For women, for all

A teaching unit on violence against women

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Arts Beyond Borders

Year

Years 10–13

Level

Level 5 and above

Duration

Approx. 8–10 weeks

Learning areas

Social Sciences, Arts (Drama, Visual Arts), English, PE and Health

Inquiry focus

Gender inequality and violence against women

Description

This teaching unit engages students with broad issues of violence against women, such as misrecognition of women's work, objectification and physical violence, by connecting these issues with students' personal experiences of discrimination. It also provides students with an opportunity to explore the socially and culturally constructed nature of (binary) gender norms, including the impact of colonisation on Māori gender roles. The unit concludes with the design of a creative action against gender inequality, which is harmful for all.

Key understandings, knowledge & actions

- Identify forms of discrimination against women
- Increase awareness of the importance of engaging men in gender equality
- Understand how gender norms maintain and normalise inequality between people
- Understand the relationship between gender inequality and violence against women
- Understand the socially and culturally constructed nature of gender and the impact of colonisation on Māori gender roles
- Take action to stop gender inequality and violence against women

For women, for all

Kia ora kaiako mā!

We are really pleased you have decided to engage with this important topic. By bringing this to the classroom, you are contributing to the efforts being made in Aotearoa New Zealand to make this world fairer for women and better for all.

This unit focuses on impacts on women, in the context of a dominant culture of gender inequality. It does so because impacts on women have and continue to make up the majority of negative statistics consequent of this culture, and attention needs paying to this. In doing so, we recognise that gender is a concept far broader than the binaries of male and female, and the unit is written with inclusivity of gender diversity in mind.

Because discussing issues of gender inequality and violence against women can take students into personal territory, we feel strongly that working through the unit requires that well-established, mutually-respectful relationships and trust have been developed within the culture of the classroom. Therefore, 'For women, for all' might not be an ideal unit to start the year, or to introduce to a newly established class.

The learning experiences are designed for students between Years 10–13 (Level 5 and above). Please be aware that learning experiences 5 and 6, in particular, may be conceptually more challenging for the younger of these year levels and may require the provision of extra support and necessitate some adaptation. Teachers might consider selecting activities from within the unit to create the best learning experiences for a given group of students.

We have developed this unit for all teachers, regardless of specialty, and have tried to provide as much guidance as possible to make the activities easy to use.

Enjoy ☺

Marta & Christa

Glossary of terms

- **feminism**: The advocacy (support) for women's rights on the basis of equality of sexes.
- **gender/gender norms**: Concept that describes the way in which societies manage and determine sex categories, referring to social and cultural differences rather than biological ones. Gender involves norms, behaviours, attitudes, roles and activities that society deems more appropriate for one sex over another. As a social construct, gender varies from society to society and can change over time. Gender is hierarchical and produces inequalities that intersect with other social and economic inequalities.
- **gender equality**: The equal rights, responsibilities and opportunities of all people, regardless of their sex or gender identity.
- **gender identity**: A person's deeply felt, internal and individual experience of gender, which may or may not correspond to the person's designated sex at birth. A person can identify as being a woman, man, neither or both, or a combination.
- **gender pay gap**: The difference between the hourly pay women and men earn. For example, in 2020, the gender pay gap in Aotearoa New Zealand was 9.5%. This means that in that year, if a woman earned $10.00 per hour, a man earned $10.95.
- **hegemonic masculinity**: The dominant (not always the most common) form of masculinity in society, which requires men to be heterosexual, tough and emotionless, and encourages men to dominate and control of men over women and others. Under this form of masculinity, men are socially encouraged to express their fear, pain and stress in the forms of anger and violence.
- **implicit bias:** The unconscious stereotypes, attitudes and unintentional actions towards a member of a group because of their membership to the group.
- **intersectionality:** The intersection of different forms of discrimination such as gender, ethnicity, socioeconomic status, disability, age, geographic location, gender identity and sexuality, among others. Gender is hierarchical and produces inequalities that intersect with other social and economic inequalities.

Glossary of terms

- **mana wāhine:** In the Māori world, mana is the status or spiritual power that comes from the atua (gods). Mana wāhine refers to a power that derives from Papatūānuku (the earth mother) and other female atua related to the natural world, and is particular to women.
- **objectification:** The perception and treatment –frequently of women– as mere objects. Objectification often leads women and others subjected to the practice to prioritise and become concerned about their appearance and sexual value to others.
- **patriarchy:** A social system marked by male domination both in public and private spheres.
- **sex:** Biological characteristics that societies use to allocate people into the binary male/female, through a focus on reproductive organs, genitalia, chromosomes and hormones. Male and female, however, are not the only sexes. Intersex people have hormonal, genetic and physical features typical of both male and female at the same time, so their sex is not clearly male or female.
- **sexism:** The prejudice and/or discrimination against a particular group of people based on their assigned sex. Sexism is based on a belief, either conscious or unconscious, that there is a natural order based on sex.
- **takatāpui:** Traditional Māori term meaning 'intimate companion of the same sex.' It has been reclaimed to embrace all Māori who identify with diverse sexes, genders and sexualities such as whakawāhine (trans women), tangata ira tāne (trans men), lesbian, gay, bisexual, transgender, intersex and queer.
- **unpaid work:** Labour that does not receive any direct remuneration, despite making an important contribution to society in general and the economy in particular. It includes domestic and care work (such as looking after children and caring for older or disabled family members) and housework (such as cooking, cleaning and shopping,), Working in a family business, working for your marae, and doing do-it-yourself jobs, voluntary and maintenance work are other examples of unpaid work.
- **violence against women:** Any act of gender-based violence that results in, or is likely to result in, physical, sexual or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life (UN, 1993).

Learning experiences

1. ## The problem of assumption

    This learning experience raises awareness of implicit gender bias in our daily lives.

2. ## Who do we value?

    This learning experience examines different forms of discrimination against women and other intersectional groups in the workplace.

3. ## Unpaid work, essential work

    This learning experience demonstrates the value of the unpaid care and domestic work frequently done by women in our communities.

4. ## Talking through pictures: from objects to human beings

    This learning experience facilitates critical analysis of objectification, often experienced by women, in social media images.

5. ## A place where men go to heal

    This learning experience explores some of the dire consequences of expecting men to be tough, emotionless and dominant over women and other people.

6. ## Once were gardeners, once were leaders

    This learning experience explores the impact of colonisation on Māori gender roles.

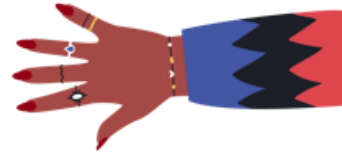7. ## Social action for gender equality

    This learning experience encourages the development of creative ways to support initiatives that are working towards gender equality.

The problem of assumption

Description

This learning experience uses simple drama techniques to raise implicit gender biases and introduce the concept of gender norms. The drama incorporates and is followed by a reflection on personal experiences of discrimination with a modified 'Cross the Line' activity.

Key concepts

- Gender/gender norms
- Implicit bias
- Sexism

Learning outcomes

- Become (more) aware of implicit gender bias in our daily lives
- Reflect upon the different roles, behaviours and expectations that are typically associated with males and females
- Consider how other gender identities might also be perceived
- Explore personal experiences of sexism and gender norms

Materials

- A selection of objects – enough objects for students, in groups of three, to have one each and ideally two of each type: some strongly gender associated (e.g., lipstick, spanner, whisk), others less so (e.g., backpack, pen, mug)

- Two parallel demarcated lines on the floor, about 4 metres apart, each long enough for all students to stand shoulder to shoulder next to each other

Resources

- [Explanatory sheet 1: Cross the line](#)

Learning sequence

Activity 1. Character freeze frame

Do this role-play activity before introducing the unit. The idea is to capture latent perspectives and assumptions about gender stereotypes. For this reason, do not introduce the underlying purpose – just introduce the activity. It will be interesting as their teacher to observe students' natural responses – where there is alignment with stereotypes, and perhaps where they are already thinking actively about subverting these. These observations can assist in the conversation you have after the activity, when you explain the purpose to them.

Explain and create:

- Groups of three students will be given one object, and are to work together to 'sculpt' one of their team members into a 'frozen' character who is engaging with it.
  - All sculpting has to happen in silence.
  - Team members can 'sculpt' the team member by:
    - using 'puppet strings' (lifting/moving body parts via imaginary strings 'attached' to the focus student.
    - mirroring (students shaping their own expressions/bodies into shapes that the focus student can copy).
  - Students should think hard about body language and facial expressions. Scan through head / shoulders / arms / hands / hips / legs / feet for consideration.
- Once their frozen characters have been sculpted, groups need to decide on:

- o   A character's name that they can argue fits the character.
- o   One thing this character might say, which makes sense with the type of person they have developed, and their situation.
- o   How the character will move when it is 'shoulder-tapped' to animate itself.

Students create, name and come up with a statement for their sculptures/frozen frames, and then share their creations.

- Have students share the character they created with the class.
- The character can be shoulder tapped to animate itself and share their sentence.
- Ask those not embodying the character to share the character's name and talk through how they made decisions about who the character would be and how that would be represented.

Reflect and discuss:

- Conduct a reflective discussion of the following questions:
  - o   What did you notice about the types of characters your groups developed?
  - o   Were there any patterns in the ways people interpreted the users of particular objects? *E.g. What similarities were there between the users of lipstick/spanners/whisks (objects that are typically associated with a particular sex/gender identity)? Similarities between users of backpacks/pens/mugs (objects that imply a particular lifestyle or aspect of life)?*
  - o   Are there variations in how these objects have been described and/or experienced by different people? Does this suggest anything culturally?

- Document relevant observations on the whiteboard. Once these have been highlighted, ask students to interpret the influence of society and culture on the way(s) the users of the objects were represented.

Explain:

- We are starting this unit by exploring gender norms, the different values attributed to these norms and their impact these expectations have on our lives.
- We will later explore some of the most damaging impacts of gender norms, why these things happen and who might be affected.
- We will also think about what might help to make change.

Ask:

There are many ways you could cover the following questions. You may select only a few to start with and introduce others during different learning experiences. You may wish to turn this into a rotating 'bus-stop' activity, in order to have a written record to return to and reflect on change in thinking over time.

- What is the difference between sex, gender and gender identity? (See definitions in the glossary.)
- What are gender stereotypes? Can you see any examples of gender stereotypes in the characters you created?
- Where do these stereotypes come from?
- What happens when you feel that you do not fit in these stereotypes?
- From your knowledge, do different cultural groups share the same stereotypes? What similarities/differences are you aware of?
- Do you believe your life is impacted by gender stereotypes? If so, in what ways? If not, why not?

Activity 2. Cross the Line

This is an adaptation of the original activity 'Cross the Line', which, in its full form, asks students to stand next to each other behind a demarcated line. Students are asked 'yes/no' questions. If their answer to the question is affirmative, they cross that line, turn around and hold eye contact with those who did not cross. Here, we ask students to stand on the line, to experience crossing in response to 'lighter' questions, and then, in response to more serious and more personal questions, to cross it only in their minds. If you have a well-established classroom culture that has built trust, you could try doing this activity in its original form, with students crossing the line for all types of question.

Explain (see [Explanatory sheet 1: Cross the Line](#)):

- This experience may bring up some strong feelings for you. It is totally fine and normal to feel emotional. This is an opportunity to think about things that have happened or are happening in your own life.
- It is important that you give this activity the respect it deserves – for yourself and the others around you. There is no talking in this activity; it is an opportunity to connect with yourself. Afterwards, you have complete choice about what, if anything, you wish to share with others.
- You will need to all stand on one of the lines, shoulder to shoulder.
- A series of questions will be called out.
- The first question will be really light. If you answer 'yes' to the question, stay silent, but cross over the line and move to the other line. Turn around to face those still on the original line.
- I will tell you when the questions shift to being more serious. At this point, if you mentally answer 'yes' to the question being asked, I want you to just imagine stepping over that line, turning around and facing those still standing where they were.

Conduct activity:

The first questions are light, introductory questions and can be moved through reasonably quickly. However, with the deeper questions, allow 15 seconds between each for students to visualise and reflect. With the deeper questions, each time after asking the question and giving students a moment for the experience, ask them to consider how they feel, as they imagine themselves crossing over, or not.

- See [Explanatory sheet 1: Cross the Line](#)

Decompress:

- Allow students a few minutes to react in the way they need to in response to Cross the Line. They may wish to sit quietly, talk with other students, etc. Give space for this.

Reflect – Ask and answer:

- What feelings did you have during this activity?
- What did you learn about yourself?
- Have you learnt anything about others?
- How does this relate to what we did earlier in the class?
- What do you want to remember about what we've just experienced?
- What, if anything, do you want to tell others about this experience?

Reflect – Write:

- Give students some free writing time, to get down some of their thinking. *This writing is for them alone, not shared.*

Beyond the learning

Extension activity 1. Write a poem

This activity is inspired by 'Metaphor my Writing', a creative writing activity by Associate Prof Selina Tusitala Marsh.

- Select an object that best reminds you of what you reflected on today. Create a heading with the object as the title, on a clean sheet of paper
- 'Word jam' (brainstorm) any words you can think of that remind you of that object. Be as concrete as possible and include nouns, adjectives, the five senses. Can be individual words, or very short phrases (e.g. three words).
- Circle the six words/phrases you like best (don't have to be related to each other).
- Rewrite those six words/phrases in a list form – one line per word/phrase.
- Turn each word/phrase into a line of poetry no more than six words long that includes the original word/phrase. You should end up with a poem that is six lines long, with each line having six or fewer words.
- Read your poem.
- How does your poem reflect what we discussed today?

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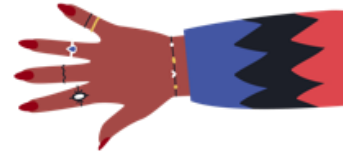
Who do we value?

Description

This learning experience examines different forms of discrimination against women in the workplace. There is consideration too for how discrimination might affect others on the basis of gender identity and broader intersectional diversities. The unit starts with the reading of an article about a woman who is discriminated against in her job. This reading inspires a drama activity in which two students are rewarded differently for the same work. The unit follows with a discussion around equal pay and intersectionality issues related to ethnicity and gender identity.

Key concepts

- Discrimination against women
- Gender discrimination
- Gender pay gap
- Implicit bias
- Intersectonality

Learning outcomes

- Recognise different forms of implicit bias and discrimination against women, including transwomen, in the workplace
- Develop a deeper understanding of the gender pay gap, how it manifests in Aotearoa New Zealand and how it particularly impacts women of colour

Resources

- Graph: *2020 Public Service average salaries by gender and ethnicity in Aotearoa New Zealand*. https://www.publicservice.govt.nz/our-work/workforce-data/pay-by-gender-and-ethnicity/
- Video: *Gender ambiguity and transgender identity at work* By Lily Zhang (2019). https://www.youtube.com/watch?v=PhHpe1K8YRA
- Press article: *Why is it that women are seen as less competent?* By Molvar (2011). https://www.forbes.com/sites/85broads/2011/04/14/why-is-it-that-women-are-seen-as-less-competent/?sh=7afc2ac9394d
- Video: *Equal Pay campaign #Stoptherobbery* by UN Women (2017). https://www.youtube.com/watch?v=tUDGK_wLi1w&t=155s
- Worksheet 1: Who do we value?

Learning Sequence

Activity 1. *Forbes* article reading

Explain:

- We are going to start to look at some of the different impacts of the gender stereotypes we started discussing in the last learning experience. With everything we do, it is valuable for you to keep thinking about how this might connect with your own life and the lives of those around you.

Read and discuss:

- Students take time to read the press article: *Why is it that women are seen as less competent?* (See Resources)
- They can then talk in groups to answer the initial comprehension questions on Worksheet 1.

Activity 2. Drama - Equal reward for equal work?

Explain:

- We are going to do some drama, and create two scenes. In each, a worker will be completing a short task – wrapping an (invisible!) present. In one

scene, the worker will be a 'female', in the other, a 'male'. Everyone else will be the 'society' around them – sharing the kinds of things they might hear, or people might think, when observing them working. These things should make sense with what you have read in the *Forbes* article.

Conduct activity :

- Using [Worksheet 1](#), have students work in groups to brainstorm things they might say to each of the characters wrapping the present.
- Ask the first 'worker;' to enter the space and start their imaginary present wrapping task. Other students should be positioned around this student.
- Once the 'worker' is underway, have students call out their statement to create a 'soundscape' for the scene. To help guide this, the teacher could gesture towards a first student to indicate it is their turn to share, then slowly sweep their gesture around the rest of the class, who take turns to share. Repeat the sweep at least a couple of times, and ,after the first, encourage the students to ad lib and add more statements if things come to them. You could also try doing one round in which people call their statements out spontaneously, adding them when the moment feels right.
- Repeat the activity with the other 'worker'.

Reflect and discuss:

- Have students pair share to consider: When you compare the two experiences, what did you notice?
- Bring ideas into a whole group discussion.
- It would be good to consider things like:
  - What kinds of things were focused on in the observations of the two workers? What differences did you notice? Any similarities?
  - How did it make you feel, being in the 'environment' created by each of these soundscapes? *This question can be asked of the actors as well as those in the 'society' surrounding them.*
  - For the actors – did the 'environment' create an impact on you in any way? Was there any impact on how you started to do what you were doing?

- - - Who else might be impacted by discriminating work experiences? What similarities do you see? *For e.g. vulnerable, seen as less powerful, non white/male/heterosexual*

Activity 3. And equal pay?

Watch:

- The video of the Equal Pay campaign #Stoptherobbery (see: https://www.youtube.com/watch?v=tUDGK_wLi1w&t=155s)

Ask:

- How might the content of this video connect to what we have been talking about? *Explain the concept of gender pay gap* (see Glossary).
- Does this gap happen in Aotearoa New Zealand too? *Show them the graph about average salaries by gender and ethnicity in Aotearoa New Zealand* (see Resources). *You can also use the visual depiction of the pay gap from an intersectional perspective provided in Further resources*.
- How might this data connect with the drama activity we did before? *Draw a connection between how people are valued at work as explored in the drama and now as reflected in their pay.*
- According to the graph, who gets the best reward? Who gets the worst? *Introduce the concept of intersectionality (see Glossary) and further explore how people might be valued (or not) in work with respect to this more nuanced data.*

Beyond the learning

Extension Activity. More about intersectionality: Transwomen at work

Watch the first eight minutes of the following video about gender ambiguity and transgender identity at work: https://www.youtube.com/watch?v=PhHpe1K8YRA
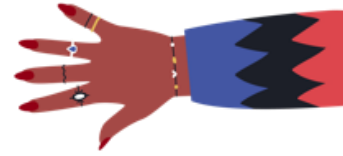
Discuss:

- What are the additional and hidden difficulties that transgender women/people face at work?
- Based on what was shared by Lily Zheng, what might cause mismatches between positive intentions and positive impacts?
- How might this data connect with the drama activity we did before? How might the drama play out with transwomen/people?

Further resources

- Press article: *The Side Eye's Two New Zealands: The Pacific Pay Gap* by Morris (2021). https://thespinoff.co.nz/society/the-side-eye/15-10-2021/the-side-eyes-two-new-zealands-the-pacific-pay-gap/ – This article provides a local, current and visual depiction of the pay gap from an intersectional perspective.

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Unpaid work, essential work

Description

This learning experience raises awareness about the unpaid work frequently done by women in our communities. It starts with the discussion of statistical data about the situation in Aotearoa New Zealand, then moves to the exploration of unpaid work and the writing of a poem acknowledging this work.

Key concept

- Unpaid work

Learning outcomes

- Become (more) aware of the care and domestic work frequently done by women in our communities
- Understand the burden of unpaid work primarily placed on women
- Explore cultural commonalities and differences in the unpaid work done by women and the social value attributed to this work

Resources

- Link: *Cinquain examples*. https://examples.yourdictionary.com/cinquain-examples.html
- Link: *Unpaid work in Aotearoa New Zealand* by the Manatū Wāhine / Ministry for Women (2018). https://women.govt.nz/work-skills/paid-and-unpaid-work/time-use
- Worksheet 2: Unpaid work
- Worksheet 3: A poem for our women

Learning sequence

Activity 1. Reading activity

Read and answer questions:

- Students take time to read the summary of unpaid work data by the Manatū Wāhine / Ministry for Women on [Worksheet 2](#).
- After reading individually, students work together to discuss and write answers to the questions in [Worksheet 2](#). How do the findings of the Time Use Survey relate to what we have seen in this unit so far?

Activity 2. Group discussion

Discuss:

Find a way to discuss and document the answers to a number of the following questions with students:

- What types of unpaid work have you noticed are likely to be done in the communities you belong to?
- Who do you see doing these types of unpaid work?
- Do you do any unpaid work which helps someone else? Do you personally benefit from any unpaid work someone does to help you?
- Do you feel that all unpaid work is equally valued? If not, what unpaid work might be valued more highly than others? Why?
- Do you see any relationship between gender and the value of unpaid work?
- How does what you have discussed compare to what we have seen in the statistics?
- From your experience, is the work that women do valued in your community? Why or why not?
- What would happen if women stopped doing this work?

Activity 3. A poem for our women

Reflect and write:

- The following activity, including examples, is outlined for students in [Worksheet 3](#).
- Ask the students to think of a woman in their life who does some unpaid work that matters to them. Ask them to imagine that person in the act of doing that work and write a few sentences that describe that scene. Ask them to use what they have written as the starting point to write a Cinquain poem (see Resources). Those who feel comfortable about doing so could share their work.

Beyond the learning

**Extension activity 1. Interviewing women in our communities**

Ask students to interview a woman in their communities about the unpaid work that she enacts and find out whether she perceives that her unpaid work is well recognised by society. Interviews could be transcribed, summarised, presented as written reports or Powerpoint/oral presentations. As another alternative, students could discuss their interviews informally in groups. This interview task could create an opportunity to build in discussion of subject interview ethics, processes around getting permission to interview, how to respond if the person says no, etc.

Further resources

- Picturebook: *Piggybook* by Browne (2008) – This stunning picture book raises questions about the unfairly gendered distribution of housework. It could be used with children and young people of all ages.

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Talking through pictures: from objects to human beings
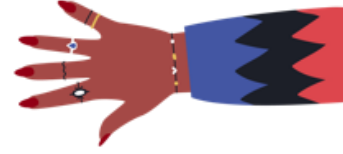
Description

In this learning experience, students will be introduced to an analysis framework which will help them to critically analyse media images of women and others, and consider what kinds of messages are being conveyed through these images. After discussing the concept of 'objectification', students will have an opportunity to re-create one of the images they have analysed, with the aim of shifting the existing messaging.

Note for the teacher: The videos that look at objectification of women in Western culture have images that are adult in theme, although all are publicly available as mainstream advertising children and young people could easily come across. There is also an instance of swearing in one of the videos. For this reason, we recommend viewing the material before showing your class, to make sure you are familiar with it and can plan for the sharing of it with your class.

Key concepts

- Objectification

Learning outcomes

- Reflect upon objectification, particularly of women, through social media images
- Become familiar with common visual language techniques used to communicate messages through imagery
- Analyse social media imagery for intended meanings
- Manipulate imagery using a range of possible techniques to communicate alternative meanings

Materials

- Image of woman for analysis. *Select a common image from social media that objectifies and is appropriate for your class. You can find several examples if you type 'objectification of women social media' in Google Images.*
- Access to social media feeds
- Image manipulation software (e.g. Photoshop, Photopea, etc.), or access to a printer and photocopier, plus collage materials (coloured paper, imagery, etc.), pencils, coloured pens, felts

Resources

- Explanatory sheet 2: Visual analysis framework
- Link: *Campaign #WomenNotObjects*.
  http://womennotobjects.com/campaign
- Link: The sexualitization report. Representations of trans* people (2013):
  https://thesexualizationreport.wordpress.com/section-3-sex-gender-media/representations-of-trans-people/
- Press article: *WomenNotObjects: how objectification is damaging young boys* by O'Brien (2016):
  https://www.thedrum.com/news/2016/11/15/womennotobjects-how-objectification-damaging-young-boys
- Worksheet 4: Visual analysis framework

Please note the videos contained in the 'Women not objects' site should be previewed by teachers before showing to students. You may need parental consent to view these with students. (These videos share the realities and impacts of objectification, and show images commonly available to students in public advertising. A curse word is uttered at one point.)

Learning sequence

Activity 1. What do pictures tell us?

Introduce and use the 'Visual analysis framework':

- View a 'common' social media image of a woman that implies objectification (whole class), and ask: What do you notice when looking at this image? What connections can you make between this and our learning so far?
- Introduce the Visual analysis framework included in [Explanatory sheet 2.](#)
- Discuss the different parts of the framework as a group.
- Use the framework to analyse the image (this could be done whole class/small groups with share back, etc.). You can use [Worksheet 4.](#)
- Discuss what is gained from looking using this new framework.

Activity 2: Objectification

Discuss objectification:

- Introduce and talk about the concept of 'objectification', focusing here on how women are subject to this, and how it is amplified through the media
- Links to videos and an article talking about the objectification of women and the impacts of objectification are included in the resources above. You may wish to share some of these as part of this discussion. You can extend this to discuss objectification other genders face (see reading on gender diverse experiences of objectification under 'Resources'); ways men might be positioned to behave as a result of the traditional objectification of women, and how this all connects with gender stereotyping.

Activity 3. Reading pictures

Find images and use the framework:

- Students work in groups of three to search their social media feeds looking for six examples that show objectification. At least three of the images should include women. Try to include some with more than one person in the image. *Some schools' IT permissions do not allow access to social media while on the school wifi. If this is the case in your school, you can ask the students to bring some in advance or you can create a Google folder with a good number of images that students can select 6 from (in this case, make sure that the selection includes 'neutral' images as well).*

- Individual group members each use the framework to analyse two of the group's images. They then share their thinking with the group, and have the group feed in any new ideas for each of the images.

Activity 4. Retelling pictures

Re-create:

- Individually or in pairs, students select one image they have looked at that perpetuates gender stereotypes. Their job is to create a new version that transforms this into one which moves beyond the stereotype. They should think through the various elements of the analysis framework to help them consider what they could change (for example, could they change the gestures of the participant/s, the shot angle, the colours?). They could manipulate the image digitally, create a cut out paper collage, or use drawing to complete this.
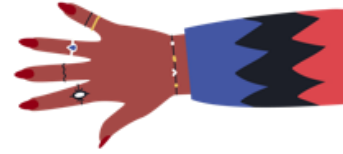
Beyond the learning

Further resources

Sections, statements and questions from the Visual Analysis Framework included in Explanatory sheet 2 were drawn from a combination of the following sites:

- Link: *Teaching visual texts in the classroom*.
  https://literacyideas.com/teaching-visual-texts-in-the-classroom/
- Link: *Visual techniques*. https://visual-literacy-skills.weebly.com/visual-techniques.html
- Link: *Exploring visual language*. https://englishonline.tki.org.nz/English-Online/Planning-for-my-students-needs/Exploring-language/Exploring-Visual-Language

→ Return to Learning experiences

A place where men go to heal

Description

This learning experience starts with an exploration of societal expectations of males to be tough, emotionless and dominant over women and other people. Then, students are asked to reflect upon the consequences of these expectations through the moving story of a victim of domestic violence and the rates of intimate partner violence deaths in Aotearoa New Zealand.

Note for the teacher: this learning experience contains sensitive information, particularly for students who have experienced violence in their homes/whānau/communities. There might be points during this learning experience at which you may need to give students permission to leave the room for fresh air/water and/or to see the guidance counsellors.

Key concepts

- Hegemonic masculinity
- Violence against women

Learning outcomes

- Explore the relationship between hegemonic masculinity and violence against women
- Become (more) aware of the incidence of physical violence against women in Aotearoa New Zealand
- Reflect upon the negative impact of hegemonic masculinity on men's well-being
- Understand the importance of engaging men in gender equality

Materials

- Paper, coloured markers, pens, etc.

Resources

- Fact sheet: *Intimate partner violence deaths in Aotearoa New Zealand* by Family Violence Death Review Committee | He tao huata e taea te karo (2021). https://www.hqsc.govt.nz/assets/FVDRC/Publications/FVDRC_2021_IPV_English_web.pdf
- Link: *Violence against women* by Manatū Wāhine / Ministry for Women (2021). https://women.govt.nz/safety/what-violence-against-women
- Video: *'Mantrol' TV advertisement* by the New Zealand Transport Agency (2010). https://www.youtube.com/watch?v=VPjW0qG7Kcg
- Video: *TED talk The barber shop where men go to heal* by Matt Brown (2019). https://www.youtube.com/watch?v=4UhP3OZ9ZCE (selection of minutes: 00:00 - 6:40, 9:50 - 12:30, 16:05 - 20:56)

Learning sequence

Activity 1. What does it mean to be a 'kiwi bloke'?

Ask:

- Start the class by asking the students what comes to their mind when they hear the term 'kiwi bloke'. Some possible ideas include 'real' men, rugby, beer, farming, gumboots, etc.

Watch:

- Play the 'Mantrol' advertisement, which contains several examples of stereotypical images of men in Aotearoa New Zealand. See: https://www.youtube.com/watch?v=VPjW0qG7Kcg

Discuss:

- What ideas of being a 'man' are presented in this advertisement?
- According to this ad, what is expected of a man? *E.g., having control, being tough, physically strong, DIY skills, playing/watching sports, etc.*
- What are the (negative) consequences of having these expectations on men?
- When actioned by men, who else might these behaviours affect?

During this discussion, ideas related to the concept of hegemonic masculinity might come up. This could be a good moment to introduce the concept (see Glossary).

Activity 2. The barber shop where men go to heal

Explain:

- Explain to the students that you are going to share a video that reflects some of the consequences of expecting men to have all these characteristics.

Watch and discuss:

- Play the TEDTalk by Matt Brown. See: https://www.youtube.com/watch?v=4UhP3OZ9ZCE (selection of minutes, if time is limited: 00:00 – 6:40, 9:50 – 12:30, 16:05 – 20:56)
- Allow students some time to react and discuss with a partner/in a group.

Respond through the informal creation of a drawing or sculpture:

- Give students time to respond visually to something that really stood out to them in the video. Ask them to think about one idea that stood out to them and represent it on (or with) a piece of paper. They could think about the learning they did in learning experience 4 around use of visual language features to help them create this. The focus here is on expressing ideas, not on creating finished/polished work.
- Ask them to share what they have made with their pairs or in small groups and create a new drawing/paper sculpture from the ideas/impressions that they had in common.

Discuss and reflect:

- Conduct a reflective discussion with the students about what they produced. Ask them: Why did you decide to portray what you did? What do others interpret from what you have made? What commonalities are there between what has been produced by different groups? What differences?
- Ask them to reflect on what they learned from Matt Brown about how to help themselves and/or others in a similar situation.

Activity 3. Reading activity

Read and reflect:

- Ask students to individually read the fact sheet about intimate partner violence deaths in Aotearoa New Zealand (see Resources). If you think that the information provided by this fact sheet might not be sufficient, you can also use the following summary from the Manatū Wāhine / Ministry for Women: https://women.govt.nz/safety/what-violence-against-women
- Ask them to reflect in pairs how the data presented in the sheet relates to what they have seen in the previous videos and then discuss this with the class. The idea with this activity is that students reflect upon the relationship between hegemonic masculinity and violence against women.

Beyond the learning

Further resources

The following resources can be used to build awareness on how the patriarchal culture of violence and control also affects LGBTQI+ communities:

- Fact Sheet: *Fact Sheet: Partner violence* by Hohou Te Rongo Kahukura – Outing Violence. www.kahukura.co.nz/wp-

content/uploads/2017/05/Hohou-Te-Rongo-Kahukura-Outing-Violence-Partner-Violence1.pdf
- Link: *Intimate partner violence in Rainbow communities* by New Zealand Family Planning (2017). https://www.familyplanning.org.nz/news/2017/intimate-partner-violence-in-rainbow-communities
- Press article: Who Is Committing Violence Against Trans Women? By Woodstock (2020). https://www.pdxmonthly.com/news-and-city-life/2020/10/who-is-committing-violence-against-trans-women

→ Return to Learning experiences

Once were gardeners, once were leaders
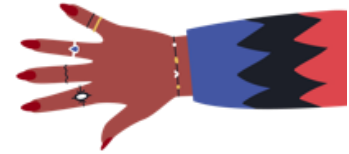
Description

This learning experience helps students reflect upon the impact colonisation has had on current Māori gender stereotypes. Students deconstruct stereotypes around Māori masculinity; explore ways colonial/post-colonial wāhine Māori across time have drawn their identity from pre-colonial mana wāhine values, and consider impacts of colonisation on the takatāpui community.

Key concepts

- Mana wāhine
- Colonisation

Learning outcomes

- Reflect upon the impact of colonisation on Māori gender roles
- Deconstruct the idea of tāne Māori as intrinsically violent
- Understand the concept of mana wāhine and how wāhine Māori have lived and continue to live these values
- Explore ways takatāpui are reconnecting with themselves and community
- Deepen students' understandings of gender as a sociohistorical and cultural construct

Resources

Activity 1. Where do tāne Māori stereotypes come from?

- Video: *New Research shows Māori Masculinity Stereotyping* by Clarke-Mamanu (2016). https://www.teaomaori.news/new-research-shows-maori-masculinity-stereotyping

- Video: *Once were gardeners – Moana Jackson on the scientific method and the 'warrior gene'* by Jackson (2009).
  https://www.youtube.com/watch?v=HfAe3Zvgui4 (selection of minutes: 4:00 - 8:21)
- Worksheet 5: Tāne Māori stereotyping

Activity 2. Gender and colonisation

- Link: *Colonisation* by Heaokotahi. https://www.heaokotahi.co.nz/blog-1/2017/9/12/episode-9-fact-1-colonisation
- Article: *Māori women caught in the contradictions of a colonised reality* by Mikaere (1994).
  https://www.waikato.ac.nz/law/research/waikato_law_review/pubs/volume_2_1994/7

Activity 3. Wāhine Māori leaders and mana wāhine

- Worksheet 6: Wāhine Māori and mana wāhine

Activity 4. Tāne Māori leaders breaking the stereotype

- Worksheet 7: Tāne Māori leaders breaking the stereotype

Activity 5. Takatāpu Māori reconnecting with themselves and community

- Worksheet 8: Takatāpu Māori

Learning Sequence

Explain:

- We will be doing some close looking at how Māori are affected by some of the ideas we have been talking about previously. There will be opportunities to explore impacts on tāne (men), wāhine (women) and takatāpui (gay women, men, and gender diverse individuals).

Activity 1. Where do tāne Māori stereotypes come from?

Examine images:

- Look at images of tāne Māori within the 'tough' stereotype (rugby players, *Once Were Warriors*, etc.). *For example, it is interesting to notice what comes up when Googling 'Māori men' (or 'Māori male stereotypes')!*
- Using what they know from learning Experiences 4 and 5, and the Visual analysis framework, analyse what the images all have in common and what those depictions might be encouraging us to associate with tāne Māori.
- Subsequently, ask them to view the 'Tāne Māori' videos (see Resources) about Māori masculinity stereotyping and the 'warrior gene'.
- Answer questions on [Worksheet 5](#)

Activity 2. Gender and colonisation

Read and discuss:

- To build content knowledge in the areas of gender and colonisation, engage students with excerpts from the resource on colonisation, and with Annie Mikaere's article on mana wāhine and the effects of colonisation on wāhine Māori (see Resources and Further resources). Ask students to consider how this information connects to what has already been discussed regarding stereotypes of tāne Māori.

Activities 3 and 4.

The next three activities could be done concurrently, with part of the class researching each section. At the end of the research project, the class could come together and share their findings, so everyone has the opportunity to benefit from all of the learning.

Activity 3. Wāhine Māori leaders and mana wāhine

Explain and conduct activity:

- In pairs, have students select one of the wāhine listed in Worksheet 6. Ask them to learn more about this person by watching and reading the linked resources. You can also give students the option of selecting a mana wāhine from their rohe (area) if they wish to, empowering them to acknowledge someone they whakapapa to or recognise as an important iwi leader.
- In their groups, they need to answer: *How is this wāhine living the values of mana wāhine?* They can answer the questions in Worksheet 6 to help them think about this.

Share:

- Groups pair up with another group to share and compare the people they studied.
- Encourage the new groups to consider: *How have these wāhine lived the values of māna wahine? What similarities did you find between them? What differences? What does this make you think about?*

Activity 4. Tāne Māori leaders breaking the stereotype

Explain and conduct activity:

- In groups of up to three, have students select one of the tāne listed in Worksheet 7. Ask them to learn more about this person by watching and reading the linked resources. You can also give students the option of selecting a tāne from their rohe (area) if they wish to, empowering them to acknowledge someone they whakapapa to or recognise as an important iwi leader.
- In their groups, they can answer the questions on Worksheet 7 to help them think about how these tāne are/were leaders, and how they demonstrate(d) leadership in non-stereotypical ways

Share:

- Groups pair up with another group to share and compare the people they studied.

- Encourage the new groups to consider: How have these tāne broken the stereotypes? What similarities did you find between them? What differences? What does this make you think about?

Activity 5. Takatāpu Māori reconnecting with themselves and community

Explain and conduct activity:

- In groups of up to three, have students select one of the focus people listed in Worksheet 8. Ask them to learn more about this person by watching and reading the linked resources. You can also give students the option of selecting a takatāpui person from their rohe (area) if they wish to, empowering them to acknowledge someone they whakapapa to or recognise as an important iwi leader.
- In their groups, they can answer the questions on Worksheet 8, to help them think about how these people are leaders in the takatāpui community and beyond.
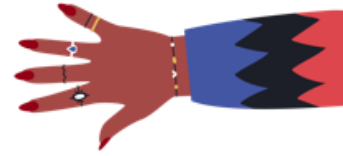
Share:

- Groups pair up with another group to share and compare the people they studied.
- Encourage the new groups to consider: *How have these tāngata leading in the takatāpui community and beyond? What similarities did you find between them? What differences? What does this make you think about?*

Beyond the learning

Further resources

- Press article: *Mana wāhine embedded in Māori world view* by Stacey Morrison (2018). https://www.nzherald.co.nz/nz/stacey-morrison-mana-wahine-embedded-in-maori-world-view/DSHCAVXQ6PCFMSAIZLICX3K2VE/
- Video: *Mana wahine* (2017), from the He Tohu exhibition on the Women's Suffrage Petition. https://www.youtube.com/watch?v=WhtuXXEQOV0
- Link: *Effects of colonisation on Māori* by Te Ara, The Encyclopedia of New Zealand. https://teara.govt.nz/en/death-rates-and-life-expectancy/page-4

Social action for gender equality

Description

This learning experience encourages students to explore global and local initiatives currently working towards gender equality and to design a creative action that supports the initiative that they find most relevant.

Key concepts

- Social action

Learning outcomes

- Become (more) familiar with global and local initiatives working towards gender equality
- Design creative ways to support initiatives working towards gender equality
- Encourage social action to stop gender inequality and violence against women

Resources

- Link: *Gender equal*. https://genderequal.nz/
- Link: *Islamic Women's Council of New Zealand*. http://www.iman.co.nz/iwcnz.php
- Link: *Metoo movement*. https://metoomvmt.org/
- Link: *Pacific Women's Watch*. https://www.pacificwomenswatch.org.nz/
- Link: *Rainbow organisations*. https://www.tengakaukahukura.nz/rainbow-organisations
- Link: *She is not your rehab*. https://www.sheisnotyourrehab.com/about

- Link: *The Māori Women's Welfare League – Te Rōpū Wāhine Māori Toko i te Ora*. http://mwwl.org.nz/who-we-are/
- Link: *UN Women National Committee Aotearoa New Zealand*. https://unwomen.org.nz/
- Link: *White Ribbon Campaign*. https://whiteribbon.org.nz/

Learning Sequence

Activity 1. Initiatives towards gender equality

Identify and research:

- Ask students, in pairs, to research different global and/or local initiatives, groups, campaigns or movements that are currently working towards gender equality. *You can narrow the search by referring students to the list provided in the resource section, but allow students to add any other initiative that they know. You can also encourage them to select an initiative, group, campaign or movement from their iwi/hapū or local area and ask them to find 2 or 3 different sources about it. (These sources can be in te reo or English.)*

- Ask pairs to select one global or local initiative, group, campaign or movement that they find inspiring and/or relevant and ask them to document:

  - What are the goals of this initiative, group, campaign or movement?
  - When was it initiated?
  - What actions are their members/supporters taking to achieve their goals?
  - What have they achieved so far?

Activity 2. Social action through the arts

Design a creative action (with additional research, if needed):

- Ask students to design a creative action to support and draw attention to the initiative, group, campaign or movement that they selected. What they

create should draw from artistic media (music, dance, photography, video, poetry, etc.). Students who have some background in the arts (music, visual arts, etc.) could contribute with these skills, those who don't could use the art experiences used in this unit (drama, collage making, cinquain poem, etc.) to help them develop their ideas.

- Encourage them to do some research on creative forms of activism such as the work of [Ai Weiwei](#), [Guerrilla Girls](#), [Maxida Märak](#), [Shamsia Hassani](#), [Sofia Minson](#), [Sonita Alizadoh](#), etc. or initiatives like [bloody brides protests](#), [men wearing skirts protests](#), [empty shoes protests](#), [giant puppets](#), etc.
- To assess students' productions, consider criteria such as the following: the originality of the action; the viability of the proposal; the understanding demonstrated of the social issue and the social movement joint; the contribution the idea could make to the achievement of the goals of the initiative, group, campaign or movement; the ability to incorporate non-traditional forms of communication into the sharing of their ideas. Advise the students of the criteria that will be used for assessment.

→ [Return to Learning experiences](#)

Cross the Line
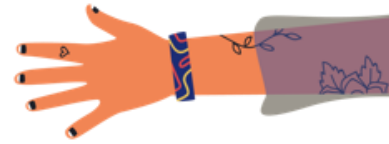
* This is an adaptation of the original activity 'Cross the Line', which, in its full form, asks students to stand next to each other behind a demarcated line. Students are asked 'yes/no' questions. If their answer to the question is affirmative, they physically cross that line in silence, turn around and hold eye contact with those who did not cross. In its original form, this is an emotionally intense activity that requires a classroom that has built significant trust amongst students. We have adapted the activity here to allow for classroom environments that may not be at that stage.

In the introductory (low stakes) questions, we ask students to cross the line as the activity originally dictates, so that they can get an embodied sense of what it feels like to cross the line and face differences in opinion. For the main (more high-stakes) questions, we ask students to stand on the line, but only to cross it <u>in their minds</u>. If you have a well-established classroom culture that has built trust, you could try doing this activity in its original form.

Explain to students:

- This experience may bring up some strong feelings for you. It is totally fine and normal to feel emotional. This is an opportunity to think about things that have happened or are happening in your own life.
- It is important that you give this activity the respect it deserves – for yourself, and the others around you. There is no talking in this activity; it is an opportunity to connect with yourself. Afterwards, you have complete choice about what, if anything, you wish to share with others.
- You will need to all stand on one of the lines, shoulder to shoulder.
- A series of questions will be called out.
- The first will be really light. If you answer 'yes' to the question, stay silent, but cross over the line and move to the other line. Turn around to face those still on the original line.
- I will tell you when the questions shift to being more serious. At this point, if you mentally answer 'yes' to the question being asked at the time, I want you to just imagine stepping over that line, turning around and facing those still standing where they were.

Note for the teacher...

- *The first questions are light, introductory questions and can be moved through reasonably quickly. However with the deeper questions, allow 15 seconds between each for students to visualise and reflect.*
- *With the deeper questions, each time after asking the question and giving a students a moment for the experience, ask students to consider how they feel, as they imagine crossing over, or not.*

Introductory questions – physically crossing the line

Conduct the introductory Cross the Line activity:

Students respond to statements by crossing the line and turning to face those who haven't crossed. Use this opportunity to set the example and address any classroom management issues before moving to the deeper questions.

1. Cross the line in silence if you like pizza.
2. Cross the line if you play team sports.
3. Cross the line if you enjoy video games.
4. Cross the line if you have hardly any free time.
5. Cross the line if you have at least two friends who are a different sex or gender identity to yourself.

Deeper questions – mentally crossing the line

Conduct the main Cross the Line activity:

Make sure to allow 15 seconds between asking each of these questions. Each time, after asking the question and giving students a moment for the experience, ask them to consider how they feel, as they imagine themselves crossing over, or not.

6. Cross the line if you've ever felt left out of an activity that you wanted to do because of your sex or gender identity.
7. Cross the line if you've ever been called something rude or been put down because of your sex or gender identity.

8. Cross the line if you've ever been told to do something or to like something you didn't want to do or didn't like because of your sex or gender identity.

9. Cross the line if you feel you don't fit with the gender identity other people think you should have.

10. Cross the line if a friend or someone in your family has been called something rude or been put down just because of their sex or gender identity.

11. Cross the line if you've ever been told you shouldn't cry, show your emotions or be afraid,

12. Cross the line if you've ever felt alone, unwelcome or afraid,

13. Cross the line if you have ever been teased or made fun of for wearing glasses, braces or a hearing aid, or for the clothes you wear, your height, your weight, your complexion or the size or shape of your body.

14. Cross the line if you've ever felt pressure from your friends or from an adult to do something you didn't want to do and felt sorry or ashamed afterwards.

15. Cross the line if you've ever felt ashamed for speaking from your heart or sharing your worries, fears or secret hopes and dreams with someone.

16. Cross the line if someone's ever been rude to you and you've been reluctant or too afraid to say anything about it.

17. Cross the line if you're ever stood by and watched while someone was hurt and said or did nothing because you were too afraid.

Decompress:

- Allow students a few minutes to react in the way they need to in response to Cross the Line. They may wish to sit quietly, talk with other students, etc. Give space for this.

Reflect:

- Pose the following questions:

  - What feelings did you have during this activity?
  - What did you learn about yourself?

- Have you learnt anything about others?
- How does this relate to what we did earlier in the class?
- What do you want to remember about what we've just experienced?
- What, if anything, do you want to tell others about this experience?

- Give students some free writing time, to get down some of their thinking. *This writing is for them alone, not shared.*

Who do we value?
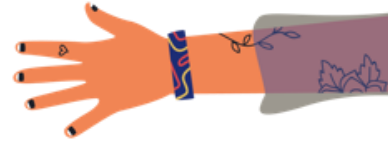
Activity 1. *Forbes* **article reading**

Why Is It That Women Are Seen As Less Competent?

Fighting a battle that women don't even know they're fighting.

In the middle of the meeting on a controversial financial proposal, "Jane" has a flash of insight into a problem. She looks at the men and women around the table as she enthusiastically elaborates on what she believes to be an important point that can bridge the conversation.

After she finishes speaking, she waits to hear responses to her comments. Crickets. No one responds. No one picks up on the idea. It was as if they didn't even hear what she had said.

Jane feels confused and frustrated. She thought she was bringing a lot to the table, but then why wasn't she getting any reinforcement? Maybe her observation wasn't really as worthwhile a contribution as she thought? Maybe she just doesn't have the leadership abilities needed?

Fifteen minutes later a male version of what Jane said, slightly reworded, is heard loud and clear. People think his idea is "brilliant!"

I bring up this vignette at many of my speaking engagements. It always receives many nods from the women in the audience: "Yeah, I've been there." So what is going on?

One way to explain it is "gender schemas."

In her book *Why so Slow? The Advancement of Women*, Virginia Valian, professor of Psychology and Linguistics at Hunter College, New York, explored why women's advancement has crept at such a snail's pace. Along the way she uncovered the world of what she called gender schemas: culturally bound assumptions about men and women that are unconscious.

One assumption is that women are first assumed incompetent until proven otherwise. It's the opposite for men. So right from the start women are not perceived as leaders. If a woman is successful it's because she's a hard worker (recent headline: ["How BofA's Sallie Krawcheck Outworked Her Peers"](#)), or was lucky; if she fails it's because she's incompetent. If a male succeeds, it's because he's competent; if he fails it's because of bad luck or a scandal (HP's Mark Hurd comes to mind).

Consequently, cultural biases consistently *overrate* men and *underrate* women. Self-assessment studies show that men and women do the same to themselves. Women tend to evaluate themselves two points lower than reality, while men will evaluate themselves two points higher.

Assumed incompetence puts women on the defensive and their struggle to prove themselves keeps them on a never-ending treadmill. So if you as a woman have felt held to a higher standard, it's not your imagination, you have been. It's the Fred Astaire/Ginger Rogers syndrome: Ginger has to do everything Fred does, except in high heels and backwards.

It's not just men assuming women are incompetent; women also fall prey to assuming incompetence in women. A woman may feel that she's competent but she won't assume that of other women. In one global experiment called the "Goldberg paradigm," researchers asked men and women in one group to evaluate a particular article or speech supposedly written by a man. Then they asked a similar group to judge the same material, this time supposedly authored by a woman. In countries all over the world, participants rated the very same words higher coming from a man than from a woman.

The fact that women often assume other women are incompetent may, in part, explain why women traditionally haven't been so great at helping each other up the ladder. That's changing however, with the plethora of organizations and initiatives dedicated to women supporting women. A revolution is underway; a level of collaboration among women as we have never seen before.

When I talk with younger women, some say they don't experience this assumption. And may they never! It's a pretty level playing field when entering the work force. After all, 46% of employees in Fortune 500 are women.
But the higher you climb, the wider the gap. Women make up only 15% of board seats, 14% of executive officers and a paltry 2% of CEOs. Another way of saying it: men hold 98% of Fortune 500 CEO positions. I don't think we can say assumed incompetence is no longer a battle ground for women.

Irven DeVore, a former professor of anthropology at Harvard University, once said to me: "We will have gender equality when half of Fortune 500 CEOs are mediocre women leaders." I guess we have a long way to go, Irv!

Some women use the negative gender schemas against them to their advantage. These women play along as if they don't know what's going on, when in reality they are five steps ahead of the guys. As Mae West put it, "Brains are an asset, if you hide them."

Being under-estimated can work to women's advantage when she is covertly outsmarting him, but that's a short-term benefit. In the end, feigning ignorance only helps perpetuate a misperception. As one of my favorite leaders, Linda Rusch, former VP of nursing in Hunderton Medical, told me, "What you permit, you promote."

So let's be conscious of this unconscious assumption. If your comments are overlooked, don't assume you have nothing to contribute or are not a leader. Rather assume an unconscious assumption has kicked in. If you agree with what a woman might be offering to the discussion, don't tell her at the water cooler. Speak up and stand beside her and giving her credit. If someone takes your idea and claims it as their own, do as one woman scientist who did research on cancer told me. Tell that person, "Thanks, I'm so glad you love my idea!"

Being conscious of gender schemas can give woman an advantage: heightened awareness can pull us out of the mire.

Source: https://www.forbes.com/sites/85broads/2011/04/14/why-is-it-that-women-are-seen-as-less-competent/?sh=7afc2ac9394d

Discuss in your group:

1. What happened to Jane in this meeting?
2. What does the author say about why this is?
3. What is a 'gender schema'?
4. How, by this way of thinking, is it thought that women succeed?
5. How, by this way of thinking, is it thought that men succeed?
6. What might be two things that could happen to a woman on her first day of work, if she was experiencing this type of bias?
7. What might a man experience under the same circumstances?

Activity 2. Drama – Equal reward for equal work?

We are going to create two scenes. In each, a worker will be completing a short task – wrapping an (invisible!) present. In one scene, the worker will be a 'female', in the other a 'male'. Everyone else will be the 'society' around them, sharing the kinds of things they might hear, or people might think, when observing them working. These things should make sense with what you have read in the article before.

Brainstorm things the woman might hear or might be said and thought about her and her work. Write your ideas as sentences that could be said out loud.

Think about:

- *How is 'she' doing the task – e.g. fast, slow, accurately, inaccurately?*
- *Is 'she' being creative in how 'she' is problem solving?*
- *Does 'she' seem confident or not? Are there parts of her body language you might comment on?*
- *Any other ideas you have!*

Brainstorm things the man might hear, or might be said and thought about him and his work. Write your ideas as sentences that could be said out loud.

Think about:

- *How is 'he' doing the task – e.g. fast, slow, accurately, inaccurately?*
- *Is 'he' being creative in how 'he' is problem solving?*
- *Does 'he' seem confident or not? Are there parts of his body language you might comment on?*
- *Any other ideas you have!*

Look at the ideas you have brainstormed above. Select one sentence for each student to share in the relevant scene.

Worksheet 2
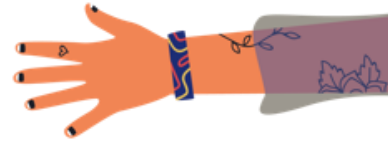
Unpaid work

Group member's names:

Individually, read the following article:

> **Time Use**
>
> Women continue to spend a greater proportion of their time on unpaid work than men.
>
> The Time Use Survey 2009/10 showed that men and women spent similar amounts of time on productive activities (about 6.75 hours a day). However, men were paid for most of their time (63 percent) while women were unpaid for most of their time (65 percent). This split has changed very little since 1998/99. Productive activities include labour force activities, household work, child and family care, purchasing goods and services, and community services.
> Women's greater responsibility for unpaid work is reflected in fragmented employment patterns, including a high rate of part-time work. This can have implications for their lifetime income and economic independence.
>
> Key findings of the Time Use Survey 2009/10
>
> - There were significant differences in the kinds of work men and women did, with women spending significantly more time than men on unpaid work.
> - On average women spent 4.3 hours per day on unpaid work and 2.9 hours on paid work (compared with 4.8 hours and 2.2 hours, respectively, in 1998/99).
> - Men spent 2.5 hours on unpaid work and 4.7 hours on paid work (compared with 2.8 hours and 4.2 hours respectively in 1998/99).
> - Women who were employed part-time, were unemployed, or not in the labour force, spent more time working than men in these groups.
> - Men spent considerably less time than women on unpaid work if they were employed either full-time or part-time. Women who were employed full-time spent on average one hour more on unpaid work than men each day.
> - Women employed part-time spent almost the same amount of time on unpaid work as women who were not in the labour force at just over 5 hours per day. The amount of time women spent on unpaid work reduced only when women were employed full-time.
>
> Source: Mānatu Wāhine/Ministry for Women. (2012) *Time Use.*
> https://women.govt.nz/work-skills/paid-and-unpaid-work/time-use

After the reading, work together to discuss and write answers to the following questions:

1. What is considered in this report as examples of unpaid work?

2. Have you ever thought about these chores as work?

3. What differences do you notice between the types of work and the hours of work traditionally done by men and women?

4. How do the findings of the Time Use Survey relate to what we have seen in this unit so far?

5. Are you aware of others, beyond women, who might be affected by this uneven workload of unpaid work?

Participate in the whole class discussion about these and other related questions.

A poem for our women
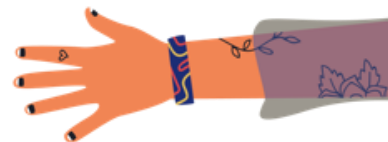
Cinquain poem: A poem for our women

1. Think of a women in your life who does some unpaid work that matters to you.

   Write her name here:

2. Imagine that person in the act of doing that work and write a few sentences that describe that scene. *To help, imagine you are describing what you are seeing to someone on the phone who can't see the scene. They need to be able to imagine exactly what you are viewing.*

3. Use what you have written as the starting point to write a Cinquain poem. (See the following page for directions.)

A Cinquain poem uses the following structure:

- The first line is <u>one word, which is the title</u> of the poem.
- The second line contains <u>two words, which are adjectives</u> that describe the title.
- The third line has <u>three words</u> that tell the reader <u>more about the subject of the poem or show action</u>. Many times these words <u>end in *-ing*</u>.
- The fourth line has f<u>our or more words that show emotions</u> about the subject of the poem and make a complete sentence.
- The fifth line is <u>one word that is a synonym of the title</u> or is very similar to it.

E.g.:

<div align="center">

Star
Hot, radiant
Shining, burning, exploding
It gives life to everything
Sun

</div>

Visual analysis framework*
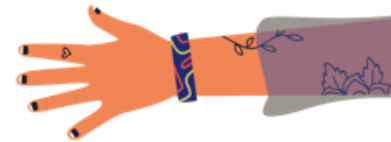
I. What can you see?

To answer this, students must become familiar with key visual language features. When students are familiar with these features, they will have a method for approaching any image with a view to decoding its meaning. The features focused on here include: subject matter, gesture, gaze, angle, lighting, colour, symbol, space and size. These categories provide an approach to examine the details of various aspects of the image they are reading.

Students could work in groups, first individually looking at how a focus image has used 3 or 4 different visual language features. They could then work together to share their findings, which could now encompass all of those listed below.

1. **Subject Matter:** Who and what are in the image? What is the image about? What is the topic? What makes you think this?
2. **Gesture:** What type(s) of gestures are shown? What is communicated by the gesture(s)?
3. **Gaze:** Where is the gaze of each subject in the image directed? What does the direction of gaze express?

   Gaze – where the figure in the image is looking

   Demand – a figure in the image 'gazes' directly out of the page at the responder, establishing a connection between subject and viewer

   Offer – a figure 'gazes' at another object in the image, encouraging us to look at that object as a detached onlooker

4. **Angles:** What is the camera angle? Are we looking from above or below, from the side, directly at the subject? How does the camera angle affect what we see in the image and how we feel about it?

   Viewing angles and distance in photography affect the viewer in ways that are very similar to the way they do in film shots. For example, photos taken from low angles make the subject look more powerful; the reverse is true when a high angle is used. A high angle makes the viewer feel a sense of power and a lower angle makes the viewer feel powerless. A straight-on eye-level view creates no power difference. As

cinematographers/directors of photography do in film, still photographers and illustrators compose their shots intentionally, for example, using close-ups, long shots, etc., to achieve different purposes.

5. **Lighting:** Can you describe the lighting used? How does it affect the 'mood' of the image?

   Lighting creates types of mood, for example:
   - ***Shadows** – concealment, fear and/or despair*
   - ***Light** – hope and inspiration*
   - ***Soft light** – romance*

6. **Color:** How is color used in the image? What effect do the colors chosen have on the viewer?

   Colour is an element that is strongly tied to our emotions. Depending on the context, a colour can have symbolic, associative or evocative meanings.
   Colour is described in terms of:
   - ***Hue** – red, green, blue, etc.*
   - ***Value** – the brightness of colour: light/ dark*
   - ***Intensity** – the purity or strength of a colour: bright or dull*

   'Hot' colours (red/orange/yellow) convey excitement, happiness, anger.
   'Cool' colours (blue/green/purple) convey harmony, peace, sadness.
   Placement of certain colours near each other can evoke mood or draw attention to certain features of the composition.
   Colours can also have symbolic meanings, e.g.:
   - ***Red** – action, passion, masculinity, emotion, danger*
   - ***Yellow** –cheerfulness, joy, lightheartedness*
   - ***Blue** – coolness, calmness, wisdom*
   - ***Black** – evil, mystery, power, fear*
   - ***White** – purity, innocence, mysticality*

7. **Symbols:** What symbols are used in this image? What do you think they represent? Are the colors that were chosen symbolic?

8. **Space** How much 'space' is there in the image?

   'Space' refers to areas of the image where there is little or nothing depicted.
   Liberal use of space indicates isolation, emptiness.
   Busy images/illustrations can infer chaos, lots of activity, energy.
   Space can also draw attention to specific objects in the composition.

9. **Size:** What size are the key things depicted in the image? If there are multiple people depicted, do they seem similar in scale or different?

Use of object/character size can convey different emotions.
Scale or size often indicates importance.

2. How does it make you feel?

After the students have had time to note what they can see in the image through examination of the visual language features, it is now time for them to consider their emotional response to what they have viewed.

With close reference to the visual language features they have previously identified, students express how the image makes them feel and how the photographer/the composition of the image has influenced them to feel this way. They may feel anger, anguish, excitement, happiness, etc. There is no limit to the emotions they may refer to, provided they can point to evidence from the image.

3. What is the image trying to tell us?

This third aspect peels back another level of meaning to get to the overall message that the image conveys. This question asks the students to delve into the intentions of the image-maker themselves. The genre of the image will be of significance here too, as the student considers the nature of the image as art, entertainment, advertisement or a fusion of the various genres.

4. Who is the intended audience for this image? What makes you think that?

These questions refer to who receives the image (the audience), how it is transmitted to them, and what they may make of it.

5. Is this visual language meant to represent reality? What influences your answer?
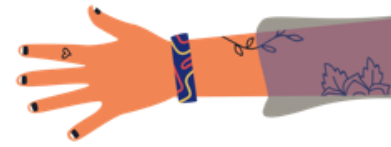
This question refers to how "true" a text is and how we know. We sometimes refer to this aspect as representation.

6. How might the knowledge and understanding reflected in my answers to these questions be useful when I create my own visual text?

Sections, statements and questions from this Framework have been drawn from a combination of the following websites:

- Link: *Teaching visual texts in the classroom*.
  https://literacyideas.com/teaching-visual-texts-in-the-classroom/
- Link: *Visual techniques*. https://visual-literacy-skills.weebly.com/visual-techniques.html
- Link: *Exploring visual language*. https://englishonline.tki.org.nz/English-Online/Planning-for-my-students-needs/Exploring-language/Exploring-Visual-Language

Visual analysis framework

Name:

1. What can you see?

Subject matter	Colour
Gesture	Symbol
Gaze	Space
Angles	Size
Lighting	Other impressions

2. How does it make you feel? *Make sure to reference the visual language features in your answer.*
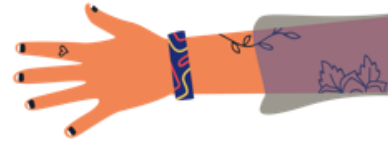
3. What is the image trying to tell us?

4. Who is the intended audience for this image? What makes you think that?

5. Is this visual language meant to represent reality? What influences your answer?

6. How might the knowledge and understanding reflected in your answers to these questions be useful when you create my own visual text?

Tāne Māori stereotyping

Analysing the videos about Tāne Māori stereotyping

- Video: *New Research shows Māori Masculinity Stereotyping* by Clarke-Mamanu (2016). https://www.teaomaori.news/new-research-shows-maori-masculinity-stereotyping
- Video: *Once were gardeners - Moana Jackson on the scientific method and the 'warrior gene'* by Jackson (2009). https://www.youtube.com/watch?v=HfAe3Zvgui4 (selection of minutes: 4:00 – 8:21)

Questions for the video '*New Research Shows Māori Masculinity Stereotyping*':

1. Look at the clips of tāne shown in the video that show stereotypes. Write down some words that <u>describe</u> the tāne you see there – e.g., fast, angry, etc.

2. How do these descriptions compare to the images you looked at before watching the videos?

3. Looking at the describing words you wrote – if you spoke to these people, what kinds of things might they talk about? How might they speak? What might their body language be like towards you when you spoke together?

4. According to the video, these stereotypes come from the way Pākehā people, when they first arrived in Aotearoa New Zealand, perceived tāne Māori. What words were used to describe these perceptions?

5. One of the tāne Māori described in the clip is referred to as "an alcoholic" and "a man of domestic violence". Why might tāne who behave in the stereotypical ways shown in the video end up becoming alcoholics or abusers of their partners?

Questions for the video *'Once were Gardeners'*:

1. Based on what was discussed, if a group of people are described as a 'warrior race', what does that suggest they are like?

2. Why was the idea of the 'warrior race' invented by European adventurers?

3. When he says that Alan Duff's idea behind the title 'once were warriors' was incorrect, what sorts of skills does Moana Jackson suggest, were, in fact, traditionally valued by tāne Māori?

4. For tāne Māori, what negative impacts could have resulted from being stereotyped as a 'warrior race'? Could there have been any benefits? If so, what?

Wāhine Māori and mana wāhine
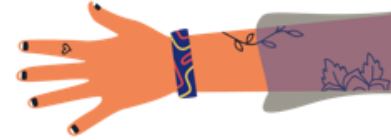
Wāhine Māori and mana wāhine: A close look at specific wāhine Māori

In pairs, select one of the wāhine suggested in the table below to investigate more closely. Watch and read the linked resources of the wāhine you selected and answer the questions below. You can also select a mana wāhine from your rohe (area) and search for resources about her, either in te reo or in English.

Emily Karaka (1952 – present. Visual artist – political work. Land rights, ToW.)
Watch:
https://www.aucklandartgallery.com/page/five-maori-painters-emily-karaka?q=%2Fpage%2Ffive-maori-painters-emily-karaka
Read:
https://artsandculture.google.com/story/emily-karaka-biennale-of-sydney/FAURqZiSk2T4Cg?hl=en
https://index-magazine.com/in-conversation-with-emily-karaka/

Mereta Mita (1942 – 2010. Film maker – documentary and fiction. Decolonising the screen. 'Grandmother' of indigenous filmmaking internationally.)
Watch:
https://www.nzonscreen.com/title/merata-how-mum-decolonised-the-screen-2018/overview
Watch and read:
https://thespinoff.co.nz/atea/02-05-2019/merata-mita-the-godmother-of-indigenous-film/
https://www.ourwahine.nz/#/merata-mita/

Meri Te Tai Mangakāhia (1868 – 1920. Suffragette, Māori women's rights activist.)
Watch:
https://www.youtube.com/watch?v=8ywLKcF5E8E
Read:
https://digitalnz.org/stories/5b270c3d1257570d622de092
https://www.ourwahine.nz/#/meri-te-tai-mangakahia/

Pania Newton (1991 – present. Activist – land rights.)

Watch:

https://www.youtube.com/watch?v=Wm5jlBONWYY&t=3s

Read:

https://www.stuff.co.nz/auckland/local-news/manukau-courier/107862766/south-auckland-land-protester-pania-newton-in-the-fight-of-her-life

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Taini Morrison (1958 – 2009. Kapa haka leader, cultural activist.)

Watch:

https://www.youtube.com/watch?v=qjOLlCvpcvA

https://www.nzonscreen.com/title/mana-wahine-2006?collection=pioneering-women (Excerpt 1: 1.45 - 2.40 min; Excerpt 2: 00.00 - 1.35 min)

Read:

https://prabook.com/web/taini.morrison/1838081

Whina Cooper (1895 – 1994. Activist – land rights, women's rights.)

Watch:

https://www.youtube.com/watch?v=1jmbM5krIMg

Read:

https://www.ourwahine.nz/#/dame-whina-cooper/

Elizabeth Karekare (1966 – present. Takatāpui activist – she/her, politician.)

Watch:

https://www.nzherald.co.nz/kahu/local-focus-who-is-elizabeth-kerekere-green-candidate-for-ikaroa-rawhiti/WQSIG6II65DQKJZYHA5CSZO5E4/

https://www.facebook.com/nzgreenparty/videos/dr-elizabeth-kerekere-giving-her-maiden-speech/253778359717136/

Read:

https://www.greens.org.nz/elizabeth_kerekere

Taupuruariki 'Ariki' Brightwell (Takatāpui activist – she/her, trans.)

Watch:

https://www.youtube.com/watch?v=WI5M7U5PSxk (Excerpt: 2.08 - 6.50 min)

Read and watch:

https://www.teaomaori.news/taupuruariki-brightwell-talks-gender-identity

1. Name of wāhine selected:

2. Write down 3 words that describe the kind of person your focus tangata is/was.

3. What did you observe about them that made you pick these words?

4. What are the key things they are/were known for?

5. What actions do/did they take and what qualities do/did they display that suggest they are a leader?

6. In what way(s) is this wāhine living/did this wāhine live the values of mana wāhine?

Tāne Māori leaders breaking the stereotype
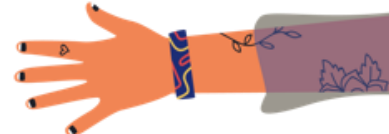
Tāne Māori breaking the stereotype: A close look at specific tāne Māori

As a group, select one of the tāne or the pair of tāne suggested in the table below to investigate more closely. You can also select a tāne from your rohe (area) and search for resources about him, either in te reo or in English.

Rua Kenana (1869 – 1937. Māori prophet.) Watch: https://www.teaomaori.news/prophet-rua-kenana-lives-on Read: https://collections.tepapa.govt.nz/topic/1083
Ranginui Walker (1932 – 2016. Academic, activist for Māori rights.) Watch: https://www.teaomaori.news/dr-ranginui-walker-leaves-legacy-activism-and-academic-achievement Read and watch: https://www.stuff.co.nz/national/77368935/academic-and-commentator-ranginui-walker-dies-aged-83
Timoti Karehu (1937 – present. Māori language advocate.) Watch: https://www.1news.co.nz/2019/01/22/sir-timoti-karetu-one-of-maoridoms-most-respected-linguists-takes-step-out-of-limelight/ Read: https://www.thebigidea.nz/stories/the-bilingual-brilliance-of-sir-timoti-karetu
Moss Patterson (Atamera Dance Company Artistic Director and choreographer. Explores and suppors others to explore being Māori today through dance, with reference to mātauranga Māori.) Watch: https://vimeo.com/461336054

https://www.youtube.com/watch?v=X1RChRzhA0M

https://www.facebook.com/tourmakersnz/videos/moss-patterson-talks-to-jessie-mulligan-in-radio-nz-interview/290723388198915/

https://www.teaomaori.news/supporting-youth-through-contemporary-dance

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Te Whiti-o-Rongomai AND **Tohu Kākahi** (1830 – 1907; 1828 – 1907. Spiritual leaders (Parihaka), land rights activists. sed peaceful resistance.)
Watch:
https://www.youtube.com/watch?v=u-FsfNCaNYM

https://museumofsouthtaranaki.wordpress.com/2017/09/16/identity-profile-te-whiti-o-rongomai-iii/ (watch first 10 mins, read)
Read:
https://my.christchurchcitylibraries.com/blogs/post/parihaka-2015/

Kevin Haunui (takatāpui activist – he/him, academic.)
Watch:
https://www.youtube.com/watch?v=WI5M7U5PSxk (Excerpt: 9.51 - 11.30 min)
Read:
https://nzhistory.govt.nz/women-together/tiwhanawhana-trust

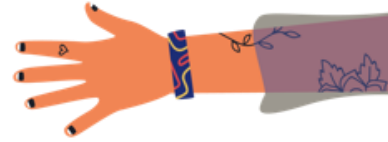
1. Name of tāne selected:

2. Write down 3 words that describe the kind of person your focus tangata/tāngata is/are or was/were.

3. What did you observe about them that made you pick these words?

4. What are the key things they are/were known for?

5. What actions do/did they take and what qualities do/did they display that suggest they are/were a leader/leaders?

6. In what ways do their characteristics break with the tāne Māori stereotype you explored earlier?

Takatāpu Māori

Takatāpu Māori reconnecting with themselves and community

As a group, select one of the people suggested in the table below to investigate more closely. You can also select a takatāpu from your rohe (area) and search for resources about them, either in te reo or in English.

Alesha Ahdar (creative, takatāpui - they/them.)
Watch:
https://www.youtube.com/watch?v=Ghl3lg8GBmM
https://www.teaomaori.news/first-kind-film-opens-conversation-about-gender-diversity-on-marae

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Elizabeth Karekare (takatāpui activist - she/her, politician.)
Watch:
https://www.nzherald.co.nz/kahu/local-focus-who-is-elizabeth-kerekere-green-candidate-for-ikaroa-rawhiti/WQSIG6II65DQKJZYHA5CSZO5E4/
https://www.facebook.com/nzgreenparty/videos/dr-elizabeth-kerekere-giving-her-maiden-speech/253778359717136/
Read:
https://www.greens.org.nz/elizabeth_kerekere

Taupuruariki 'Ariki' Brightwell (takatāpui activist – she/her, trans.)
Watch:
https://www.youtube.com/watch?v=WI5M7U5PSxk (Excerpt: 2.08 - 6.50 min)
https://www.teaomaori.news/taupuruariki-brightwell-talks-gender-identity

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Kevin Haunui (takatāpui activist – he/him, academic.)
Watch:
https://www.youtube.com/watch?v=WI5M7U5PSxk (Excerpt: 9.51 - 11.30 min)
Read:
https://nzhistory.govt.nz/women-together/tiwhanawhana-trust

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1. Name of tangata selected:

2. Write down 3 words that describe the kind of person your focus tangata is/was.

3. What did you observe about them that made you pick these words?

4. What are the key things they are/were known for?

5. What actions do/did they take and what qualities do/did they display that suggest they are a leader?

6. In what way(s) is this tangata leading in the takatāpui community?