

Instituto de Literatura y Ciencias del Lenguaje

Facultad de Filosofía y Educación



**Creating Gender Awareness: Elective workshop based on
Raymond Carver's short stories**

TRABAJO DE TITULACIÓN

PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS

Y AL GRADO DE LICENCIADO EN EDUCACIÓN

Estudiante: María Francisca Mingram Jercic

Profesor guía: Sr. Pablo A. Villa Moreno

Segundo Semestre 2014

Instituto de Literatura y Ciencias del Lenguaje

Facultad de Filosofía y Educación

**Creating Gender Awareness: Elective workshop based on
Raymond Carver's short stories**

**TRABAJO DE TITULACIÓN
PARA OPTAR AL TÍTULO DE PROFESOR DE INGLÉS
Y AL GRADO DE LICENCIADO EN EDUCACIÓN**

Estudiante: María Francisca Mingram Jercic

Profesor guía: Sr. Pablo A. Villa Moreno

Segundo Semestre 2014

ACKNOWLEDGMENTS

Thanks to Professor Pablo Villa, for all the conversations, the advices, and support. You are one of a kind. Thanks to my loved ones, for always being there for me when I needed you the most. You know who you are.

TABLE OF CONTENTS

Acknowledgements	3
Table of contents	4
Introduction	6
Theoretical Framework	7
Literature	7
Children's Literature	11
Young Adult Literature	13
The Short Story as a literary genre	17
Raymond Carver	19
Gender identity	22
Needs Analysis	25
Brief description of the school	25
Vision and Mission of the school	26
Needs Analysis Survey	28

Needs Analysis results	32
Rationale	38
Syllabus	44
Workshop description	47
Macro planning	54
Class by class description	57
Sample lessons	68
Works cited	78

INTRODUCTION

Among the challenges that the human race faces nowadays, eradicating gender inequality stands as one of urgent relevance. Unfortunately, the gender gap between men and women is still an undeniable and unfair reality in social aspects such as work remuneration, medical insurance, and job opportunities, among others.

The notion that men are more capable than women is sustained by a phallogentric vision of society, an ideological component that has been supported by the patriarchal construction that still in this day and age structures our society. Even though efforts are made to create policies to avoid this violence, this injustice is deeply inscribed in the way people communicate and attitudes they assume.

Under the current establishment, women are not the only subaltern group in terms of gender, there are even subaltern masculinities, and sexual minorities still struggle to be heard in order to get their rights socially and legally recognized. Every day, men experience great distress as they give in to social pressure and reproduce aggressive and dominant behavior in order to avoid social emasculation.

It is our job not only as teachers, but also as sensitive human beings, to foster our students' critical thinking skills in order to discuss these topics with responsibility and

respect. By training our students to go beyond the evident and guide them into a more abstract way of thinking, educators teach students to read what is around them and make them see the inconsistencies of misogyny, and the injustice of discriminating against people.

By giving them instruments to read in depth, teachers create awareness that we are all united in a common social project and that we together can change this never-ending cycle that negatively affects us all.

THEORETICAL FRAMEWORK

Literature

There is no such thing as an universal and objective definition when it comes to circumscribe and define the literary field. What allows a certain text to be publicly recognized as "literature" is still a matter of lively discussion among authors and scholars: is it the author's intention to create a literary text with enough merit to have it labeled as literature or are the readers the ones to decide whether a piece of writing is worthy of deserving that title or not? Is there any piece of writing not deserving that name? The way in which this kind of questions have been answered has changed over time, depending on the school of literary criticism and the theoretical paradigm supported.

When discussing what is poetry, structuralists and Russian formalists define a poem as an isolated structure that does not depend on the intention of the author or its relationship with the reader. Under their perspective, literature is therefore considered as a closed reality that can be identified in terms of language use: it is the opposite of ordinary and everyday life language, and it is overtly used in an unusual manner by means of different devices such as rhythm, sound, etc.

According to author Terry Eagleton (3), formalism was fundamentally the application of linguistics to the study of the literary field, and that is the reason why formalists, when studying literary form, were more concerned with the structures of language than the analysis of literary content itself. As the author remarks, "far from seeing form as the expression of content, they stood the relationship on its head: content was merely the 'motivation' of form, an occasion or convenience for a particular kind of formal exercise." (3). Eagleton claims that the formalist thinking of literature as *estrangement* is in fact to think of all literature as essentially poetry.

The structuralist approach sustained by Russian formalists and its focus on language form instead of literary content has been criticized by post structuralism, and other schools of thought. Some of them propose, instead, that attention should be paid to the interpretation process and the formation of interpretive communities that round and fulfill the text's meaning, closing its cycle of meaning. Author Stanley Fish rejects the structuralist notion of literature as a closed reality and argues that

"the act of recognizing literature is not constrained by something in the text, nor does it issue from an independent and arbitrary will; rather, it proceeds from a collective decision as to what will count as literature, a decision that will be in force only so long as a community of readers or believers continues to abide by it." (11)

But what kind of texts do readers judge as literature? Jonathan Culler, in his book *Literary Theory, A Very Short Introduction*, argues that what leads readers to treat something as literature is that they find it in a context that identifies it as literature" (27). In

his own attempt to demarcate the literary field, Eagleton defines it as "imaginative writing in the sense of fiction" (1), but he soon considers this as an incomplete definition when he asks himself the following question: "if literature is 'creative' or 'imaginative' writing, does this imply that history, philosophy and natural science are uncreative and unimaginative?" (2). Eagleton's own answer is "no", therefore, he claims the necessity of a different approach.

He argues that literature can be defined from the way readers relate their own ideas to writing; therefore, a person's definition of literature depends on factors such as age, social class, gender, race, religion, political ideas, academic education, personal background, among others. Closer to Fish's idea, Eagleton underscores the importance of the transformative power of literary texts in the communities that receive them. A poem is not a closed or isolated reality, but a force of change and revolution. This explains why the definition of literature varies from individual to individual, and from culture to culture, and is constantly changing over time, as culture is continuously undergoing through transformations. It is important to bear in mind that according to author Roland Barthes, ideology is present in all order of things, and literature is not the exception. Literature is a social force that as we have seen is directly related to its readers, who live in a particular culture in a particular period of time. As culture is subjected to political forces that pass on ideologically charged concepts, all literary texts are ideologically charged as well, including children's literature and YAL . An ideology naturalizes a doctrine as an idea that is akin to the truth. In that sense, YAL and Children's literature are fertile ground for this process in which, under the guise of naive stories, ideas are planted and let to grow.

Children's literature

Children's literature can currently be defined as literature that was intentionally written for children, even though adolescents and adults may enjoy it as well. Its main purpose is to entertain and to educate the young readers, which is why it is crucial to bear in mind that even though nowadays there is always a didactic component in this kind of literature, it was not always intended for the young generations. Children's stories were born out of the oral narration of folk cautionary tales of medieval tradition. They were not intended for children, thus they lacked of a didactic purpose until the XVII century.

While reading children's books, children are allowed to expand their horizons and to experience different imaginary situations in a safe environment , as books "instill in children a sense of the wonderful complexity of life" (Landsberg 34) and allow them to start asking themselves the first important questions regarding friendship, death, and life in general. The complexity of the books that a boy or a girl is expected to read gets richer as the child grows older, moving forward from concrete to abstract thought.

This type of literature provides more than colorful drawings, attractive stories and entertaining dialogues, as it can also be considered as a cultural, and therefore ideological, reservoir for the boy and girl to learn from. According to Seth Lerer, considering children's literature as a way to educate the young generations is not new at all because "since there

were children, there has been children's literature" (1), mainly referring to the orally tradition of folk tales and fairy tales.

But, according to author Maria Tatar, children's literature did not formally exist until the eighteen century because of "the total absence of the concepts of "child" and "childhood" as we perceive them today" (317). She claims that a literature specifically written for children could not have existed without the social recognition of childhood as a distinctive stage of human life that exists today: "before there could be children's books, there had to be children—children, that is, who were accepted as beings with their own particular needs and interests, not only as miniature men and women." (317) This implies a major change since the potential of books to be used as pedagogical tools will gradually emerge. Stories with allegorical content, apparently playful and innocent, will warn about the dangers in the forest and the risks implied by not obeying the parental authority.

Now that children are recognized as a target audience of readers, "children's books are now the most profitable area of publishing, and links between traditional and innovative media establish younger readers as the prime market for imaginative writing" (Lerer 8), opening for children, parents, and teachers a whole world of educational alternatives, resources, and possibilities.

Young Adult Literature

There are several discussions that arise when we make the attempt of analyzing the subject matter of Young Adult Literature (YAL). To begin with, no matter how many articles, papers and essays we may read and how thorough our investigation on this topic may be, we will not find a sole and exact demarcation of the concept of "young adult" in terms of age, since numerous scholars, teachers and writers have different opinions concerning the occurrence of this transitional period of time in which we leave behind our childhood in order to enter the world of adulthood.

Authors Anna O. Soter and Sean P. Connors in their article *Beyond Relevance to Literary Merit: Young Adult Literature as "Literature"* argue that YAL "reflects the interests and concerns of teenagers" (66), but do not provide us with a clear age classification for the term "teenager". On the other hand, author Alice Trupe in her *Thematic Guide to Young Adult Literature* states that "by some definitions, 'young adults' include people in their early twenties" (viii), but when referring to the age category that she used to classify works under the label of YAL so as to come up with a list of YAL books, Trupe declares that she took into account readers between twelve and seventeen years old, openly focusing on their themes of interest.

Despite of her own age demarcation of YAL, Trupe brings up the fact that "some children may be able to read young adult literature at age ten while others may not be ready for the more mature themes dealt with in many novels marketed to young adults" (viii). For that reason, in view of the fact that maturation is a personal process that varies according to a particular person's physical and inner development, we are able to conclude that undertaking the attempt of establishing a standard and rigid age category for all YAL is evidently an unfruitful effort.

Having adolescences as the target audience/readers when writing a novel, a poem or a short story is not the major factor to define YAL. Many times authors do not intend to write for young adults, but their work ends up being labeled as YAL because of the topics that they deal with. Therefore, recognizing the issues that this kind of literature embraces appears to be a vital task for us to encompass it.

When analyzing the characteristic themes of YAL, Soter and Connors argue that this literature goes beyond "the sort of didactic fiction that was once written for adolescents" (66) and it is now concerned with "rites of passage, identity issues, placement of self in the larger social and cultural context, and discovery of self in terms of (and against) defined roles are very much issues that confront young adults as they emerge from childhood" (64). Moreover, they go even further and explore other thematic possibilities of this type of literature by acknowledging that "young adult literature is capable of providing thoughtful social and political commentary that raises questions about complex issues" (64), such as immigration, the exploitation of children, sexual orientation, terrorism, roles of men and women in contemporary culture, social and political responsibility, the individual challenge of social and political institutions, social conformity, religion, poverty, political morality,

patriotism, the strength of individuals to face disaster, and the individual in search of enduring truths, among others.

Young Adult Literature, therefore, shifts from the instructive messages and didactic purpose of Children's literature and many times offers the teenage readers the possibility of experiencing a sort of identification with the teenage protagonist's struggles and reality, as most of the times YAL stories are appreciated by them as more realistic and authentic. The worlds created by this kind of literature are both believable and recognizable, generally following a pattern in which the subjectivity of the protagonist is contrasted to what happens around him/her socially or politically. Whereas the individual stands for independence and critical stances, the world around him represents oppression and falseness..

The confrontation between the YAL protagonists and the standards of the society in which they live is the result of a personal quest that will lead them to the construction of a separated identity and values of their own. Unlike Children's Literature, YAL's focus is on the characters' struggles and emotional maturation process, not on the story itself.

Many literary critics, teachers and adult readers tend to believe that YAL is not as rich, deep and complex as adult literature because it address themes that teenagers can relate to, which is why its literary merit is still under question. This explains the fact that "little criticism of contemporary YA literature has yet been published (Trupe vii), even though authors such as Soter and Connors defend its literary merit arguing that YAL deals with "issues that concern all of us as human beings, regardless of age" (64), and that "is

powerfully written and rivals the best of adult literature for enduring, compelling, deep subject matter and themes" (65).

Hence, Young Adult Literature not only is entitled to be categorized as "true literature", but it has proved to have its own literary merit thanks to its "potential literary sophistication, coupled with its treatment of complex social issues" (Soter & Connors 66). Its relevance and accessibility to young people "provides teachers with the means for turning reluctant readers into avid readers" (Soter & Connors 66), and it can even help them in the teaching of close reading, "the kind of reading that is essential for successful performance on state standardized tests, and the kind of reading, not coincidentally, that is valued in many high school English classes" (Soter & Connors 66). The numerous benefits of using YAL with teenage students inside the classroom are, therefore, clearly identifiable.

The Short Story as a literary genre

Even nowadays, falling into comparisons between the short story and the novel seems almost inevitable when authors, scholars, teachers, and students make an attempt to define it. The matter of length immediately appears as the most salient characteristic when trying to grasp the essence of this literary gender, but there are more topics to discuss regarding the short story than the issue of "shortness".

Author Mary Rohrberg defines the short story as "an inseparable web of vibrating energy patterns in which no one component has reality independently of the entirety; and included in the entirety is the observer" (5). She recalls that short stories theorists, including Poe, have "insisted on the importance of unity of effect and of pattern in the short story and have reserved an essential participatory role for those readers whom Poe insisted act with a kindred art" (6).

Even though Rohrberg in her essay "Origins, Development, Substance and Design of the Short Story: *How I Got Hooked on the Short Story and Where It Led Me*" (2004) recognizes the short story's undeniable characteristics of brevity and lack of trivial data, she distinguishes it from the novel since it does not generally work in terms of linearity, but in terms of what Joseph Frank calls "spatial form", which is a non-sequential time

scheme. Rohrberg goes further and claims that short stories need to be defined in terms of a synchronic base, as readers move from the start to the end and back again, moved by their strong desire to reread what is already there. Beginning and end, therefore, are not essentially demarcated from each other in the short story.

She states that there is a strong and inherent symbolism in the genre of the short story, as it is characterized "by multiple levels generated by substructures that underline narrative surfaces" (8). The readers' senses cannot completely grasp all the facts and all the meaning of the story, since part of it remains intentionally hidden.

Rohrberg quotes author Charles E. May and recalls that the main difference between a novel and a short story is that long fiction needs the primacy of "experience" conceptually created, while short fiction just makes use of *an* experience that was emotionally created and encountered, embodied as a whole. This means that while in the novel we usually have a linear sequence of several events surrounded by lots details and information, in a short story there can be a plot based on a single, and sometimes even insignificant, event.

The short story, consequently, can be said to revolve around anecdote whereas the novel does around the construction of fictional universes and/or character. In the former there is a need to tell a single event that leads to an epiphany or revelation that ties the knot of the story's purpose and sense. The novel, due in part to its extension, uses circumstantial detail to build a sense of recognition in the reader through the through building-up of a believable world in which characters move at ease, like the reader's own reality, establishing rules of its own that bear resemblance to our own.

Both types of narratives have their own claims over the reader. The short story has an advantage in terms of recognition in the XXI century, and that has to do with this age's tendency to fragment meanings, to present itself in terms of hyperlinks and visual traces that underscore the incompleteness of its meanings.

Raymond Carver

American writer Raymond Carver was born in Clatskanie, Oregon, on August 25th in 1938, but he spent his childhood and adolescent years in Yakima, Washington. His mother was a waitress and retail clerk, while his father was a sawmill that had drinking problems. Alcoholism was not only one of the recurring themes in Carver's writing, but also an addiction that he himself had to deal with for most part of his life (what he later jokingly labeled as the Bad Raymond Days).

Carver graduated from Yakima High School in 1956, and soon after he started working with his father at a sawmill in California. A year later, he married Maryann Burk of 16 years old, with whom he had a daughter and a son in a period of two years. Father of 2 children at age 20, he and his wife were obliged to accept different small and poorly paid jobs in order to provide for their family, in a time that was stained by economic instability. Many years later, he stated that his children were the reason why he barely had time to write, a fact that determined the brevity of his short stories, and that inevitably led him to dismiss the novel as a literary genre to work with.

At Chico State College in California, he participated in a creative writing workshop conducted by the novelist John Gardner, who had a big impact on Carver's life and career.

His interest in narrative was growing more and more serious, and in 1961 the first Carver's story, "The Furious Seasons", was published.

While he was studying in college, first at Chico State University and then at Humboldt State College, he worked as an editor and published different articles of his own, written under different pseudonyms. He received his Bachelor of Arts in 1963, and then worked as a night custodian at Mercy Hospital, where he continued writing at all times possible. During this period of time he attended the writing workshop of poet Dennis Schmitz, who soon became not only Carver's good friend, but also his guide for the publication of *Near Klamath*, his first book of poems, in 1967. That same year, his short story "Will You Please Be Quiet, Please?" was part of the *Best American Short Stories*, an annual anthology by Martha Foley.

Soon after the publication of *Near Klamath*, Carver worked as a textbook editor in California, while he unsuccessfully tried to get a degree in a library science program. The short story "Neighbors" was published in 1971, and soon after he started teaching at the UC Berkeley and UC Santa Cruz. Along with writer John Cheever, he was a visiting lecturer in the Iowa Writer's Workshop, but a few years later both recognized that it was drinking and not teaching what they did most of the time.

His collection *Will You Please Be Quiet, Please?* was published in 1976. His alcohol abuse started to get worse, and he was hospitalized three times between 1976 and 1977, the year when the short stories collection *Furious Seasons* was published, and decided to join the Alcoholics Anonymous and stop drinking. That very same year he met the poet Tess Gallagher at a writers' convention in Texas. Two years later, they were living together, and

in 1982 he and his wife Maryann were divorced. The short story collection *What We Talk About When We Talk About Love* was published in 1981, followed by *Cathedral* in 1984, a collection that included the award-winning short stories "A Small, Good Thing", and "Where I'm Calling From".

In 1988, *Where I'm Calling From: New and Selected Stories* was published, while in England it was only the new stories that received a book form under the title of *Elephant*. That year, he was included in the American Academy of Arts and Letters. Carver died from lung cancer on August 2, only six weeks after marrying Gallagher. He was 50 years old.

Even though Carver also wrote poetry, he is most recognized because of his short stories, which are characterized by, in Carver's own words their "brevity and intensity". This appears to be one of the obvious reasons why even nowadays he keeps being defined as a minimalist writer, even though Carver himself never appreciated that term, as he discarded all sort of categories. Nowadays, the influence of Carver's editor Gordon Lish has been recognized as fundamental when it comes to discuss the origin of the writer's minimalist style, as it was Lish who constantly encouraged Carver to edit his own work in order to avoid wordiness.

His style was also related to dirty realism, as he wrote about marginalized and lower-middle class people who experience feelings of isolation, sadness, loss, and disconnection. Many of his characters also deal with alcoholism. The topics present in this short stories are allegedly based on Carver's own experiences as a blue-collar citizen.

Gender identity

In order to successfully comprehend the concept of gender identity, it is important to avoid employing the terms "sex" and "gender" as synonyms. When scholars and feminist writers use the term "sex", they refer to the biological differences between the male and the female sex, which are the ones that lead society to label a baby as a "boy" or a "girl" after they are born. Once the sexual distinction -based primarily on the reproductive organs- is made, the individual immediately undergoes a socialization process that, according to the feminist perspective, inevitably implies the learning of a certain gender role. As Simone de Beauvoir suggests in her book *The Second Sex* (1973), "one is not born a woman, but, rather, becomes one." (301)

According to author Linda L. Lindsey in her book *Gender Roles: A Sociological Perspective* (2011), the definition of the term sex "emphasizes male and female differences in chromosomes, anatomy, hormones, reproductive systems, and other physiological components" (4), while gender "refers to those social, cultural, and psychological traits linked to males and females through particular social contexts". She argues that "sex makes us male or female; gender makes us masculine or feminine. Sex is an ascribed status because a person is born with it, but gender is an achieved status because it must be learned" (4). Parents, older siblings, teachers, relatives, educational institutions, literature, films, and the advertising industry, among others, participate in the process of "teaching"

the children their gender identity and how to behave according to it, perpetuating ideologically charged gender roles that are portrayed as "natural".

These roles are reinforced by social institutions such as the state, the law, the media, public health services, the educational system, and religious organizations, why is why Australian sociologist Raewyn Connell, known for her social theory of gender relations, argues that the concept of gender does not only has an impact on the domain of personal identity, but it is in fact a large-scale social structure "that centres on the reproductive arena, and the set of practices that bring reproductive distinctions between bodies into social processes." (11)

Gender, therefore, is more than discussing differences and similarities between men and women, as it is also about deconstructing relationships of desire and power. For that reason, gender studies allow us to understand the origins of gender inequality and the discourse and practices that have been used to marginalise alternative gender and sexual identities that do not fit the heteronormative labels of the dominant culture.

In order to avoid semantic confusion, it is important to recall that the concept of heteronormative is not the same as the concept of heterosexuality, since in words of Berlant and Warner, "contexts that have little visible relation to sex practice, such as life narrative and generational identity, can be heteronormative in this sense, while in other contexts forms of sex between men and women might not be heteronormative" (178). Both authors define heteronormativity as "the institutions, structures of understanding and

practical orientations that make heterosexuality seem not only coherent— that is, organized as a sexuality—but also privileged" (178).

According to Bill Hubbard in his book *Cities and Sexualities* (2011), Berlant and Warner's concept of heteronormativity expands Gayle Rubin's idea of a hierarchy of sexualities and "explores the normalization not of heterosexuality per se, but a form of heterosexuality based on coupling, reproduction, consensual sex and love (Hubbard 3). Rubin (309) states that the state privileges heterosexuality as the only "right" form of sexuality, granting rights of citizenship to heterosexual couples, while most nations deny certain rights to the individuals that are considered as "bad sexual subjects", as their sexual relationships are not reproductive and eliminate the possibility of offspring. Whereas heterosexuality is portrayed as normal and natural, homosexuality is socially considered as inferior and wrong, and those who do not fit normative standards are excluded and marginalised, which is why Rubin considers both sexuality and gender as political constructs. Sexuality "is organised into systems of power, which reward and encourage some individuals and activities, while punishing and suppressing others." (309)

Ideology behind this hierarchy of sex is rooted in biological determinism. When society believes that biological facts of sex constitute natural differences between men and women, heterosexuality is the only "natural" outcome, and reproduction is portrayed as the primary function of all sexual activity. But the fact is that most sex is not reproductive, but a social construction.

NEEDS ANALYSIS

Brief description of the school

El sostenedor del colegio es la Sociedad Educacional Winterhill S.A. y su representante legal es el profesional que ocupa el cargo de Gerente de la Sociedad.

El Colegio Winterhill Viña del Mar, es de carácter subvencionado, mixto. Atiende dos niveles Educación General Básica y Educación Media Científica Humanista.

El Colegio, en ambos niveles, trabaja con los Planes y Programas del Ministerio de Educación, definiendo un currículo para cada nivel de enseñanza conforme a las directrices ministeriales. Dado que nuestro Proyecto incluye como principio pedagógico el desarrollo al máximo de las potencialidades de nuestros estudiantes, respondiendo a los múltiples intereses y habilidades de nuestros niños y jóvenes incorpora en el Plan de Estudios subsectores complementarios, en ambos niveles de enseñanza.

Es un establecimiento de transición a la prosecución de estudios de nivel superior o de especialización en oficios o artes especiales, responsabilidad que le asignan los padres y apoderados y los objetivos de la institución, por lo que los niveles de exigencia a sus alumnos y alumnas en su formación son altos y consensuados por todos los actores del proceso, para cumplir con las metas fijadas.

El Colegio se define como laico y fundamenta su acción educacional a partir de una visión humanista, integral y liberadora de la persona.

En su Declaración de Principios Colegio se define como respetuoso de la diversidad de sus alumnos y alumnas, así como de sus derechos en tanto personas y estudiantes, por lo tanto, fortalece los valores explicitados en la Declaración de los Derechos del Niño y la Declaración Universal de los Derechos del Hombre de las Naciones Unidas, así como los valores nacionales y familiares, promoviendo una convivencia democrática y participativa en su interior y en todos los espacios en que se desarrolla su tarea educativa.

The School Institutional Educational Project

Visión

"Queremos que nuestro Colegio sea una comunidad educativa que a partir de considerar al ser humano desde una perspectiva integral, construye un espacio cultural sustentado en los valores de consecuencia, respeto, autonomía, solidaridad, democracia y creatividad como capacidades para ejercer sus propios valores.

Queremos que estos valores se expresen en la convivencia cotidiana ya que alumnos y alumnas aprenden lo que viven; si viven en ambiente de respeto aprenden a respetar, si viven en ambiente de libertad aprenden a valorar la libertad; si viven con afecto aprenden a expresar y encontrar amor en el mundo. Así buscamos desarrollar un proceso de formación que se viva en armonía y felicidad.

Queremos que nuestro Colegio establezca vínculos con su entorno, en una relación que nutra el proceso formativo y que nos permita aportar, desde la vivencia de los valores que nos sustentan, a la construcción de la realidad sociocultural".

Misión

"El Colegio Winterhill Viña del Mar es una comunidad educativa que aspira a formar personas felices, integrales, autónomas, analíticas con capacidad de crítica y de autocrítica; sujetos capaces de reconocerse y reconocer a los otros como personas. Desarrollando un proceso pedagógico que se sustenta en la comunicación y la confianza mutua entre quienes componen su comunidad educativa y donde las relación pedagógica, la convivencia escolar y la gestión educativa se caracterizan por ser participativas, democráticas, tolerantes, solidarias y creativas. Construyendo vínculos con su entorno que le permitan nutrir su proyecto educativo y ofrecerlo a otros.

Siendo fiel al Proyecto que le dio vida contextualiza permanentemente su propuesta educativa al momento histórico y cultural que vive".

Needs Analysis Survey

Grade: 12th grade

Number of students surveyed: 24

School: Colegio Winterhill

Questionnaire

1.- ¿Crees que es importante aprender inglés?

- a) sí
- b) no

2.- Si respondiste afirmativamente a la pregunta anterior, ¿por qué crees que es importante aprender inglés? Puedes marcar más de una opción

- a) porque es necesario para la universidad
- b) para comunicarse con personas que extranjeras que vengan a Chile
- c) para tener mejores oportunidades laborales
- d) para poder viajar y desenvolverme mejor en otra cultura
- e) para entender productos culturales como la música, los libros y las películas sin necesidad de una traducción
- f) simplemente por gusto

3.- ¿Cómo aprendes inglés fuera del colegio? Puedes marcar más de una opción

- a) Veo películas y/o series en inglés (sin subtítulos)
- b) Veo películas y/o series en inglés (con subtítulos en español)
- c) Juego videojuegos o juegos en línea que tienen vocabulario en inglés
- d) Leo libros y/o revistas en inglés
- e) Navego en Internet y busco vocabulario en inglés
- f) Escucho música en inglés
- g) hablo con otras personas que hablan inglés

4.- ¿Cuál crees que es tu nivel de inglés?

- a) Básico
- b) Intermedio
- c) Avanzado

5.- ¿Cuál crees que es la habilidad en inglés que más te cuesta?

- a) speaking
- b) listening
- c) writing
- d) reading

6.- ¿Cómo te gusta trabajar en clases?

- a) individualmente
- b) en pares
- c) en grupos

7.- ¿Qué tipo de actividades te gusta realizar en clases? Puedes marcar todas las opciones que desees

- a) lecturas
- b) debates
- c) obras de teatro
- d) diálogos
- e) ver videos y/o películas
- f) presentaciones orales
- g) pruebas
- h) actividades en clases con nota acumulativa
- i) ensayos
- j) quizzes

8.- ¿Te gusta leer?

- a) sí
- b) no

9.- ¿Cada cuánto tiempo lees en tu tiempo libre? No contabilices la lectura obligatoria para las clases de tu colegio

- a) Más de 4 días a la semana
- b) 3 días a la semana
- c) 2 días a la semana
- d) 1 día a la semana
- e) no leo casi nunca

10.- ¿Qué prefieres leer en inglés?

- a) novelas en inglés
- b) cuentos cortos en inglés
- c) poesía en inglés

11.- ¿Crees que es importante hablar en clases de temas relacionados con la identidad femenina, la identidad masculina y las minorías sexuales? Justifica tu respuesta

- a) sí
- b) no

12.- ¿Estarías interesado/a en asistir a un taller literario electivo en el que se abordaran y discutieran temáticas de la identidad femenina, masculina y las minorías sexuales en la literatura y en la cultura en general?

- a) sí
- b) no

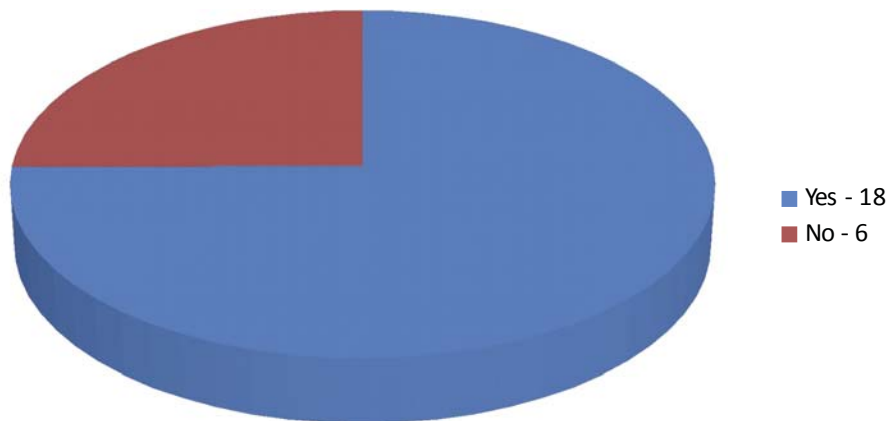
13.- De ser afirmativa tu respuesta, ¿cuántas veces a la semana estarías dispuesto/a a asistir a este taller?

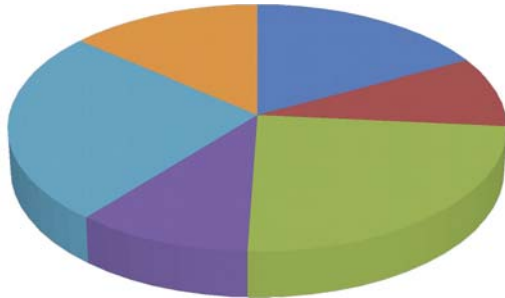
- a) 1 hora a la semana
- b) 2 horas a la semana
- c) 3 horas a la semana

Needs Analysis results

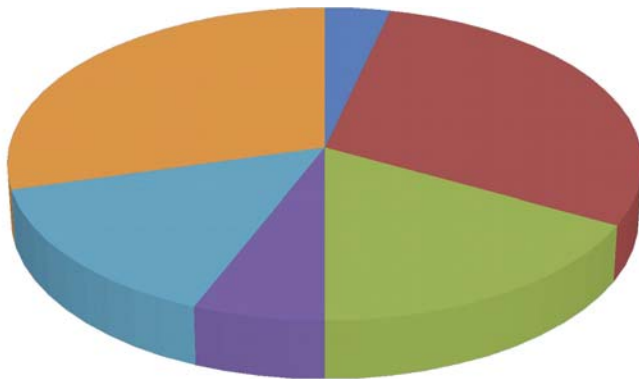
The aim of the needs analysis survey was to evaluate the students' own perception of their level of English, their reading habits, their preferences regarding literary genres and class participation, and their possible interest in a workshop based on the topic of gender.

The results are presented in the following graphics:

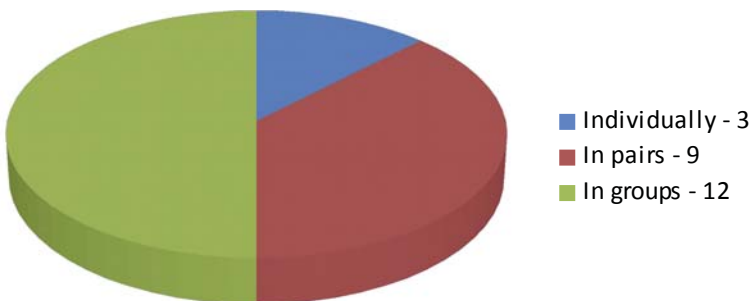
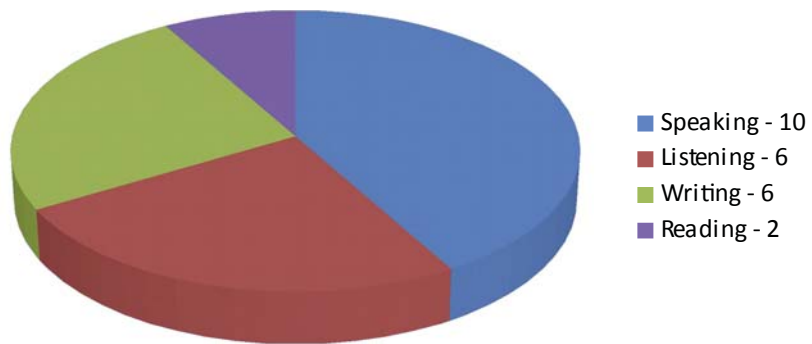
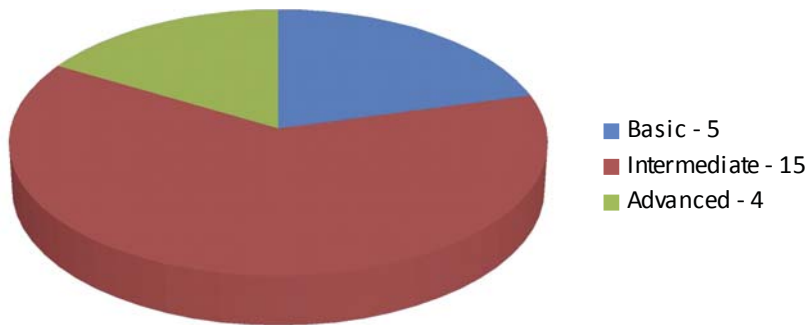


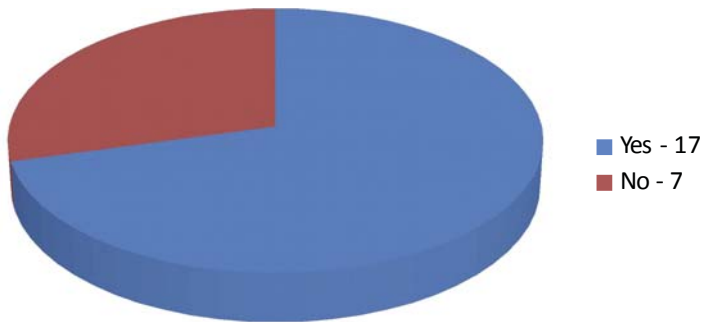
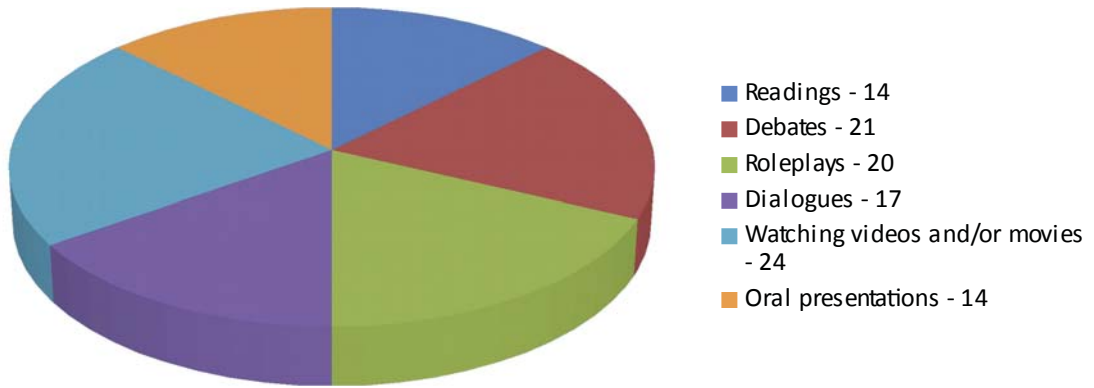


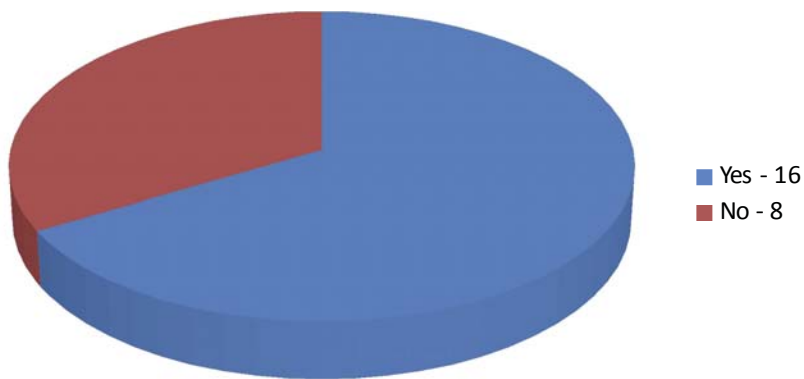
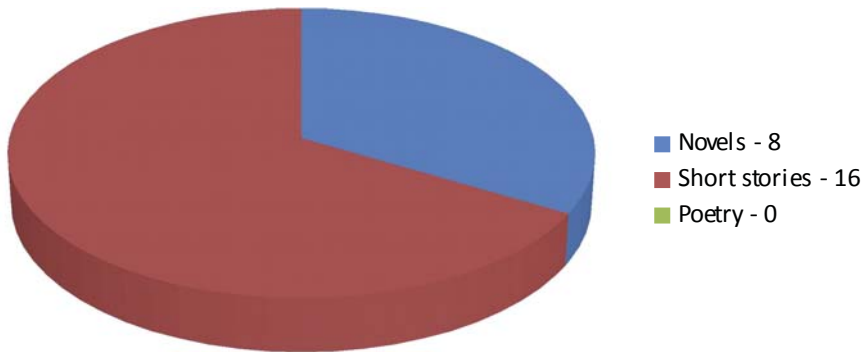
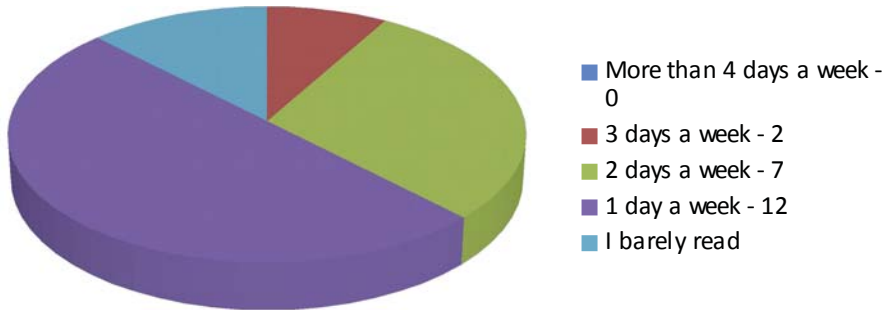
- It is necessary for college -15
- To communicate with foreigners -8
- To have better job opportunities - 21
- To travel and know other cultures - 9
- To understand English music, books and movies -12
- just because i like it -12

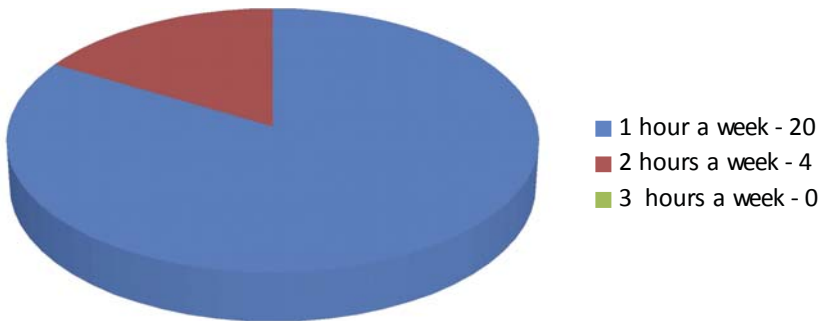
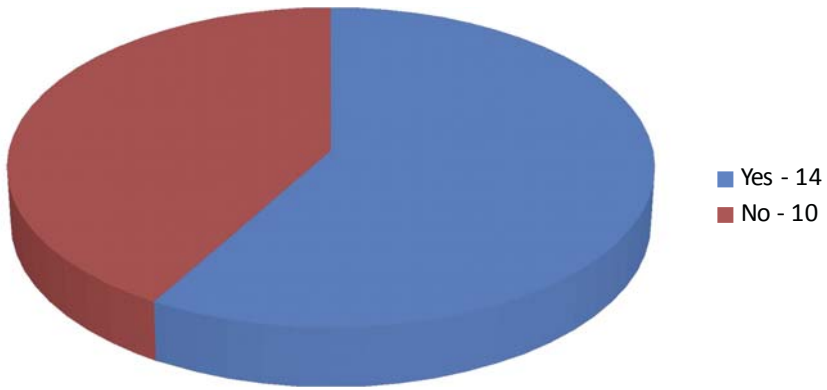


- I watch movies and/or series without subtitles -3
- I watch movies and/or series with Spanish subtitles - 24
- I play video games with English vocabulary -14
- I read English magazines or books - 5
- I surf on the Internet and search English vocabulary -12
- I listen to music in English -24









From the needs analysis results we can state that the students consider themselves as individuals with an Intermediate English level. Most of them recognize this language as an important tool for many different purposes, being "to have better job opportunities" the most selected. Outside the classroom, they practice their English and learn new vocabulary by consuming cultural products, such as music, series and movies.

Inside the classroom, they prefer to work in groups and in pairs; therefore, groups activities and pair activities are considered in the workshop to motivate them and to promote active participation. Most of the activities they prefer involve interaction and communication with their classmates, which definitely works as an advantage, since the workshop intends to encourage group discussions and debates to foster critical thinking.

The English skill the students feel most comfortable with is reading, and speaking is the one that they believe is the most difficult for them. The students' speaking abilities will be continuously put into practice during the implementation of the workshop, so as the students can gain confidence in their ability to communicate in English.

It is important to recall that even though the majority of the students answered that they enjoy reading, the survey showed that they do not have strong reading habits. This may explain why most of them prefer reading short stories instead of novels or poetry, a fact that fits perfectly with our workshop, which is based on Raymond Carver's short stories.

Finally, approximately half of the 12th grade students that answered the survey seem to have a good disposition towards an elective workshop based on gender issues, declaring that they would be willing to participate in sessions of 1 hour a week.

RATIONALE

The 12th grade of the school Winterhill was chosen as the audience for this workshop since they are in the process of preparing themselves to leave high school and become citizens of our society that are allowed to vote and participate in our political system. Critical skills, therefore, become highly necessary for our students in order to discriminate between different ideological discourses, and they will also lead them to take decisions thoroughly in different kinds of situations out of the political context.

This is the reason why the purpose of this elective workshop is to foster the students' critical thinking, which can be defined as "reasonable, reflective, responsible, and skillful thinking that is focused on deciding what to believe or do" (Shafersman, x)

According to Steven D. Schafersman (1991), critical thinking can be described as the scientific method applied in daily life, since it involves comprehending an objective reality and solving life's problems, making use of high-order thinking skills.

The author argues that critical thinking implicates:

- asking appropriate questions
- gathering relevant information
- efficiently and creatively sorting through this information
- reasoning logically through this information
- coming to conclusions about the world to live and act successfully in it

Even though critical skills are more and more necessary for individuals to compete in the global economy, as the global industry needs people who can be creative and able to identify market niches and problems so as to come up with marketable solutions that will effectively work, critical thinking is not being fostered enough. Schafersman argues that this fundamental way of thinking is being discouraged since

"Most people are followers of authority: most do not question, are not curious, and do not challenge authority figures who claim special knowledge or insight. Most people, therefore, do not think for themselves, but rely on others to think for them. Most people indulge in wishful, hopeful, and emotional thinking, believing that what they believe is true because they wish it, hope it, or feel it to be true. Most people, therefore, do not think critically." (x)

The reason for this unfortunate scenario is that human beings are conditioned from birth to follow authority figures such as parents and teachers, and are also exposed to positive and negative reinforcement techniques that most of the times hinder their curiosity, their creativity, and their ability to think critically and for themselves, preventing them to question authorities, dogmas and traditional beliefs.

Since critical thinking is a learned ability, it is imperative that teachers and knowledgeable instructors enhance it by imparting proper information and skills. This workshop aims to foster the students' critical skills by making them reflect and critically think about gender. Their participation needs to be active during the whole process, as they are required be analytic, express their opinions, and put into practice not only their receptive skills, listening and reading, but their productive skills, writing and speaking, as

well. In such way they will be learning the contents of the workshop while they simultaneously practice their knowledge about the English language.

Gender was the content selected to be taught, discussed and analyzed during the development of this workshop. This subject matter will allow the students to reflect on gender roles, gender stereotypes, and overall on the different assumptions towards gender identity. It is this workshop's goal that students be able to critically analyze and reflect on the gender gap between men and women, and realize that it is sustained not only as a discourse, but also "through nondiscursive practices, including wage labor, violence, sexuality, domestic labor, and child care as well as through unreflective routinized actions." (Connell and Messerschmidt 842).

It is this workshop's objective to create gender awareness, so that students will be able to comprehend that the traditional gender roles that nowadays exist are socially constructed and sustained by our patriarchal society; as they are cultural constructs, they have been changing through history and can be changed now if we are willing to fight for it.

It is vital to keep in mind that the quest for gender equality does not only benefit women, as some may assume. Our society's heteronormative patriarchy puts social pressure not only on women and sexual minorities, but on men as well. Hegemonic masculinity gives men a privilege space in our society maintaining their dominance over women, but it also penalizes men that do not fall under the traditional idea of masculinity, treating them as subalterns. According to D. Cooper Thompson, most men give in to social pressure and try to follow the stereotype that is imposed to them, in order avoid other men's mockery and

social rejection. He argues that men define themselves as the complete opposite of women; therefore, they avoid all behaviors socially labeled as "feminine". This attitude not only supports two vicious socializing forces since men are children, misogyny and homophobia, but it is also very damaging for men themselves, since "the belief that a boy should be tough (aggressive, competitive, and daring) can create emotional pain for him" (54).

Discussing about these topics is also intended to foster the students' tolerance and respect for other individualities; therefore, there is an axiological component involved in this workshop. Whether they decide to continue their formal studies at a university or to immediately start participating in the labor market, it is certain that they will encounter a different reality and meet all kinds of new people in the process. Tolerance and empathy, therefore, become two of the universal values that will help them to successfully establish healthy social relationships with others.

Along with the teaching of the contents related to gender, the workshop contemplates the reading and analysis of short stories as they not only "allow instructors to teach the four skills to all levels of language proficiency" (Rocha 3), but they also improve students' vocabulary and reading . According to Odilea Rocha, short stories

" help students to learn the four skills—listening, speaking, reading and writing-- more effectively because of the motivational benefit embedded in the stories. In addition, with short stories, instructors can teach literary, cultural, and higher-order thinking aspects." (1)

The selection of different short stories allows us to go beyond the boundaries related to topic-content that are implicitly implied in the implementation of a workshop that is

based on an only literary text, such as a novel. A teacher that works with short stories is able to decide on various of them in order to effectively explore the different themes that are going to be discussed and analyzed in class.

As readers and teachers, it is fundamental to be fully aware of the ideological component of literature, in order to put into practice our critical skills when we face different literary texts. Critical reading not only will help us to identify hidden dogmas, tacit doctrines, and covert beliefs systems, but will also help our students to expand their “linguistic and cognitive skills, cultural knowledge and sensitivity” (Shanahan 165).

According to author Odilea Rocha Erkaya, our students "can gain insight into literature by gaining entrance to a world familiar or unfamiliar to them due to the cultural aspects of stories, and taking a voyage from the literary text to their own minds to find meanings for ideas, leading to critical thinking" (2), which is the aim of this workshop.

The short stories included in the course were written by American writer Raymond Carver, and they were chosen as they will allow the students to explore and analyze the roles of men and women by reading about the characters' lives. Carver's short stories are relevant to our workshop about gender identity because "while there is not an overt politics in Carver's stories, his stories do treat feminist issues and concerns and can be read as a valuable mirror of contemporaneous discourse on masculinity and femininity" (Hall 57).

In Carver's stories, women are generally represented as oppressed as men are, but usually feeling the tension of being trapped by circumstances in a more violent way (“So Much Water So Close to Home”) or in an epiphanic uncertainty (“Why Don't You Dance”).

In the aforementioned “So Much Water...” Claire intensely identifies with the murdered corpse of a girl her husband has ignored so as to fish peacefully. The female body is tied up by a male figure in the latter story as Claire is tied to her marriage to a man incapable of the sympathy that leads to her arrested epiphany. It is that terrifying possibility of dominance that is also showcased in “They’re Not Your Husband”, a story in which unemployed Earl projects his frustrations and inabilities into his wife Doreen, by pressuring her to lose weight so that she is not object of customers’ scorn in the diner where she works. Soon, the good intentions give way to Earl’s dominance ending in a pathetic note that turns the husband into a ridiculous joke.

When reading, analyzing and reflecting on the themes that are present in Carver's short stories, the students will have the opportunity to apply the contents learned in class, while they make use of their critical skills; the main purpose of this workshop.

SYLLABUS

Choosing the right syllabus is one of the key aspects when designing a workshop, since "it acts as a guide for both the teacher and learner by providing some goals to be attained" (Rabbini X). Therefore, the adequate construction of a syllabus will positively impact on the teacher's methodology and the students' learning process in the ESL class.

As Tarey Reilly recalls in his article "Approaches to Foreign Language Syllabus Design", designing a syllabus does not only require the definition of the subject matter, but also the linguistic matter. In other words, a syllabus states what we are going to talk about and how we are going to talk about it. When discussing the topic of syllabus design, David Nunan states that "is concerned with the selection, sequencing and justification of the content of the curriculum" (x); hence, the task of the syllabus designer is "to select and grade this content" (x) .

As teachers are needed to work in different teaching situations, there are several types of language teaching syllabi available for them to choose from. Author Tarey Reilly (año) states that six are the different types of syllabi that teachers can work with, but even though they are commonly presented separately, the truth is that the differences between them are not profound, and in practice they hardly ever occur independently of each other. Whereas one kind of syllabus frequently predominates, it can be combined with one or more of them if necessary.

According to Reilly, there are six types of syllabus:

1. The structural syllabus: it focuses its attention on the forms and structures of the language that is being taught, generally paying attention to the grammatical aspect of it.
2. The notional/functional syllabus: it is concern with the functions that operate when language is being used, or with the notions that language commonly expresses.
3. The situational syllabus: its purpose is to provide the students with a compilation of real or imaginary situations in which language takes place or is applied, so as to encourage them to practice using the language in different specific settings that are not merely classroom-related.
4. The skill-based syllabus: it aims to enhance the students' specific abilities that are involved when using the language, regardless of the particular situation in which language use may occur. Linguistic competencies such as pronunciation, vocabulary, grammar and discourse are associated to generalized types of behavior, and the content in terms of acquired facts and information is only relevant if allows the students to apply a certain skill.
5. The task-based syllabus: it requires the students to perform several tasks in specific settings, integrating language skills and other kind of abilities while making use of the language that is being learned. The main focus is on task performance as a process, thus language teaching takes place only when the students' performance of a given task demands it.
6. The content-based syllabus: its main objective is to teach the students a certain subject matter or information while they make use of the target language, shifting the focus of the

class from language learning to content learning. The designing of the planning is around the chosen topics and not the language teaching. In this way, the students are simultaneously allowed to be learners of the language and the content taught.

After a thorough revision of the six types of syllabus available and taking into deep consideration the general and specific objectives of this elective workshop, the content-based syllabus revealed itself as the most suitable choice.

This kind of syllabus will allow our students to continue their learning and practice of the English language while they learn about the table of contents selected by the teacher for the class. It is essential to recall that this elective workshop is primarily intended to foster the students' critical thinking and critical reading, and therefore, to encourage them to be autonomous readers, critical thinkers and citizens that are reasonable, reflective, responsible, and able to question our current reality in order to decide what to believe or do.

WORKSHOP DESCRIPTION

Class information

Number of students: 15 approximately

Grade: 12th grade.

Type of syllabus: content-based

Weekly hours: 1 and a half (2 pedagogic hours)

Number of lessons: 13

Course description

This course is intended to be presented to different schools as an elective workshop that aims to foster the students' critical thinking while they simultaneously continue their learning of the English language.

The diverse assignments of the workshop are designed to give the students proper space to exercise their critical thinking, expressing and defending their opinions on different topics related to gender identity while using the target language. The incorporation of some of Raymond Carver' short stories responds to the necessity of encouraging our students to not only be critical thinkers, but critical readers as well, as they are requested to analyze each of the short stories from a personal and critical point of view, applying the concepts and the knowledge acquired in class.

The implementation of the course contemplates one lesson per week, constituted by two periods of 45 minutes each. The lessons are taking place in the afternoon, after regular

classes, as any other extracurricular workshop carried out in the particular school. The content of the course will be organized into three different units of three lessons of one hour and a half each. The varied assignments include whole class discussions, debates, written assignments, the reading and critical analysis of some of Raymond Carver's short stories, the critical analysis of diverse cultural products, and the creation of, advertisements, posters, among others. The students will work independently, in pairs, and in groups, in order to motivate them and enrich the learning situation.

General objectives

- To critically read and analyze Raymond Carver's short stories applying the concepts and the knowledge related to gender identity acquired in class, in order to foster the students' critical thinking and lead them to become autonomous readers.

Specific objectives

- To develop and express personal opinions, based on the topics covered in class, in oral and written texts
- To identify and comprehend the different topics and themes present in Raymond Carver's short stories, and relate them to the current Chilean and worldwide reality in terms of gender.
- To critically analyze literary texts and other cultural products
- To value the importance of literature as a reflection of our culture

Expected learning outcomes

- The students will identify the main topics and themes present in the short stories included in the course
- The students will relate the topics present in the short stories with the content reviewed and learned in class
- The students will produce oral and written texts in English
- The students will critically analyze different cultural products presented by the teacher in class
- The students will be able to critically read and analyze the selected short stories and other types of literary texts out of the context of the workshop

Content and themes

1. Sex versus Gender: going beyond the heteronormative discourse
2. Gender roles: men and women in advertising
3. Feminism: breaking the stereotypes
4. Gender awareness: an application

Requisites

Due to the complexity of the activities to be held in this elective workshop, students who would like to participate in it must have an average of 5.0 minimum in their English

class. This level of proficiency in English is compulsory as throughout this course students will be constantly required to demonstrate their ability to effectively put in use their reading, listening, writing and speaking skills, in order to carry out all the mandatory activities.


A truthful disposition to learn, a tolerant attitude, and active participation are also requisites that will help the students to achieve this course's objectives.

Required readings

- "Why Don't You Dance?" by Raymond Carver
- "So Much Water so Close to Home" by Raymond Carver
- "Are These Actual Miles?" by Raymond Carver
- "They're Not Your Husband" by Raymond Carver
- "Tell the Women We're Going" by Raymond Carver
- "Will you please be quiet, please" by Raymond Carver
- "The End of Something" by Ernest Hemingway
- "Up in Michigan" by Ernest Hemingway
- The Second Sex' by Simone de Beauvoir (excerpt)

- A New Vision of Masculinity by D. Cooper Thompson

Additional materials

-  The film Short Cuts (1993) by Robert Altman
- CBC's television adaptation (1983) of Alice Munro's short story "Boys and Girls"

- Computer

- Internet connection
- Data projector
- Speakers
- English dictionaries
- Adds and videos provided by the teacher

Evaluations

Oral presentations and debates	20%
Written assignments	20%
Portfolio/reading logs	40%
Class participation	20%
Self-evaluation	10%

Oral presentations and debates: the students will be required to participate in oral debates in which they will be asked to express and defend their personal opinions. They will also be required to give oral presentations related to the topics discussed in class. Both types of oral activities will be graded, being the focus of the evaluation the content elaborated by the students and not the grammatical aspect of their discourse.

Written assignments: throughout the course, the students will do assignments in which they will be expected to produce different written texts in order to demonstrate the knowledge acquired and express their personal opinions. Although all the students' mistakes will be thoroughly corrected by the teacher, the focus of the evaluation will be on the pertinence of the content and not their grammatical aspect.

Portfolio/reading logs: the students will be required to critically read and analyze each of the selected Raymond Carver stories in order to work on their reading logs. Each reading log will be part of an individual portfolio, in which the students will also include the results and products of other types of assignments, such as the creation of posters, visual ads, etc.

Class participation: the students' active participation is highly important to achieve the objectives of this course. Therefore, they are required to assist to all the classes scheduled.

Any absence will be penalized with a points discount from of the student's participation total score. Active participation during the lessons will also be evaluated.

Self-evaluation: it is fundamental to teach students to be critical and responsible when evaluating their own responsibility and performance in their learning process and class work; hence, in this workshop the students will also grade their participation.

Late assignments and test absences

The course does not contemplate any kind of English content test, as the evaluation will be based on the assignments given by the teacher and the students' participation in class.

All assignments handed in after the official deadline will be penalized and the highest grade achievable for the student will be a 5.5, unless the student submits a medical certificate.

Academic misconduct

Plagiarism is strictly prohibited throughout the conduction of this workshop and it will not be tolerated in any of the students' assignments. If a student does not abide by this academic and ethical rule and commits plagiarism, he or she will be penalized and graded with the lowest score, being automatically withdrawn from the course.

In addition, no discriminatory attitudes, disrespectful behavior, or derogative terms towards other classmates or groups of people will be tolerated inside the classroom.

Macro planning

Unit	Contents	Objectives
<p style="text-align: center;">Unit 1</p> <p>Sex versus Gender: going beyond the heteronormative discourse</p>	<ul style="list-style-type: none"> -The short story as a literary gender -The Iceberg Theory of Fiction -Ernest Hemingway's short story "The End of Something" -Raymond Carver's short story "Why Don't You Dance?" -The difference between the concept of sex and gender 	<p>To introduce the short story and the Iceberg Theory of Fiction</p> <p>To comprehend the ideological differences, along with the implications, between the concepts of sex and gender regarding human identity.</p>

	<ul style="list-style-type: none"> -Different sexual minorities -The concept of gender variance -Simone de Beauvoir's <i>The Second Sex'</i> (excerpt) 	<p>To critically analyze short stories and other cultural products applying the concepts learned and discussed in class</p>
<p>Unit 2</p> <p>Gender roles: Men and women in advertising</p>	<ul style="list-style-type: none"> -The Depiction of men in advertising -The Depiction of women in advertising -The objectification of women -Men's control of emotional behavior as a result of social pressure -Raymond Carver's short story "So Much Water So Close to Home" -Raymond Carver's short story "Are These Actual Miles?" 	<p>To critically analyze how the world of advertising has portrayed the roles of men and women over the years.</p> <p>To critically analyze short stories and other cultural products applying the concepts learned and discussed in class</p>

<p>Unit 3</p> <p>Feminism: breaking the stereotypes</p>	<ul style="list-style-type: none"> -The feminist movement -The incorporation of women to the work field - The concept of gender gap - The concept of gender inequality -The crisis of masculinity -Raymond Carver's short story "They Are Not Your Husband" -Ernest Hemingway's short story "Up in Michigan" - A New Vision of Masculinity by D. Cooper Thompson 	<p>To value feminism as a theoretical and practical tool to dismantle the heteronormative and patriarchal discourse.</p> <p>To critically analyze short stories and other cultural products applying the concepts learned and discussed in class</p>
<p>Unit 4</p> <p>Gender awareness: an application</p>	<ul style="list-style-type: none"> -Raymond Carver's short story "Tell the Women We're Going" -Raymond Carver's short story "Will you please be quiet, please" -CBC's television adaptation (1983) of Alice Munro's short story "Boys and Girls" 	<p>To critically analyze short stories and other cultural products applying the concepts learned and discussed in class</p>

	-Robert Altman's movie Short Cuts (1993)	
--	--	--

Class by class description

Unit	Lesson	Objectives	Activities
1 Sex versus Gender: going beyond the heteronormative discourse.	1	<p>To introduce the workshop's main objectives, its requirements and its evaluation.</p> <p>To learn about the students' expectations towards the workshop.</p> <p>To make the students reflect and debate about their own personal ideas about gender identity.</p>	<p>-The teacher explains the main objectives, the requirements, and the evaluation.</p> <p>-Brainstorming and class discussion on students' expectations.</p> <p>-Individual activity: the students draw women doing activities typical of women, and men doing activities typical of men. The class is separated into two single-sex groups.</p> <p>-Drawings representing women are given to the single-female group and the ones representing men are given to the single-male group.</p> <p>-Group discussion: the students identify and list the characteristics and typical activities that were most repeated for each gender.</p> <p>-Brainstorming: the students orally share with the class their findings about the characterization of their gender. Teacher takes notes on whiteboard (divided in two halves, one for the female gender and one for the male gender).</p> <p>-Closing debate: were both genders and their typical activities accurately portrayed? Why? Did the students feel identified with the representations of their gender?</p>
1	2	To identify the characteristics of the	- The students discuss what they did the previous class.

<p>Sex versus Gender: going beyond the heteronormative discourse</p>		<p>short story and the Iceberg Theory of Fiction using Ernest Hemingways' short story "The End of Something"</p> <p>To introduce Raymond Carver as a relevant short story writer</p> <p>To critically analyze Raymond Carver's short story "Why Don't You Dance?"</p>	<p>-The teacher show different book covers of short stories and short stories collections. The students predict the content of today's lesson.</p> <p>-Group activity: students identify the characteristics of the short story based on previous knowledge.</p> <p>-Brainstorming: class discussion on the characteristics of the short story and its capacity to mirror our culture. Teacher writes down ideas on the whiteboard.</p> <p>-Group activity: the students read Ernest Hemingways' short story "The End of Something", analyze it, and share their ideas with the rest of the class.</p> <p>-The teacher takes "The End of Something" as an example to explain the Iceberg Theory of Fiction, while projecting slides with main ideas.</p> <p>-The teacher shows pictures of Raymond Carver, and talks about his biography and his relevance as an American writer while projecting slides.</p> <p>-First reading log: the students individually read Carver's short story "Why Don't You Dance?" and write a critical analysis trying to apply the concepts learnt in today's lesson, regarding the Iceberg Theory of Fiction. The teacher monitors the process and clear doubts from the students if any.</p> <p>-Brainstorming: the students hand-in their reading logs, and then they discusses their answers with the rest of the class, while the teacher writes them on the white board, correcting them if necessary.</p> <p>-Closure: the students comment on what they learnt today and the teacher clarifies doubts if any.</p>
<p>1</p> <p>Sex versus Gender: going beyond the heteronormative discourse</p>	<p>3</p>	<p>To identify and comprehend the difference between the concepts of sex, gender, and gender variance</p> <p>To read and analyze an excerpt of Simone de Beauvoir's The Second Sex</p> <p>To debate on concepts such as culture, gender and normality</p>	<p>- The students discuss what they did the previous class.</p> <p>-The students watch the video 1977 by Peque Varela (2007) and try to predict the content of today's lesson https://www.youtube.com/watch?v=MV4GyYp4Ku4</p> <p>-Group activity: the students watch the video again. They write as a group a short analysis of the video, trying to identify the key concepts and the message behind it. Then, they all share their ideas in a general oral discussion.</p> <p>-The teacher takes the video 1977 as a starting point to introduce the topic of gender with an oral discussion. Using a PowerPoint presentation, explains the difference between the concepts of sex, gender, and gender variance, and the role of culture in symbolic representation and social constructs. The students ask questions and actively participate in the conversation.</p>

			<p>-Pair activity: the students read an excerpt from Simone de Beauvoir's <i>The Second Sex</i> and discuss on the difference between sex and gender.</p> <p>-Group activity: the students debate in groups on the possibility of changing what we define as a woman and what we define as a men. Is it possible? why? why not? What does it mean that someone or something is considered as "normal"? Can "normality" be changed?</p> <p>- The students watch the testimony of two transgender girls in the television special program "Full story: Gender Identity" https://www.youtube.com/watch?v=KI_kcwkaNrI</p> <p>-Debate: the class is divided into two groups. They prepare arguments for and against sex reassignment during childhood, but only one group of them gets to be in charge of defending sex reassignment, while the other stands against it. No matter the personal opinion of each student, they need to develop quality arguments and debate skills.</p> <p>-The students watch the short movie Heterofobia https://www.youtube.com/watch?v=CnOJgDW0gPI</p> <p>-Individual activity: each student writes a text explaining in which ways the reality of the short movie is different, but also similar from our current reality. The students also write a personal reflection about the short movie.</p> <p>-Closure: the students comment on what they learnt today and the teacher clarifies doubts if any.</p>
1	4	<p>-To present the vocabulary related to gender discrimination:</p> <ul style="list-style-type: none"> -sexism -homophobia -misogyny -bias -derisive term -derogative term -intolerance - prejudice - oppression - bullying - hate crime - stereotype -bigotry -patriarchy -heteronormativity -heterosexism -disparate or differential treatment -sexual harassment 	<p>- The students discuss what they did the previous class.</p> <p>-Individual activity: The students are given an envelope with images of women and men that are different from one another in terms of dressing code, hair style, and overall appearance. They glue the images onto a sheet of paper, after they classify the subjects under a "straight" or "gay" category, based only in their personal appreciation.</p> <p>-The students watch the video What Straight People Think Lesbians Look Like https://www.youtube.com/watch?v=LOuLsyxBxcc</p> <p>-Pair activity: the students discuss about the stereotypes that exist regarding lesbians and other sexual minorities, and which were their categories when classifying the pictures in the previous activity</p> <p>-The teacher shows flashcards with the vocabulary related to gender discrimination.</p> <p>-Group activity: the students draw pictures representing all the</p>

		<p>-crass assumptions</p> <p>To discuss and debate about the stereotypes that exist towards sexual minorities</p>	<p>words belonging to the vocabulary of the workshop. The unknown words can be looked up in an English dictionary. The pictures are displayed on the school's hallways and walls.</p> <p>-Whole class discussion: the students talk about the stereotypes that still exist regarding sexual minorities and the struggles that they face nowadays</p> <p>-The students critically watch Boys Beware (1961) and in groups identify different stereotypes regarding homosexual men that existed in the 60's https://www.youtube.com/watch?v=ECilAeLLATc</p> <p>-The students watch the video Get Educated About Homosexuality https://www.youtube.com/watch?v=PSQsX3OCrXQ</p> <p>-Group activity: the students compare both informative videos in order to establish how the perspective on homosexuality has changed over time. The students debate on whether this change has been positive or not, and why.</p> <p>-Closure: the students comment on what they learned today and the teacher clarifies doubts if any.</p>
2	5	<p>To discuss and analyze gender roles from a critical perspective</p> <p>To discuss and analyze stereotypes in advertising</p>	<p>- The students discuss what they did in the previous class</p> <p>- The students come to the front of the class and are asked to perform certain actions first as boys, and then as girls. Actions include running, simulated fighting, and throwing a ball.</p> <p>-The students watch the video Always #LikeAGirl and reflect on the current meaning of doing something "like a girl". https://www.youtube.com/watch?v=XjJQBjWYDTs&index=22&list=PLTEysfsK1_DIVnoGRdKyIVMMsGiCNspNY</p> <p>-Group and individual activity: They reflect on the origin of the "as a girl" phrase as an insult, and they critically analyze their own and their classmates' performance in the previous acting activity. After the group discussion, a short text with an individual and personal reflection is required.</p> <p>-Brainstorming: the students orally give more examples of gender stereotypes. The teacher writes them on the white board.</p> <p>-The teacher explains the cultural origin of stereotypes and gender roles, and how they are taught and reinforced since birth, while showing images from The pink & blue project (2005) by JeongMee Yoon as an example http://www.jeongmeeyoon.com/aw_pinkblue.htm</p> <p>-The students watch the video Gender Roles-Interviews with</p>

			<p>Kids in order to comprehend how gender roles are established since early childhood https://www.youtube.com/watch?v=VqsbvG40Ww</p> <p>-Pair activity: the students watch and identify different gender roles and stereotypes present in the video Gender Roles in Society (based on real ads) https://www.youtube.com/watch?v=QthMrCqspww</p> <p>-Pair activity: the students identify different gender stereotypes present in the Video Man vs Woman (based on real ads)</p> <p>-Final discussion: the students debate on the impact of still having these types of gender roles in our society. Then, they share their opinions orally with the rest of the class.</p> <p>-Closure: the students comment on what they learned today and the teacher clarifies doubts if any</p>
2	6	<p>To critically analyze the depiction of men in advertising</p> <p>To discuss and reflect on the social standards of masculinity</p> <p>To critically analyze Carver's short story "So Much Water So Close to Home"</p>	<p>- The students discuss what they did in the previous class</p> <p>-Role-play: the students get together in small and mixed groups. Each group has to create a commercial for a razor, a man's perfume, a beer, cigarettes, an Axe spray deodorant, and a wallet (the products are provided by the teacher in the class), depicting in the role-play how the advertising industry tries to appeal its male customers to sell them products. All the groups perform in front of the class.</p> <p>-The students watch and analyze commercials that depict men in stereotyping behavior that reinforces culturally imposed gender roles:</p> <p>Old Spice commercials - I'm a man https://www.youtube.com/watch?v=BIId3y81bU1U</p> <p>Old Spice Manly Test Commercial https://www.youtube.com/watch?v=4Aj55sgudlc</p> <p>Hungry Man TV Commercial https://www.youtube.com/watch?v=ZaPcBwmCtiM</p> <p>Summer's Eve "Manly Mistake" Commercial https://www.youtube.com/watch?v=Erar57YPVtw</p> <p>Man Law https://www.youtube.com/watch?v=8RLCD-PpWqU</p> <p>-Whole class discussion: using as examples the commercials watched, the students debate on the never-ending social pressure to be "manly" that can lead boys and men to follow the strict and rigid standards of competitive, aggressive and homophobic masculinity. Male students share their own experiences and all students reflect on the impact that this</p>

			<p>kind of gender role has on society.</p> <p>-Reading log: the students individually read Carver's short story "So Much Water So Close to Home" and critically analyze the protagonist, Stuart, in terms of gender roles, and also his relation with the female counterpart of the story, his wife.</p> <p>-Closure: the students comment on what they learned today, and the teacher clarifies doubts if any</p>
<p>2</p> <p>Gender roles: men and women in advertising</p>	<p>7</p>	<p>To critically analyze the depiction of women in advertising</p> <p>To critically analyze the objectification of women in advertising</p> <p>To critically analyze Raymond Carver's short story "Are These Actual Miles?"</p>	<p>- The students discuss what they did the previous class</p> <p>-Role-play: the students get together in small and mixed groups. Each group has to create a commercial for a lipstick, a purse, a woman's perfume, a necklace, a facial cream, and a bottle of champagne (the products are provided by the teacher in the class), depicting in the role-play how the advertising industry tries to appeal its female customers to sell them products All the groups perform in front of the class.</p> <p>-The students watch commercials that depict women in stereotyping behavior that reinforce culturally imposed gender roles:</p> <p>Female Shown As Stupid - Xerox Commercial - Sexist Stereotype https://www.youtube.com/watch?v=lbCtirtPENI</p> <p>The AXE Effect - Women - Billions https://www.youtube.com/watch?v=I9tWZB7OUSU</p> <p>Best Sexy Commercials 2 https://www.youtube.com/watch?v=mr2YpnzxB4w</p> <p>- The students watch the video Women in the Media (advertisements objectifying and sexualizing women) https://www.youtube.com/watch?v=uSc1CgwAhF4</p> <p>-Brainstorming: the students identify the stereotypes portrayed in the commercials, while the teacher writes their ideas on the whiteboard. Then, the whole class discuss about objectification of women in advertising,</p> <p>-Reading log: the students individually read Carver's short "Are These Actual Miles?" and critically analyze it, applying the concepts learnt today to write a short analysis, paying special attention to the female character of Toni.</p> <p>-Debate: the class is divided into 2 groups. One group is against the way Toni uses her attractiveness and probably her sexuality to engage her clients and make a sell, and the other group defends her right to be the owner of her own body. The question is: is it okay for Toni to do whatever it takes to sell the car, even adultery? Is it okay for Toni to cheat due to the fact that her husband has cheated on her?</p>

			<p>-Closure: the students comment on what they learned today and the teacher clarifies doubts if any</p> <p>-Homework: in groups of 2 or 3, the students have to bring ideas for the creation and design of an advertisement for a typical men's product and another for a typical women's product without stereotyping both genders. The posters have to be finished by the end of the workshop, and they are going to be displayed on the walls of the classroom.</p>
3	8	<p>To introduce the topic of feminist movement</p> <p>To have a debate based on Ernest Hemingway's short story "Up in Michigan"</p> <p>To critically analyze Raymond Carver's short story "They're Not Your Husband"</p>	<p>- The students discuss what they did the previous class</p> <p>-Group activity: in groups of 3-5, the students play the board game "Time-Traveling the Road to Equality", prepared by Remer & Talbott for Vision 2020. The game is based on the status of gender equality in the U.S. throughout the past 300 years.</p> <p>-The students watch 3 clips from BBC's Harry Enfield and Chums that mock the conditions of women in the 1950s</p> <p>Women: Know Your Limits! Harry Enfield - BBC comedy https://www.youtube.com/watch?v=LS37SNYjg8w</p> <p>Harry Enfield - Women Keep Your Virtue https://www.youtube.com/watch?v=JZ0jRuASVEQ</p> <p>Harry Enfield - Women for pity's sake don't drive https://www.youtube.com/watch?v=mXzqAC_7Vxg</p> <p>-Class discussion: the students orally express their opinions on how social conditions have changed for women, especially over the past 2 centuries. With the teacher, they discuss on how the feminist movement has contributed to gender equality.</p> <p>-The teacher shows the students some slides regarding the origins of the feminist movement, the social and gender struggles of the 60s and 70s, the most famous feminist authors, the different feminist waves, and a brief examination on the history of feminism in Europe, South America, and the U.S.</p> <p>-The students critically read the short story "Up in Michigan" by Ernest Hemingway.</p> <p>-Debate: in groups students share their opinions regarding the gender and communication issues of present on the short story. They debate on questions such as "Was Liz raped?, Did her "no" meant "yes"?, Did Jim read her mind and did what she really wanted him to do?".</p> <p>-Reading log: the students individually read Carver's short story "They're Not Your Husband" and write a critical</p>

			<p>analysis in terms of gender. paying special attention to Earl's obsession with Doreen's weight and physical appearance.</p> <p>-Closure: the students comment on what they learned today and the teacher clarifies doubts if any</p>
<p>3</p> <p>Feminism: breaking the stereotypes</p>	<p>9</p>	<p>To introduce the concepts of gender gap and gender inequality</p> <p>To reflect and debate on the current social condition of women</p>	<p>- The students discuss what they did the previous class</p> <p>-Group activity: the students discuss if women have the same opportunities than men in Chile and the rest of the world. They orally support their ideas with arguments and examples.</p> <p>-The students watch three historical American videos that talk about the incorporation of women into the industrial field of work</p> <p>Danger - Women at Work https://www.youtube.com/watch?v=UrFgxLZtZm8</p> <p>1940's Guide to hiring Women https://www.youtube.com/watch?v=X8LY25EAYYI</p> <p>The Trouble With Women (1959) https://www.youtube.com/watch?v=VOxGRuKFWJg</p> <p>-Group activity: the students analyze the videos from a critical perspective, and identify bias discourse and traces of sexist behavior. They discuss on the changes that the female gender has experienced over the last decades in terms of opportunities and rights, and answer the teacher's question: are women and men really equal nowadays in our country? what about around the world?</p> <p>-The students watch clips from the BBC documentary "What stands in the way of women being equal to men?" https://www.youtube.com/watch?v=ayj9EVc2ZLI</p> <p>-In pairs activity: the students try to come up with a definition of their own for the concept of "gender gap".</p> <p>- The students watch the video "Closing The Gender Gap" https://www.youtube.com/watch?v=RG_P5ja-oO0T</p> <p>-Brainstorming: the students orally come up with ideas to close the gender gap in Chile and the rest of the world. They also give examples of things we can do in our daily life to support gender equality. The teacher writes down the ideas on the whiteboard.</p> <p>-The students watch the advertisement called Labels Against Women #ShineStrong Pantene https://www.youtube.com/watch?v=kOjNcZvwjxI</p> <p>-In pairs activity: the students use the Pantene advertisement as an example to design an informational poster to create</p>

			<p>social awareness about the gender gap. Materials available include magazines, markers, etc. The posters will be displayed in the school.</p> <p>-Closure: the students comment on what they learned today and the teacher clarifies doubts if any</p>
<p>3</p> <p>Feminism: breaking the stereotypes</p>	<p>10</p>	<p>To reflect and debate on the current crisis of masculinity</p> <p>To critically read and analyze A New Vision of Masculinity by D. Cooper Thompson</p> <p>To critically analyze Raymond Carver's short story "Tell the Women We're Going"</p>	<p>- The students discuss what they did the previous class</p> <p>-Individual activity: the students write on a sheet of paper "The manliest thing about me is..." (in the case of the boys) or "The most feminine thing about me is.." (in the case of the girls). They complete the sentence with a true personal opinion.</p> <p>-The students observe photographs of artist Reesee Zigga and her project 500 Random Acts of Beauty. The pictures portray men and boys defining their masculinity on a whiteboard at a conference that promotes gender equality. After observing the photographs, the students reflect on their own answers.</p> <p>-In pairs activity: the students read, summarize, analyze, and write a one page minimum reflection on the text A New Vision of Masculinity by D. Cooper Thompson.</p> <p>- Debate: as a class, the students share their thoughts on A New Vision of Masculinity, and critically analyze Cooper Thompson's ideas of men's control of emotional behavior and fear of emasculation. They give examples of how they have suffered (boys) or witnessed (boy and girls) this social pressure in daily life.</p> <p>-The students watch an American social guidance film from 1947</p> <p>Shy Guy (1947) Part 1 of 2 https://www.youtube.com/watch?v=-wU0Kiu2VGY</p> <p>Shy Guy (1947) Part 2 of 2 https://www.youtube.com/watch?v=eJvPGDA9AbE</p> <p>- In pairs activity: the students discuss and write an analysis of the video in terms of gender. They pay attention on how masculinity is portrayed, the importance that the characters give to social acceptance, and how the protagonist tries to fit in.</p> <p>-Class discussion: the students orally share their ideas and discuss the differences and similarities between adolescents issues and typical problems in the 40s and nowadays</p> <p>-Reading log: the students individually read Carver's short story "Tell the Women We're Going" and write a critical analysis of the characters in terms of gender. They also include a personal reflection at the end of the reading log.</p>

			-Closure: the students comment on what they learned today and the teacher clarifies doubts if any
4 Gender awareness: an application	11	To critically analyze Raymond Carver's short story "Will you please be quiet, please" To critically analyze CBC's television adaptation of Alice Munro's short story "Boys and Girls"	- The students discuss what they did the previous class -The students watch the social experiment 10 Hours of Walking in NYC as a Woman https://www.youtube.com/watch?v=b1XGPvbWn0A -Debate: the class is divided into two groups. One of them is against catcalling and considers it as sexual harassment. The other group argues that catcalling is harmless and that women should feel flattered. -Group work: the students watch a Snicker's commercial and analyze it in terms of gender. They discuss between them and answer the following questions: what is the message that the video is sending? what is the vision of masculinity behind the video? how are women portrayed? What of your personal opinion about this kind of videos? do you think they are funny or that they can be harmful to society in a long term? https://www.youtube.com/watch?v=0gjs0SY18kg -The students watch the CBC's television adaptation of Alice Munro's short story "Boys and Girls" https://www.youtube.com/watch?v=51oNa2ZbeG8 -Group activity: the students analyze it from a gender perspective, applying the concepts learnt in class. They discuss how are gender roles portrayed in "Boys and Girls" and what happens when they are challenged. Each group has to give an brief oral presentation to their classmates sharing its analysis of the movie . -Reading log: the students individually read Carver's short story "Will you please be quiet, please" and write a critical analysis in terms of gender -Closure: the students comment on what they learned today and the teacher clarifies doubts if any Homework: in groups, the students have to record an audiovisual adaptation of one the Raymond Carver's short stories read in class. Each group must choose a different story and all the students must to participate and act in the video (even as more than one character, if necessary). The presentation of the videos is scheduled to be presented in the final lesson of the workshop.
4 Gender awareness:	12	To compare and contrast some of Raymond Carver's short stories	- The students discuss what they did the previous class

<p>an application</p>		<p>with the movie adaptation Short Cuts (1993)</p>	<p>-The students hand-in the two graded advertisement posters required in the second unit of the workshop</p> <p>-The students watch the movie Short Cuts (1993) directed by Robert Altman</p> <p>-The students identify in the movie the Raymond Carver's stories previously read in class</p> <p>-The students spot the differences between Carver's short stories' plots and the characters' stories in the movie</p> <p>-Individual activity: the students explain the similarities and differences between the Raymond Carver's short stories read in class and the stories of the characters in the movie Short Cuts, and to analyze the characters that were not part of the stories reviewed in class in terms of gender, applying the knowledge, the vocabulary, and the concepts learnt during the workshop.</p> <p>Homework: to finish the students' adaptations of Carver's short stories.</p>
<p>4 Gender awareness: an application</p>	<p>13</p>	<p>To watch the students' videos based on Carver's short stories</p> <p>To evaluate the students' participation</p> <p>To reflect on the contents learned</p> <p>To provide get and provide feedback</p>	<p>- The students discuss what they did the previous class</p> <p>-In pairs activity: the students discuss about the Raymond Carver's short stories that they identified in the movie</p> <p>-Brainstorming: the orally discuss the similarities and differences between the movie and Raymond Carver's short stories. The teacher writes their ideas down on the whiteboard</p> <p>-The students watch the videos that they recorded in groups, in which each group had to do an audiovisual adaptation of one the Raymond Carver's short stories read in class (no repetition was allowed and all the students had to participate and act in the video).</p> <p>-The students evaluate their individual participation in the workshop using a rubric</p> <p>-The teacher gives the students their grades and feedback about their participation in the workshop</p> <p>-Final plenary session: The students and the teacher review the contents learnt, discuss if the workshop and the students' objectives were accomplished, and talk about how the workshop could be improved for a future implementation.</p>

Sample lessons



Unit 4 - Lesson 11 Sequence

- The class starts with the students discussing what they did the previous class. This takes 3 minutes, as it is a quick brainstorming activity to activate content and previous knowledge.
- Then, the students watch a social experiment video called 10 Hours of Walking in NYC as a Woman (<https://www.youtube.com/watch?v=b1XGPvbWn0A>). The video is two minutes long.



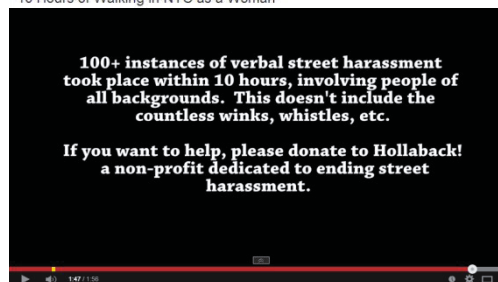
10 Hours of Walking in NYC as a Woman



10 Hours of Walking in NYC as a Woman



10 Hours of Walking in NYC as a Woman



10 Hours of Walking in NYC as a Woman

- After watching the video, the teacher and the student discuss the concept of "catcalling", and the class is divided into two groups and the students participate in a debate. One of the group has to present arguments against catcalling and it has to consider it as sexual harassment. The other group has to defend catcalling, arguing that it is harmless way to make women feel attractive and flattered. This activity lasts 10 minutes.

-Once the debate is over, the students watch a Snicker's commercial (<https://www.youtube.com/watch?v=0gjs0SY18kg>) in order to analyze it in terms of gender.



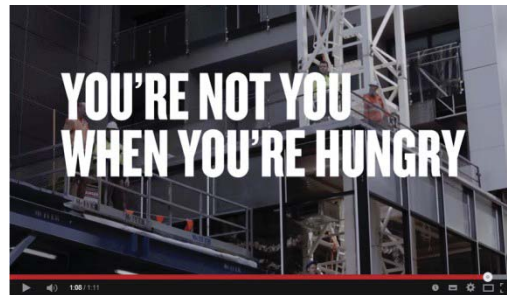
Aussie Builders surprise public with loud empowering statements



Aussie Builders surprise public with loud empowering statements



Aussie Builders surprise public with loud empowering statements



Aussie Builders surprise public with loud empowering statements

- After watching the video, the students analyze it. The teacher guides the discussion with questions such as: what is the message that the video is sending? what is the vision of masculinity behind the video? how are women portrayed? What is your personal opinion about videos that play with the idea of stereotypes? Do you think that they are just funny or that they can be harmful to society in a long term?

-The students watch the CBC's television adaptation of Alice Munro's short story "Boys and Girls" (<https://www.youtube.com/watch?v=51oNa2ZbeG8>)



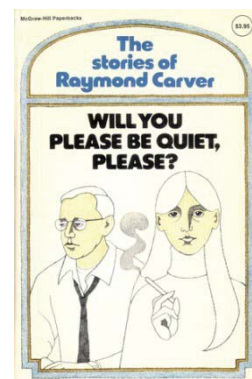
Megan Follows in Boys and Girls - Part 1



Megan Follows in Boys and Girls - Part 2

-In groups, the students analyze the movie from a gender perspective, applying the concepts learnt in class. They discuss how gender roles are portrayed in "Boys and Girls" and what happens in the story when they are challenged. Each group has to give an brief oral presentation to their classmates sharing its analysis of the movie.

-Reading log: the students individually read Carver's short story "Will you please be quiet, please" and write a critical analysis in terms of gender



-During 5 minutes, the students comment on what they learned today, and the teacher clarifies doubts if any .



Unit 2 - Lesson 7 Sequence

- The class starts with the students discussing what they did the previous class. This takes 3 minutes, as it is a quick brainstorming activity to activate content and previous knowledge.

-Role-play: the students get together in small and mixed groups. Each group has to create a commercial for a lipstick, a purse, a woman's perfume, a necklace, a facial cream, and a bottle of champagne (the products are provided by the teacher in the class), depicting in the role-play how the advertising industry tries to appeal its female customers to sell them products All the groups perform in front of the class.



-The students watch commercials that depict women in stereotyping behavior that reinforce culturally imposed gender roles:

Female Shown As Stupid - Xerox Commercial - Sexist Stereotype
(<https://www.youtube.com/watch?v=lbCtirtPEnI>)

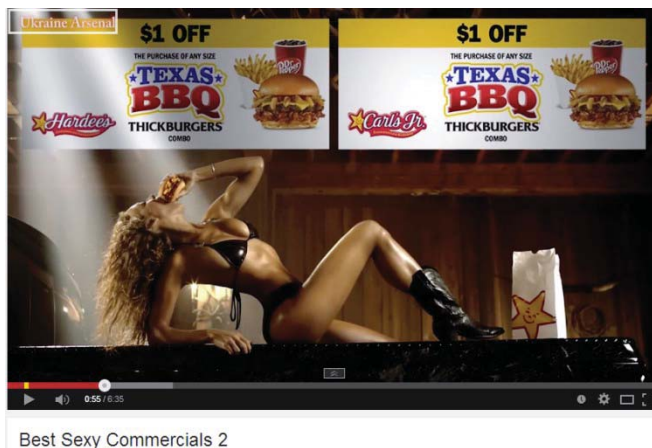


The AXE Effect - Women - Billions (<https://www.youtube.com/watch?v=I9tWZB7OUSU>)



The AXE Effect - Women - Billions

Best Sexy Commercials 2 (<https://www.youtube.com/watch?v=mr2YpnzxB4w>)



- The students watch the video Women in the Media (advertisements objectifying and sexualizing women) (<https://www.youtube.com/watch?v=uSc1CgwAhF4>)



Women in the Media (advertisements objectifying and sexualizing women) [HD]

-Brainstorming: the students identify the stereotypes portrayed in the commercials, while the teacher writes their ideas on the whiteboard. Then, the whole class discuss about objectification of women in advertising,

-Reading log: the students individually read Carver's short "Are These Actual Miles?" and critically analyze it, applying the concepts learnt today to write a short analysis, paying special attention to the female character of Toni.

-Debate: the class is divided into 2 groups. One group is against the way Toni uses her attractiveness and probably her sexuality to engage her clients and make a sell, and the other group defends her right to be the owner of her own body. The question is: is it okay for Toni to do whatever it takes to sell the car, even adultery? Is it okay for Toni to cheat due to the fact that her husband has cheated on her?

-Closure: the students comment on what they learned today and the teacher clarifies doubts if any

-Homework: in groups of 2 or 3, the students have to bring ideas for the creation and design of an advertisement for a typical men's product and another for a typical women's product without stereotyping both genders. The posters have to be finished by the end of the workshop, and they are going to be displayed on the walls of the classroom.



Unit 2 -Lesson 5 Sequence

- The class starts with the students discussing what they did the previous class. This takes 3 minutes, as it is a quick brainstorming activity to activate content and previous knowledge

- The students come to the front of the class and are asked to perform certain actions first as boys, and then as girls. Actions include running, simulated fighting, and throwing a ball.

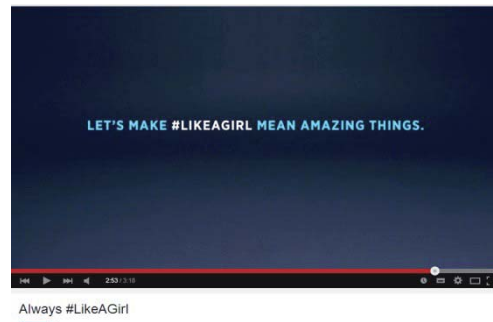
-The students watch the video Always #LikeAGirl and reflect on the current meaning of doing something "like a girl". (https://www.youtube.com/watch?v=XjJQBjWYDTs&index=22&list=PLTEysfsK1_DIVnoGRdKyIVMMsGiCNspNY)



Always #LikeAGirl

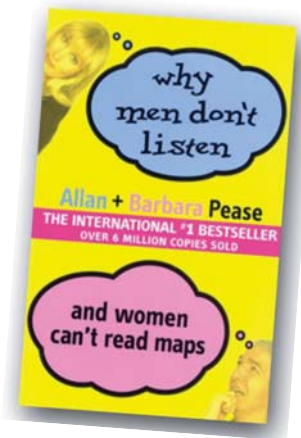


Always #LikeAGirl



-Group and individual activity: They reflect on the origin of the "as a girl" phrase as an insult, and they critically analyze their own and their classmates' performance in the previous acting activity. After the group discussion, a short text with an individual and personal reflection is required.

-Brainstorming: the students orally give more examples of gender stereotypes. The teacher writes them on the white board.



-The teacher explains the cultural origin of stereotypes and gender roles, and how they are taught and reinforced since birth, while showing images from The pink & blue project

(2005) by JeongMee Yoon as an example
(http://www.jeongmeeyoon.com/aw_pinkblue.htm)



-The students watch the video Gender Roles-Interviews with Kids in order to comprehend how gender roles are establish since early childhood (<https://www.youtube.com/watch?v=VqsbvG40Ww>)

-Pair activity: the students watch and identify different gender roles and stereotypes present the video Gender Roles in Society (based on real adds) (<https://www.youtube.com/watch?v=QthMrCqspww>)



Gender Roles in Society

-Pair activity: the students identify different gender stereotypes present in the Video Man vs Woman (based on real adds) (<https://www.youtube.com/watch?v=J6WnOPTt5dY>)



MAN VS. WOMAN

-Final discussion: the students debate on the impact of still having these type of gender roles in our society. Then, they share their opinions orally with the rest of the class.

-Closure: the students comment on what they learned today and the teacher clarify doubts if any

WORKS CITED

- Connell, R. W., and James W. Messerschmidt. "Hegemonic Masculinity: Rethinking the Concept." *Gender & Society* 19.6 (2005): 829-59. Web.
- Grunert, Judith. *The Course Syllabus: A Learning-Centered Approach*. Bolton, Massachusetts: Anker Publishing Company, Inc., 1997. Print.
- Beauvoir, Simone De, Constance Borde, and Sheila Malovany-Chevallier. *The Second Sex*. New York: Alfred A. Knopf, 2010. Print.
- Berlant, L., and M. Warner. "Sex in Public." *Critical Inquiry* 24.2 (1998): 547-66. Web.
- Carver, Raymond. "Are These Actual Miles?" *Where I'm Calling From: New and Selected Stories*. New York: Atlantic Monthly, 1988. Print.
- Carver, Raymond. "So Much Water So Close to Home." *What We Talk about When We Talk about Love: Stories*. New York: Knopf, 1981. Print.
- Carver, Raymond. "Tell the Women We're Going." *What We Talk about When We Talk about Love: Stories*. New York: Knopf, 1981. Print.

- Carver, Raymond. "They're Not Your Husband." *Where I'm Calling From: New and Selected Stories*. New York: Atlantic Monthly, 1988. Print.
- Carver, Raymond. "Why Don't You Dance?" *What We Talk about When We Talk about Love: Stories*. New York: Knopf, 1981. Print.
- Carver, Raymond. "Will You Please Be Quiet, Please?" *Will You Please Be Quiet, Please?: The Stories of Raymond Carver*. New York: McGraw-Hill, 1976. Print.
- Connell, R. W. *Masculinities*. 2nd ed. Berkeley, California: University of California Press, 2005. Print.
- ---. *Short Introductions: Gender*. Cambridge: Polity Press, 2002. Print.
- ---. and James W. Messerschmidt. "Hegemonic Masculinity: Rethinking the Concept." *Gender & Society* 19.6 (2005): 829-59. Web.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: Oxford UP, 2000. Print.
- Eagleton, Terry. *Literary theory, an introduction*. United States: University of Minnesota press, 2008. Print
- Erkaya,, O. R. "Benefits of Using Short Stories in the EFL Context." *Asian EFL Journal* 8 (2005): 1-13. Web.
- Fish, Stanley Eugene. *Is There a Text in This Class?: The Authority of Interpretive Communities*. Cambridge, MA: Harvard UP, 1980. Print.
- Facione, Peter A., and Noreen C. Facione. "Talking Critical Thinking." *Change: The Magazine of Higher Learning* 39.2 (2007): 38-45. Web.

- Hemingway, Ernest, and Edmund Wilson. "The End of Something." *In Our Time; Stories*. New York: Scribner, 1958. Print.
- Hemingway, Ernest. "Up in Michigan." *The Fifth Column, and the First Forty-nine Stories*. New York: Scribner, 1938. Print.
- Hubbard, Phil. *Cities and Sexualities*. London: Routledge, 2011. Print.
- King, A. "Designing the Instructional Process to Enhance Critical Thinking across the Curriculum. Inquiring Minds Really Do Want to Know: Using Questioning to Teach Critical Thinking." *Teaching of Psychology* 22.1 (1995): 13-16. Print.
- Landsberg, M. *Reading for the Love of It: Best Books for Young Readers*. New York: Prentice Hall, 1987. Print.
- Lerer, Seth. *Children's Literature: a reader's history, from Aesop to Harry Potter*. Chicago and London: The university of Chicago press, 2008. Print
- Lindsey, Linda L. *Gender Roles: A Sociological Perspective*. 5th ed. Boston: Prentice Hall, 2011. Print.
- "Masculinity Studies. " International Encyclopedia of the Social Sciences. 2008. *Encyclopedia.com*. 10 Oct. 2014 <<http://www.encyclopedia.com>>.
- Nunan, David. *Aspects of Task-Based Syllabus Design*. The English Centre, University of Hong Kong, December 2001
<http://www3.telus.net/linguisticsissues/syllabusdesign.html>
- Nunan, David. *Syllabus Design*. : Oxford University Press, 1988. Print
- Nielsen, François. "Sociobiology and Sociology." *Annual Review of Sociology* 20.1 (1994): 267-303. Web.

- Oster, Judith. "Seeing with Different Eyes: Another View of Literature in the ESL Class." *TESOL Quarterly* 23.1 (1989): 85. Web.
- Rabbini, R. "An Introduction to Syllabus Design and Evaluation." *The Internet TESL Journal* 8.5 (2002): n. pag. Web
- Reilly, Tarey. *Approaches to Foreign Language Syllabus Design*. Washington, DC: ERIC Clearinghouse on Languages and Linguistics, Center for Applied Linguistics, 1988. Print.
- Remer, and Talbott. "From the Absence of Many to the Presence of All— The Unfinished Business of Women's Equality." *Vision 2020* (2010): 1-95. Web.
- Rohrberger, Mary. "Origins, Development, Substance and Design of the Short Story" in *The Art of Brevity: Excursions in Short Fiction Theory and Analysis*. Columbia: U of South Carolina, 2004. 1-13. Print.
- Rubin, Gayle. Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality, in Vance, Carole. *Pleasure and Danger: Exploring Female Sexuality* (1993)
- Shafersman, S.D. *An introduction to critical thinking*. 1991. Web.
- Shanahan, Daniel. "Articulating the Relationship between Language, Literature, and Culture: Toward a New Agenda for Foreign Language Teaching and Research." *The Modern Language Journal* 81.2 (1997): 164-74. Web.
- Showalter, Elaine. *Teaching Literature*. Malden, MA: Blackwell Pub., 2003. Print
- Snyder, L-G-, & Gueldenzoph, L. (2007, October). *Critical Thinking: Teaching Methods & Strategies*. A handout presented at the Ashland Teaching-Learning Conference, Ashland, NC. Retrieved October 10, 2014 from

https://www.spfk12.org/cms/lib07/NJ01001501/Centricity/Domain/15/HAN_DOUT_-_Critical_Thinking_-_Teaching_Methods_and_Strategies.doc

- Tatar, Maria. *The Classic Fairy Tales*. United States: Norton and Company. 1999.
Print
- Thompson, C. "A new vision of masculinity". In Rothenberg, Paula S., and Kelly S. Mayhew. *Race, Class, and Gender in the United States: An Integrated Study*. New York: Worth, 2007. 717-23. Print
- Vandrick, S. "Reading and Responding to Novels in the University ESL Classroom." *The Journal of the Imagination in Language and Teaching* (1997): n. pag. Web.
- Zigga, Reese. "The Manliest Thing About Me Is." *The Good Men Project*. N.p., 27 Nov. 2013. Web. 10 Oct. 2014. <<http://goodmenproject.com/featured-content/whats-the-manliest-thing-about-you-hesaid/>>.