriarchal society, the position of women is treated as weaker creatures than men so that students who become participants can have such a perception. Through the message conveyed by a film, the perception that women are weak creatures can be corrected if the audience gets enlightened.

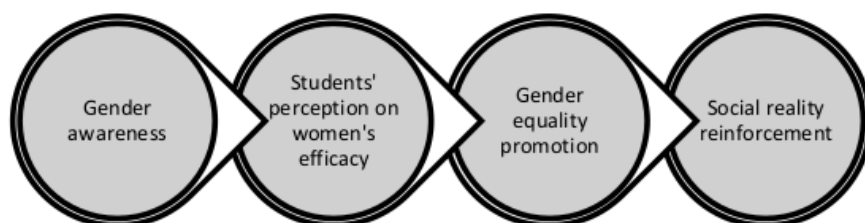


Figure 1. The four themes of the findings.

Table 2. Values achievement on gender emancipation through watching the film.

Values Achievement	Description
Gender awareness	Admitting the facts of gender discrimination as a real problem in society
Students' perception of women's efficacy	The belief that women have the capability at the same rate as men (women's efficacy)
Gender equality promotion	The willingness of promoting gender emancipation
Social-reality reinforcement	The commitment to develop gender justice in real life

Hereafter, gender equality promotion is the willingness to promote gender emancipation. This is the stage where participants become interested in spreading the idea of gender emancipation. This process can occur while participants are watching or after a film screening. Expressions to promotion can be read from the statements of the participants. Regarding social-reality reinforcement, it is the commitment to develop gender justice in real life. At this stage, there is a crystallization of value in participants who have realized the existence of various gender inequities in people's lives. As a result, participants begin to be moved to criticize reality and take a role in building the community (see Table 2).

Gender awareness

Film as an integrated medium can be laid into the educational landscape to raise gender awareness. Assuming gender discrimination in our society, film as an instructional medium can explain the causal factors of gender bias. By leveraging storylines and the strengths of actor roles, the G.I. Jane movie becomes an entry point for influencing gender awareness. In this respect, gender awareness emerges from bravery to criticize a situation or environment that adheres to a patriarchal system. We can trace this phenomenon in Foucault's (1990, 95) contention that "where there is power, there is resistance".

In G.I. Jane, O'Neil symbolizes a female figure against men's supremacy as her resistance to male-dominated combat training. The data show that both male and female participants state that films have influenced their gender awareness, such as increasing emotions, conveying moral messages, and showing a reality about the changing views of dominating males in heroism concept, which has been attributed only to men. Meanwhile, the conceptions of heroism as constructed in American movies are usually braveness, fearless, fair, strong, compassionate, and persistent (Xiaohong Wei and Xu. Jian 2012). This means that heroism is not a sexist topic whereby G.I. Jane has constructed O'Neil as a heroine who brings peace, justice, love, kindness, a risk-taker, and good listener as American values embodiment. As a risk-taker, she dares to face danger and sacrifices herself as a test tool that indicates women are eligible.

Data 1 (female)

The film is interesting and challenging so it can increase my emotion. It's interesting when the chief Master said that the woman would lose the training for only a week. I expect O'Neil as the main woman character would pass the training. As a woman, I am eager that O'Neil could win the battle (Elisa, September 12 2019).

Data 2 (female)

I think this film is very amazing. For me as a woman, this film can raise a feeling of inflexibility. Personally, I got a moral message which encourages me as a woman not to give up easily and to persist optimistic about doing an impossible thing (Rahayu, September 12 2019).

The two participants have a positive response to the film. As spectators, both female participants think that G.I. Jane is fascinating, to raise their emotions. In addition, they express that the film is impressive. Three lexis such as "interesting, challenging, and amazing" show that film makes the learning process fun due to understanding visual information from the film.

The hesitance of Chief Master that questioned O'Neil's ability has opened Elisa's eyes that physical differences between men and women can be a severe barrier in soldier recruitment for women. This fact is also found by male participants in social life, such as in the recruitment of mechanical labour. Elisa and Rahayu criticise this social construction and support women's right to succeed in military careers. The film has influenced Elisa, the first participant, to build hope and desire that the main character can complete the training, for which women's physical abilities are very strenuous. This hope manifests a visual message crystallized in thoughts and feelings so that participants feel what the character had got in her experience when she completed the military training. In the same vein, Rahayu receives a moral message about a character never giving up easily and being optimistic even for an impossible thing.

The film made the learning process more effective for the participants in digging the character's sense of value as a lesson. Besides, the film also stimulates a reflective attitude to encourage them never to give up and be optimistic. It can also raise hope when O'Neil's character completes her mission. This feeling connects learning with students' actual experiences. The feelings of the two female participants can be viewed as a reflection of women in reality. In Indonesian culture, it has been taken for granted that women have the nature of accepting ideas that place women in the domestic domain. The dichotomy of the burden of men versus women, which places men as a central role to fulfil living costs on one side and women as individuals who play a role in the housework on the other side, has built an image as if men are tough personalities and women as weak creatures.

As a film that inspires critical thinking (Bluestone 2000), G.I. Jane can build hope as a luxury thing in the patriarchal tradition where women have been caged in the domestic sphere. Through this film, O'Neil inspires spectators that women can expand their hope and win the physical struggle dominated by men for centuries. Moreover, O'Neil's role representing women in the film had reversed the stigma as Rahayu, the second participant, when she got the insight that women can do the impossible. Here, the film has injected the value of emancipation.

Data 3 (male)

Film affects me enough that a woman can take a role. I think that O'Neil represents a heroine. She has the character of a hero. It broke my opinion that a hero is always a man. This is interesting because it reminds me of equality (Riduan, September 12 2019).

Data 4 (male):

Film affects me enough that women can have a role in his life. Films with hero women like in G.I. Jane broke the opinion that heroes are always men. This film provides an example that not all superheroes are men. This is interesting because of gender equality. I was impressed because they tried to fight stereotypes through film work that gave an idea of how women should be treated (Andi, September 14 2019).

Before witnessing O'Neil's struggles in the film, Riduan and Andi assumed that heroes were always men. It has become a mainstream opinion that the two male participants also believed that heroic values belong to men. Though, there are a number of heroines in the Indonesian context, such as *Cut Nyak Dhien* and *Malahayati*, who led the rebellion against the colonial regime. The participants could not capture the historical portrait message that heroes are not always men from their statement. In line with historical records in Indonesia, such female figures as *Cut Nyak Dhien* and *Raden Ajeng Kartini* are symbols of heroism for female heroines whom the Indonesian generation has massively highlighted through national history textbooks. However, their respective heroisms are not strong enough to change the conservative image of women. From this fact, we find that G.I. Jane is a film that contains a new conception of national heroism and is helpful to build gender awareness.

Students' perception of women's efficacy

A woman with durable self-efficacy would strive tougher and persevere lengthier when she meets problems than those who distrust their capabilities. Many research findings on self-efficacy beliefs show that individual competence is so often a resilient predictor of deeds or performances (Frank Pajares 1997). Self-efficacy is a term in social cognitive theory that describes self-reliance as the capability to employ one's own will to achieve certain ends in social life through cognitive, motivational, affective, and decisional processes (Albert Bandura 2012). By lending this concept, we elaborate on participants' belief that the main character in the film has implemented the women's efficacy, believing that women may have the same capabilities as men.

Data 5 (Female)

I have a high expectation that O'Neil will polish that hard-military training although she had harsh pain from her coach. Although it is very hard, I agree that the treatment between men and women in military service is the same because they really want to get the same opportunity (Nina, September 14 2019).

The film inspired the female participant who gained enthusiasm for the doubts of many parties over O'Neil's ability to complete very harsh military training. Through this fictional story, Nina hopes this story will give a new spirit of gender equality, rights, and freedom to women in the future. The persistence, strength, and struggle of O'Neil as the main character in the film grow the participants' belief that women's competence and ability would be acknowledged and respected. Nina also sees O'Neil's self-confidence to pass the combat training, although she should physically confront the Master Chief, as a woman's efficacy. O'Neil is a portrait of a tough character that is not easy to surrender in hot water. Amy L. Zeldin and Frank Pajares (2000) described it as a result of social cognitive consideration that enforces a woman's figure to reach the peak of the struggle. Because of women's efficacy, participants support the same treatment between males and females in military service.

Nina's argument is why the female army should take the same chance in a military career. This principle is called gender neutrality, also known as gender-neutralism or the gender neutrality movement, as the conception that policies, language, and other social institutions (social structures, gender roles, or gender identity) should avoid distinguishing roles according to people's sex or gender.

Data 6 (Male)

I believe that being a hero or human saviour is not based on gender differences, but rather on competencies or capabilities that can make a positive contribution to others. It doesn't matter if a woman does the same things as a man performs. If a woman has the actual power to do something, then, why she is not allowed to do so or why she is not let to break through the borderline as long as it is a positive thing and she has the ability to do it. (Pasha, September 14 2019).

As a male, Pasha supports the fair treatment between men and women in all aspects of life. The social restrictions among women should be denied because a woman has the same position before the law. Therefore, a woman deserves the same chances as long as she can fulfil the requirements. This idea is hard to implement in a military context because women are commonly placed in the backline as caregivers. In her investigation of the United States and Norway armies, Meshah Loukou (2020) found that gender neutrality does not exist in frontline combat. Frank Brundt and Steder and Nina Rones (2019) also insisted that many woman soldiers have no operational training before deployment and operations. Pasha and Nina may not be well-informed about the fact, but they seem to understand that a military world is still far away from gender neutrality. Pasha uses the lexis "harsh" and "painful" to illustrate how O'Neil put herself in a gender neutrality spectrum. A strong belief to pass the combat training is a real manifestation of women's efficacy as prerequisites for escaping from the storm.

Gender equality promotion

When inequality is still perceived as a reality, parity needs to be pursued by promoting gender equality. The necessity of voicing and disseminating the idea of gender emancipation can be seen in the participant's expression while watching and after film screenings. Female participants more candidly use explicit lexis to express the inner strength that the ideas of gender equality need to be promoted. Meanwhile, male participants use particular phrases and lexis to confirm the women's abilities in professional roles. Although the film could influence participants' perceptions of gender equality, male participants admit that they still felt the difference in treatment. Female participants, in this case, state that there is a need to voice out injustices to make improvements in the future. At the same time, male participants use specific phrases and lexis to emphasise women's abilities in professional roles.

Data 7 (Male)

²⁴ The film tells the story of a woman who is persistent in fighting for her right where she wants to prove that she also has the same ability as men. Although many people doubt it and don't believe in its abilities, she keeps deciding to prove to all that she can. We can learn about

persistence, strength, and struggle of a woman who wants to be appreciated and recognized. The woman equality, right, and freedom needs to be echoed so that we will not find the gender gap in the future (Rifky, September 14 2019).

Rifky has a view about the meaning of struggle. Through the lexis “persistent”, he describes O’Neil’s character as a consistent attitude to achieve the goal. Also, Rifky describes O’Neil with lexis “strength’ and struggle”. It is intended to emphasise the importance of giving appreciation to women that reflect gender values. From a cultural perspective, O’Neil has become a symbol of women’s resistance toward situations of injustice that occur in American society. In this respect, the values depicted through O’Neil in the film need to be echoed to provide information about the persistence of gender inequality. This is the starting point to promote the spirit of gender equality through film media. Thus, Rifky’s attempt to communicate his concern pertinent to the aforementioned gender issues is a positive result of the film-mediated learning method.

Data 8 (Male)

I learned from this film, I think a woman has a right to try what she wants to do, as long as there is an effort. There is still a barrier that does not allow women to do activities outside their homes. The woman character in the film is very strong. Even though she did menial work, she keeps her confidence. Women now can do a lot of things that usually are done by men, such as being parking attendants, maintaining gas stations, working in workshops, being a driver, and other ‘man’ professions. Women can select the job they want. Don’t underestimate women. Even though they have physical weakness, they are psychologically stronger (Dika, September 13 2019).

Dika expressed the idea of gender equality by reminding us that society should not belittle women, including in the realm of professionalism. For Dika, O’Neil’s sincerity and courage in military training can be understood as evidence of women’s ability to undertake a male profession such as a parking attendant, keeping a gas station, working in a workshop, and being a driver. In the traditional view, women do not usually take up those works. People assume that women are not fit to do rough work as men usually do because they belong to people who deserve the honour. Studies reported that women keep finding obstacles in their professional careers in sociocultural and organizational systems, although the positive changes have risen in recent decades since feminist endeavours (Honggang Xu, Ke Wang and Ye. Tian 2017; Susan C. Herring and James A. Marken 2008). However, some women have no choice except to take this kind of menial job for family survival.

Further, an endeavour to promote gender equality will be more optimal if the idea of equality is proposed more broadly through various forums. Developing gender equality discourse through group discussions in class, for instance, can raise participants’ awareness to be able to look at more varied issues from various perspectives. As proposed by Magdalena Romera (2015), a gender-based class can be a systematic strategy to promote gender awareness by transmitting gender ideology in the public sphere. In the context of Indonesian culture, it is necessary to expand the media and opportunities to promote the idea of gender equality such as through social media.

Social reality reinforcement

In a social reality constructed by gender emancipation, gender equality is a fundamental human right that should be reinforced. In the social dominance theory (Robin Bergh, Gregory K. Davis, Sa-kiera T. J. Hudson and Jim Sidanius 2020), a group of social classes (dominant groups) dominates society by using social ideologies that legitimize discrimination and domination. For this purpose, it is precious if the transmission of gender ideology spreads out among the public spaces (Romera 2015). Among the participants, female students demonstrate commitment to reinforcing gender equality in social reality, while male students just support concepts. Two female participants stated that this film is still relevant and reinforces that women are as strong as men in the male work area. Another female participant acknowledged that the issue in G.I. Jane was very relevant because women still had difficulties accessing the world of work. After all, women were still considered weak and not independent. With the same thing, the fact that wives only became housewives and only raised children at home is still found in many families in Indonesia. In the traditional perspective, women are always in a subordinate position by social constructions. Naturally, when a person is in a bad situation due to discrimination and domination, he or she will attempt to find a solution. In such circumstances, the awareness that he or she is a victim becomes an entry gate.

Data 9 (Female)

In the workplace, there are still gaps between men and women whether it's a matter of salary or portion of work. Many women workers are fired from their workplaces because they do not have a formal agreement with the workplace. Gender is the reason (Febby, September 13 2019).

Data 10 (Female)

In my opinion, the issue of feminism in G. I Jane is still relevant to the case of social reality. In terms of gaining access to work, women are still considered weak and not independent (Nurul, September 14 2019).

As a female participant, Febby demonstrates awareness when she finds the reality in the workplace. Although Febby is not the victim, in this case, she criticizes the gap between men and women in giving salaries. She claims that the weakness of legal protection for women workers since many recruitment officers do not implement the agreement based on the work contract. There are no formal rules that can serve as a legal umbrella for women's protection in the workplace. In the traditional context, women are constructed in a low position. When someone is weak, she tends to find a way from discrimination and domination. In this respect, Nurul acknowledged that the issue in G.I. Jane's film was very relevant to the difficulties for women to access the workforce because they have still been considered weak.

Data 11 (Female)

There are still blunders in the gender perspective and this is still relevant to be socialized in our real life. I found a wife who cannot get work and she only keeps their kids. This discrimination still happens in many families in Indonesia (Shinta, September 14 2019).

Data 12 (Male)

The current treatment of women has changed compared to the previous period. However, the assumption that women can only be at home to take care of the house and their families are still found in the community (Herlambang, September 13 2019).

With the same thing, Shinta found that wives only become housewives and only take care of their children at home. She mentioned that this case is still found in many families in Indonesia. In the same vein, Herlambang regrets that there is still an opinion that women are only allowed to be in the domestic space, even though he admits that the treatment of women is much better than in the past. Gender differences and injustices are still recognised in the rural areas where parents marry off their daughters for economic reasons. When a girl is married, she will give up her parents' economic burdens because her husband will bear economically. Besides, the division of women's duties in the domestic sphere is a form of gender stereotypes that prevent women from making their own decisions to engage in public activities. Therefore, it is necessary to remove barriers in the women's active participation to improve the quality of life that is worth fighting for gender equality in social reality (Supriya Baily and Halla B. Holmarsdottir 2015). This condition emphasises that Romera's (2015) proposal to transmit gender ideology in the public sphere will ultimately not succeed without a systemic strategy.

Conclusion

The present classroom-based study was undertaken at an Indonesian university to examine the use of an American heroine film (G.I. Jane) to promote gender equality. Through the discussion medium, the empirical evidence indicates that the film is an efficient instrument to develop students' gender awareness, students' perception of women's efficacy, gender equality promotion, and social reality reinforcement. The discussions of the film inspire and deliver a room for reflection and dialogue on gender issues that students may encounter in their daily life. The conflicts made in the film may serve as a reasonably representative choice for a learning design presented to the participants in understanding the issue of gender bias through a more complex lens. Such taking up O'Neil, the robust character as the topic of the discussion can be drawn upon to integrate theories that can shape identity and moral development.

Furthermore, debating in a forum group discussion about the ¹⁹ film clip can provide a framework for students to think critically. Critical thinking skills can be transferred in various situations in a debate situation (Bluestone 2000), including at work, at home, and on-campus. Last but not least, this report is expected to present inspiring film-mediated learning methods to promote other values such as morals, cultures, and the like.

Acknowledgments

The authors would like to thank the participants, for their help ⁶ with data collection.

Disclosure statement

No potential conflict of interest was reported by the author(s).

Funding

This study did not receive any research funding from any sponsors/parties.

Notes on contributors

Kasiyarno Kasiyarno is a senior lecturer in the Faculty of Literature, Culture and Communication, Ahmad Dahlan University, Yogyakarta, Indonesia. His research interests are in American literature and socio-cultural studies. Email: kasiyarno@uad.ac.id.

Rohmatunnazilah Rohmatunnazilah is an English teacher at SMA Muhammadiyah 2 Yogyakarta, Indonesia. She is a doctoral student in the Postgraduate Program in Linguistics at Universitas Gadjah Mada, Yogyakarta, Indonesia. Her research interests are in critical discourse analysis, legal discourse on education, feminist theory, and socio-cultural studies. Email: rohmatunnazilah2019@mail.ugm.ac.id.

Ali Audah is an English adjunct lecturer at Universitas Proklamasi 45, Yogyakarta, Indonesia. His scientific interests are gender studies, media analysis, interreligious communication studies, and socio-cultural studies. Email: aliaudah@up45.ac.id.

Suwarno Suwarno is a researcher at Politeknik Negeri Batam, Indonesia. He undertook a master's degree at the Applied Linguistics Study Program, Faculty of Languages and Arts, Universitas Negeri Yogyakarta, Indonesia. His research interests include English for specific purposes (ESP), critical discourse study, systemic functional linguistics (SFL), and corpus linguistics. Email: suwarno.scp@gmail.com.

ORCID

Kasiyarno Kasiyarno  <http://orcid.org/0000-0002-7910-4480>

Rohmatunnazilah Rohmatunnazilah  <http://orcid.org/0000-0002-4074-8713>

Ali Audah  <http://orcid.org/0000-0001-5154-0523>

Suwarno Suwarno  <http://orcid.org/0000-0002-8639-6127>

References

- Baily, Supriya, and Halla B. Holmarsdottir. 2015. "The Quality of Equity? Reframing Gender, Development and Education in the Post-2020 Landscape." *Gender and Education* 27 (7): 828–845. doi:10.1080/09540253.2015.1103842.
- Baker, Ashley A., and Emily Ryalls. 2014. "Technologizing Feminist Pedagogy: Using Blog Activism in the Gender Studies Classroom." *Feminist Teacher* 25 (1): 23–38. doi:10.5406/femteacher.25.1.0023.
- Bandura, Albert. 2012. "On the Functional Properties of Perceived Self-Efficacy Revisited." *Journal of Management* 38 (1): 9–44. doi:10.1177/0149206311410606.
- Bergh, Robin, Gregory K. Davis, Sa-kiera T. J. Hudson, and Jim Sidanius. 2020. "Social Dominance Theory and Power Comparison." In *Social Comparison, Judgment, and Behavior*, edited by Jerry Suls, Rebecca L. Collins, and Ladd Wheeler, 575–597. Oxford: Oxford University Press.
- Blasco, Pablo G., Mariluz González Blasco, Marcelo R. Levites, Graziela Moreto, and James W. Tysinger. 2011. "Educating through Movies: How Hollywood Fosters Reflection." *Creative Education* 2 (3): 174–180. doi:10.4236/ce.2011.23024.

- Bluestone, Cheryl. 2000. "Feature Films as a Teaching Tool." *College Teaching* 48 (4): 141–146. doi:10.1080/87567550009595832.
- Currie, Gregory. 2004. "Cognitivism." In *A Companion to Film Theory*, edited by Toby Miller and Robert Stam, 105–122. Oxford: Blackwell.
- Curtis, Neal, and Valentina Cardo. 2018. "Superheroes and third-wave Feminism." *Feminist Media Studies* 18 (3): 381–396. doi:10.1080/14680777.2017.1351387.
- Eagly, Alice H., Christa Nater, David I. Miller, Michèle Kaufmann, and S. Sczesny. 2020. "Gender Stereotypes Have Changed: A cross-temporal meta-analysis of US Public Opinion Polls from 1946 to 2018." *American Psychologist* 75 (3): 301–315. doi:10.1037/amp0000494.
- Finn, Michelle R. 2013. "William Marston's Feminist Agenda." In *The Ages of Wonder Woman*, edited by Joseph J. Darowski, 7–21. Jefferson, NC: McFarland and Company.
- Foucault, Michel. 1990. *The History of Sexuality, Volume 1: An Introduction*. New York: Vintage.
- Foucault, Michel. 2021. "Discipline and Punish: The Birth of the Prison (An Excerpt)." In *Coronavirus, Psychoanalysis, and Philosophy: Conversations on Pandemics, Politics and Society*, edited by Fernando Castrillón and Thomas Marchevsky, 23–26. New York: Routledge.
- Greene, Jennifer Helen, Sejal Mehta Barden, Edrica D. Richardson, and Kristopher Gregory Hall. 2014. "The Influence of Film and Experiential Pedagogy on Multicultural Counseling self-efficacy and Multicultural Counseling Competence." *Journal of the Scholarship of Teaching and Learning* 14 (5): 62–78. doi:10.14434/josotlv14i5.12656.
- Halliday, Michael A. K., and Christian M. I. M. Matthiessen. 2014. *Halliday's Introduction to Functional Grammar*. New York: Routledge.
- Herring, Susan C., and James A. Marken. 2008. "Implications of Gender Consciousness for Students in Information Technology." *Women's Studies* 37 (3): 229–256. doi:10.1080/00497870801917150.
- Iqhrammullah, Muhammad. 2018. "The Exposure of Aceh Heroine Narrative: A Potential Tool to Promote Gender Equality." *Journal Litbang Sukowati* 2 (1): 8–18. doi:10.32630/sukowati.v2i1.33.
- Khadilkar, Kunal, Ashiqur R. KhudaBukhsh, and Tom M. Mitchell. 2022. "Gender Bias, Social Bias, and Representation: 70 Years of B^Hollywood." *Patterns* 3 (2): 100442. doi:10.1016/j.patter.2022.100442.
- King, Neal. 2008. "Generic Womanhood: Gendered Depictions in Cop Action Cinema." *Gender & Society* 22 (2): 238–260. doi:10.1177/0891243207310715.
- Kusumaningputri, Reni, and Handoyo Puji Widodo. 2018. "Promoting Indonesian University Students' Critical Intercultural Awareness in Tertiary EAL Classrooms: The Use of Digital photo-graph-mediated Intercultural Tasks." *System* 72: 49–61. doi:10.1016/j.system.2017.10.003.
- Lee, Eun-Kyoung Othelia, and Mary Ann Priester. 2014. "Who Is the Help? Use of Film to Explore Diversity." *Affilia* 29 (1): 92–104. doi:10.1177/0886109913509545.
- Loukou, Mariah. 2020. "How Can the United States Move toward Gender-Neutral Special Forces?: Lessons from the Norwegian Military." *Expeditions with MCUP*. Accessed 20 November 2020. <https://openaccess.city.ac.uk/id/eprint/25190/1/PDF%20Gender%20Neutral.pdf>
- Morgan, Rebekah S. 2020. "Rey-ifying a New Heroine: Interrogating the Curriculum of Femininity of Star Wars Films." *Electronic Theses and Dissertations*. 2034. <https://digitalcommons.georgia-southern.edu/etd/2034>
- Pajares, Frank. 1997. "Current Direction in self-efficacy Research." In *Advances in Motivation and Achievement*, edited by Martin L. Maehr and Paul R. Pintrich, 1–49. Vol. 10. Greenwich, CT: JAI Press.
- Richards, Jack C., and Deborah B. Gordon. 2005. *New Interchange (Intro): Video Teacher's Guide*. 3rd ed. New York: Cambridge University Press.
- Romera, Magdalena. 2015. "The Transmission of Gender Stereotypes in the Discourse of Public Educational Spaces." *Discourse & Society* 26 (2): 205–229. doi:10.1177/0957926514556203.
- Sovansopha, Kao. 2020. "Family Socioeconomic Status and Students' Choice of STEM Majors: Evidence from Higher Education of Cambodia." *International Journal of Comparative Education and Development* 22 (1): 49–65. doi:10.1108/IJCED-03-2019-0025.
- Steder, Frank Brundtland, and Nina Ronnes. 2019. "Why Make a Special Platoon for Women?: An Assessment of the Jegertroppen at the Norwegian Special Operations Commando (NORSOC)." *Special Operations Journal* 5 (1): 53–71. doi:10.1080/23296151.2019.1581434.

- Sutherland, Jean-Anne, and Kathryn M. Feltey. 2017. "Here's Looking at Her: An Intersectional Analysis of Women, Power and Feminism in Film." *Journal of Gender Studies* 26 (6): 618–631. doi:10.1080/09589236.2016.1152956.
- Suwarno, Sulis Triyono, Ashadi, and Wening Sahayu. 2021. "Gender Construction in the Indonesian Government-Distributed English Textbook: Combining Critical Discourse Analysis and Corpus Linguistics." *Sexuality & Culture* 25 (6): 2158–2175. doi:10.1007/s12119-021-09870-5.
- Trobaugh, Elizabeth M. 2018. "Women, Regardless: Understanding Gender Bias in U.S. Military Integration." *Joint Forces Quarterly* 88: 46–53. Accessed 22 December 2020. https://ndupress.ndu.edu/Portals/68/Documents/jfq/jfq-88/jfq-88_46-53_Trobaugh.pdf?ver=2018-01-09-102340-317
- Urick, Michael J., and Therese A. Sprinkle. 2019. "Teaching Leadership: Using Wonder Woman to Highlight the Importance of Gender Diversity." *Management Teaching Review* 4 (2): 173–181. doi:10.1177/2379298118769254.
- van Zoonen, Liesbet. 1996. "Feminist Perspectives on the Media." In *Mass Media and Society*, edited by James Curran and Michael Gurevitch, 31–52. 2nd ed. London: Arnold.
- Vygotsky, Lev S. 1978. *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press.
- Wei, Xiaohong, and Xu. Jian. 2012. "A Comparative Study on Heroism in Shooter and Water Margin." *Theory and Practice in Language Studies* 2 (7): 1458–1464. doi:10.4304/tpls.2.7.1458-1464.
- Widodo, Handoyo Puji. 2015. "The Development of Vocational English Materials from a Social Semiotic perspective: Participatory Action Research." Unpublished PhD thesis, University of Adelaide, Australia.
- Widodo, Handoyo Puji. 2016. "Language Policy in Practice: Reframing the English Language Curriculum in the Indonesian Secondary Education Sector." In *English Language Education Policy in Asia*, edited by Ralph Kirkpatrick, 127–151. New York: Springer.
- Widodo, Handoyo Puji. 2018. "A Critical micro-semiotic Analysis of Values Depicted in the Indonesian Ministry of National Education-endorsed Secondary School English Textbook." In *Situating Moral and Cultural Values in ELT Materials: The Southeast Asian Context*, edited by Handoyo Puji Widodo, Marianne Rachel Perfecto, Le Van Canh, and Adcharawan Buripakdi, 131–152. New York: Springer.
- Widodo, Handoyo Puji, and Tariq Elyas. 2020. "Introduction to Gender in Language Education." *Sexuality & Culture* 24 (4): 1019–1027. doi:10.1007/s12119-020-09753-1.
- Xu, Honggang, Ke Wang, and Ye. Tian. 2017. "Women's Awareness of Gender Issues in Chinese Tourism Academia." *Anatolia* 28 (4): 553–566. doi:10.1080/13032917.2017.1370780.
- Zeldin, Amy L., and Frank Pajares. 2000. "Against the Odds: Self-Efficacy Beliefs of Women in Mathematical, Scientific, and Technological Careers." *American Educational Research Journal* 37 (1): 215–246. doi:10.3102/00028312037001215.

Using heroine film to promote gender awareness: a classroom-based study at an Indonesian university

ORIGINALITY REPORT

6%

SIMILARITY INDEX

PRIMARY SOURCES

1	en.wikipedia.org Internet	35 words — 1%
2	Reni Kusumaningputri, Handoyo Puji Widodo. "Promoting Indonesian university students' critical intercultural awareness in tertiary EAL classrooms: The use of digital photograph-mediated intercultural tasks", System, 2018 Crossref	21 words — < 1%
3	docslib.org Internet	21 words — < 1%
4	digitalcommons.georgiasouthern.edu Internet	19 words — < 1%
5	www.diva-portal.org Internet	19 words — < 1%
6	Martin Gibbs, James Meese, Michael Arnold, Bjorn Nansen, Marcus Carter. "Funeral and Instagram: death, social media, and platform vernacular", Information, Communication & Society, 2014 Crossref	18 words — < 1%
7	openaccess.city.ac.uk Internet	18 words — < 1%
8	www.melaniemenard.com Internet	17 words — < 1%

9	people.csail.mit.edu Internet	15 words — < 1%
10	d.lib.msu.edu Internet	14 words — < 1%
11	www.oxfordscholarship.com Internet	14 words — < 1%
12	www.scirp.org Internet	14 words — < 1%
13	Kao Sovansopha. "Family socioeconomic status and students' choice of STEM majors", <i>International Journal of Comparative Education and Development</i> , 2019 Crossref	13 words — < 1%
14	Pranolo, Andri, and Siti Muslimah Widyastuti. "Simple additive weighting method on intelligent agent for urban forest health monitoring", 2014 <i>International Conference on Computer Control Informatics and Its Applications (IC3INA)</i> , 2014. Crossref	12 words — < 1%
15	josotl.indiana.edu Internet	12 words — < 1%
16	www.nationaldefensemagazine.org Internet	12 words — < 1%
17	anthology.acfweb.org Internet	11 words — < 1%
18	link.springer.com Internet	11 words — < 1%
19	Cheryl Bluestone. "Feature Films as a Teaching Tool", <i>College Teaching</i> , 2010	10 words — < 1%

-
- 20 booksc.org
Internet 10 words — < 1%
-
- 21 e-tarjome.com
Internet 10 words — < 1%
-
- 22 mafiadoc.com
Internet 10 words — < 1%
-
- 23 "Situating Moral and Cultural Values in ELT Materials", Springer Science and Business Media LLC, 2018
Crossref 8 words — < 1%
-
- 24 "The Palgrave Handbook of the Philosophy of Film and Motion Pictures", Springer Science and Business Media LLC, 2019
Crossref 8 words — < 1%
-
- 25 Handoyo Puji Widodo, Tariq Elyas. "Introduction to Gender in Language Education", *Sexuality & Culture*, 2020
Crossref 8 words — < 1%
-
- 26 Kunal Khadilkar, Ashiqur R. KhudaBukhsh, Tom M. Mitchell. "Gender bias, social bias, and representation: 70 years of Bollywood", *Patterns*, 2022
Crossref 8 words — < 1%
-
- 27 digitalcommons.acu.edu
Internet 8 words — < 1%
-
- 28 eprints.lancs.ac.uk
Internet 8 words — < 1%
-
- 29 ibnuzulian.wordpress.com
Internet 8 words — < 1%
-
- 30 www.isfla.org

Internet

8 words — < 1%

31 İsmail Çakır. "TV serials and movies to boost intercultural communicative competence in Turkish EFL context", International Journal of Applied Linguistics, 2022
Crossref

32 Joanna Pawelczyk. "Unpacking the Complexity of Gender Integration in the U.S. Military Using Discourse Analysis: The Case of Servicewomen's Talk Around Having to Prove Themselves", Studia Anglica Posnaniensia, 2021
Crossref

33 Michael J. Urick, Therese A. Sprinkle. " Teaching Leadership: Using to Highlight the Importance of Gender Diversity ", Management Teaching Review, 2018
Crossref

34 onlinelibrary.wiley.com
Internet

EXCLUDE QUOTES ON

EXCLUDE SOURCES OFF

EXCLUDE BIBLIOGRAPHY ON

EXCLUDE MATCHES OFF