**DWP NARRATIVE TASK 5 KELLI**

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| Students read a range of narrative texts and plays to develop and enhance their understanding of narrative techniques. Students consider use of language and language features, use of narrative style, development of ‘voice’, development of ideas and themes and attention to issues, purpose, audience and context. | **Create a range of texts:**   * transforming and adapting texts for different purposes, contexts and audiences * sustaining analysis and argument * using appropriate quotation and referencing protocols.   **Reflect on their own and others’ texts by:**   * explaining how meaning changes when texts are transformed into a different genre mode or medium. * Offer of play to watch, “Summer of the 17th Doll”. | **Task 5: 5%**  **Creating**  **Due T2 Wk1**  **In class and at home**  Select one text you have studied in Unit 3, compose a persuasive essay, aimed at an educated audience, that explores a central idea from the text. |
| Students learn to comprehend texts and develop arguments. | **Create a range of texts:**   * sustaining analysis and argument.   **Reflect on their own and others’ texts by:**   * analysing and evaluating how different texts represent similar ideas in different ways * comparing and evaluating the impact of language conventions used in a variety of texts and genres. | **Task 6: 5%**  **Creating**  **Due T2 Wk2**  Preparation in class and at  home, final task in class.  Students give a multi modal presentation based on all the texts and course that they have studied in Unit 3. |
| Students present a study journal with summaries of course work, research and visual images | Students present a study journal with summaries of course work, research and visual images | **Task 7: 5%**  **Creating**  **Due T2 W2**  **Creating**  Students hand in their study journal |

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|  | **MONDAY** | **TUESDAY** | **TUESDAY** | **WEDNESDAY** | **FRIDAY** |
| W1 | LI: I can understand the basis of gender theory.  SC: I can explain what is meant by hegemonic masculinity, I can name three theorists that reject biological essentialism, I can explain what is meant by ‘gender performance.’  Discuss masculinity and theorists relating to masculinity.  GW: Ss to spend five minutes brainstorming the following questions:   * *What are masculine stereotypes/gender roles in Western society?* (e.g. violence and aggression, stoicism (emotional restraint), courage, toughness, physical strength, athleticism, risk-taking, adventure and thrill-seeking, competitiveness, and success). * *What happens to men in our society who reject/challenge these stereotypes/gender roles?*   Boardnotes:  Theorists:  Michel Foucault:  There is no such thing as essentialism. We construct our own identity through acts of performance, which we learn from our society. Identity, gender and sexuality are “historical constructs,” which we perform or reject and/or challenge.  Judith Butler: ‘Gender Trouble’  Gender precedes sex as it is a social and historical construct. Sexed bodies cannot signify without gender performance and gender roles/expectations, and the apparent existence of sex prior to cultural imposition is only an effect of the functioning of gender. Therefore, sex and gender are both constructed.  Donaldson:  Hegemonic masculinity is dominant, more socially central, more associated with power, in which a pattern of practices embodying the "currently most honoured way" of being male legitimates the superordination of men over women.  Peterson/Brod:  The concept of masculinity is criticised for being framed within a heteronormative conception of gender that oversimplified male-female difference and ignores differences and exclusions within the gender categories. The concept of masculinity is said to rest logically on a dichotomisation of sex (biological) and gender (cultural) and thus marginalises or naturalises the body.  Hand out advanced elements of a narrative.  Hand out persuasive techniques.  Read through Chapter 5 English WA Atar Year 12 on Short story study. | LI: I can understand the generic conventions of a short story.  SC: I can list at least three conventions of a short story. I can explain what characterization is.  Finish working through chapter.  GW: Ss answer a question per group from the comprehending, responding and composing examples given.  Ss to share with the class. | LI: Present your research on masculinities to the class.  SC: I can prepare and present my own research on masculinities to my peers.  Students to present research on masculinities. | LI: I can identify the ways in which hegemonic masculinity is accepted or rejected in two short stories.  SC: I can explain how hegemonic masculinity is represented in two short stories. I can explain how both narrators accept/reject these masculinities. I can explain the effect that these representations of masculinities have on the reader.  Hand out  ‘The Alter of the Family’ by Michael Wilding.  ‘The Blooding’ by Peter Goldsworthy.  Introduce both stories: they deal with relationships between fathers and sons, raise questions about the role that fathers have to play in defining for their sons what it means to be a man, and appear to invite the reader to reject particular versions of masculinity.  Discussion: As gender is socially constructed, we learn our gender roles from both our society and our parents. While reading, pay attention to the messages that both male role models are sending their sons, and how and why they reject their father’s particular form of ‘masculinity.’  Ss to read both stories.  *Teacher notes for discussion:*  ‘Altar of the Family’ – David does not conform to gender expectations, he is ruthlessly belittled by his father for acting in a “feminine manner.” David decides to act ‘masculine’ and redeem himself in his father’s eyes, by undertaking a rite of passage in shooting a possum that “trespasses on his family’s honour.” David is sickened by the event, and rejects his father’s version of masculinity. David therefore does not take the active role in validating his masculinity by allowing his father to know that he shot the possum, leaving him to be seen as ’feminine.’  ‘The Blooding’  The narrator’s father’s version of masculinity is immediately rejected, and Abbott is represented as authoritarian, brutish, and cruel. Emotional violence is played out in the treatment — and indeed, execution — of greyhound dogs, and the sacrifice of a kitten caught in a possum trap to ‘blood’ a dog that has been pacified by petting. This is symbolic story of moral importance, identifying as its centre the abuse of the child and the atrocity of an instrumentalist attitude to animals extended to human relations. In the end, Abbott takes an active role in ‘training’ his son to be accepted as a man.  GW: Ss compare both texts as they challenge certain ways of thinking about masculinity and what it means to be a man.  Discuss active rejection of hegemonic masculinity in the two stories. | LI: I can identify the ways in which masculinity is re/presented in a post-colonial text.  SC: I can explain how the reader is positioned to the view the main characters in the short story. I can explain the effect that the representation of masculinities have on the reader. I can explain how immigrant status affects masculinity.  Hand out the arrangers of marriage from *The Thing Around your Neck* by Chimamanda Ngozi Adichie  Students read and take notes on the views of masculinity positioned in this short story.  *Teacher notes for discussion:*  Ofodile:   * Control and appropriation of Chinaza’s body through lack of consent. * Acts as an “American interpreter,” explains customs and procedures. * Concerned with Chinaza assimilating, wants to be a “model-minority” by blending in and rejecting his own culture, Chinaza must do the same. * Actively devalues contact with Nigerian culture (adaption over dislocation). * Ofodile does not care for Chinaza’s comfort, controls Chinaza’s cooking and language, demonstrating his power in the relationship. * Ofodile refuses to apologise to his wife for neglecting to tell her that he was married once before, refuses to acknowledge that he has betrayed wife’s trust. * Views Chinaza as an object to show off, reproduce with, as something that will only benefit him alone. * Ofodile does not seem to care if his wife comes back to him or not.     GW: Discussion:   * How does Ofodile reinforce/perform masculine roles? * How does Ofodile’s status as an immigrant affect his masculinity?   *Teacher notes for discussion:*  Ofodile takes an active role in asserting his masculine dominance over his new wife, by controlling her life: how she dresses, how she speaks, what she eats and what she purchases for the home.  While Ofodile performs these hegemonic masculinities to assert his power over his new wife and maintain his dominant position, he struggles to resolve the dislocation of his culture. Ofodile wants to assimilate and participate in US culture and the ‘American dream,’ but in order to do this, he needs to have a Nigerian wife to dominate in order to fulfill his patriarchal role in society and validate his masculinity, as being an immigrant does not afford him the power to control and subordinate women in his adopted land. |
| W2 | LI: I can deconstruct how masculinity is presented in the story.  SC: I can highlight how masculinity is used as a central idea in a text. I can apply my knowledge in an in-depth persuasive essay plan.  Students practice using a text on masculinity and deconstruct it to highlight how it is used masculinity as its central idea.  GW: Students to choose one text each (Groups of five) and deconstruct how masculinity is presented in the story.  Students practice writing persuasively with the focus of informing an audience around the topic of masculinity. | In class persuasive essay on masculinity. | In class persuasive essay on masculinity. | Study review:  Students to work on their study journals/PP in class. | EXCURSION OUT  JOURNAL &  POWERPOINT DUE |