



ANA HUNNA EDUCATIONAL KIT



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1 OBJECTIVES OF THE ANA HUNNA EDUCATIONAL KIT

WHAT IS THE ANA HUNNA
EDUCATIONAL KIT?

1.1

The ANA HUNNA Educational Kit is a source for you with which to conduct an ANA HUNNA workshop, school lesson or university lecture series on women's economic participation, or with which to integrate ANA HUNNA into already existing activities. In this Kit you find a wide range of tools for group activities, key questions for discussions and handouts to accompany the ANA HUNNA screenings.

OBJECTIVES

- To enable facilitators to raise awareness of the importance of women's economic participation in different age groups with a wide range of didactical approaches and tools
- To embed the ANA HUNNA short films in a broader framework to initiate reflection about gender stereotypes and changes in behavior of women and men
- To promote the educational potential of (short) films

The Kit is accompanied by the ANA HUNNA **WORKBOOK (WB)**. It contains a more comprehensive list of exercises that can be used additionally to the ones included in the Kit.

FOR
WHOM?

1.2

This Kit reaches out to teachers, lecturers, youth group leaders, civil society groups and all those interested in using the ANA HUNNA short films for educational purposes.

1.3

The Kit consists of four modules. You can integrate activities and information from all four modules into your session or just select Module 2, which is the core module of the Kit. It depends on the format and nature of your session. However, we recommend looking at all four modules.

With each module, you find selected exercises and handouts for your session. In order to pick the right exercises for your age group the exercises are marked with four symbols representing different age groups.

An exercise marked with an S is recommended for schoolchildren (8 – 14 years), exercises with an H are recommended for High School students (15 – 18 years), U for university students and A for adults. For examples of ANA HUNNA sessions have a look at Chapter 3.

S Schoolchildren **H** High School **U** University **A** Adults

Module 1 | Unpacking Gender

In this module there are guidelines on how to explain gender and uncover stereotypes towards men and women. This is particularly interesting when you work at university level or with adults. Have a look at this module first!

USE THIS MODULE FOR

1
GATHERING BACKGROUND INFORMATION BASED ON

 – OBJECTIVE
 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
 – TIME AVAILABILITY

2
SELECTING AN ACTIVITY BASED ON

 – YOUR OBJECTIVE
 – TIME AVAILABILITY
 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

Module 2 | Working with the ANA HUNNA Films

In Module 2 you are introduced to the eight ANA HUNNA shortfilms; it explains the topics they cover and the key questions you can discuss for each film. Pay particular attention to this module.

USE THIS MODULE FOR

1
CHOOSING THE BEST FILM BASED ON

 – OBJECTIVE
 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
 – TIME AVAILABILITY

2
SELECTING AN ACTIVITY BASED ON

 – OBJECTIVE
 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
 – TIME AVAILABILITY

3
CHOOSING THE KEY QUESTIONS BASED ON

 – OBJECTIVE
 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
 – TIME AVAILABILITY

Module 3 | Facts & Figures

In Module 3 you find important resources regarding the economic situation in the MENA* region, where you can gather background information to be ready for difficult questions and to prepare handouts. This module is important if you are expecting heated debates!

* MENA Middle East and North Africa

USE THIS MODULE FOR

1
GATHERING BACKGROUND INFORMATION BASED ON

 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

2
PREPARING HANDOUTS BASED ON

 – OBJECTIVE
 – PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

Module 4 | Impact: Measuring results

In module 4 you find tools to collect participants' feedback and improve your next session. Always conduct an evaluation at the end of your session. You can include the evaluation in the wrap up or make it a separate activity.

USE THIS MODULE FOR

1

CHOOSING AN EVALUATION TOOL BASED ON

- GROUP SIZE
- PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

PREPARATION STEPS FOR AN ANA HUNNA SESSION

1.4

- Set a clear objective that can be achieved in the time you have available.
- Plan enough time for the film, activities and discussion.
- Make sure you have the necessary technical equipment (DVD player, speakers, screen...).
- Get all the permissions you might need, e.g. from community officers, supervisors, parents, owners of the location where you screen the film in advance.
- If you need an external facilitator, see WB Annex 1 for important points to consider!



2

**DEVELOPING
YOUR
ANA HUNNA
SESSION**

M1

We learn from very early childhood to fulfill certain ascribed gender roles to be accepted by society. However, gender stereotypes affect the realization of economic opportunities as they can limit women and men from developing their full potential. Therefore, this module helps to unpack these stereotypes.



Gender norms and values are socially constructed and change over time and differ between countries, age groups and regions.

OBJECTIVES

- Facilitator is prepared to explain the differences between sex and gender and dismantle stereotypes.
- Participants reflect on the gender equality concept and understand the meaning of sex and gender.
- Participants discover the potential of transforming gender roles and norms for a more equal society.

USE THIS MODULE FOR

1

GATHERING BACKGROUND INFORMATION BASED ON

- OBJECTIVE
- PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
- TIME AVAILABILITY

2

SELECTING AN ACTIVITY BASED ON

- OBJECTIVE
- TIME AVAILABILITY
- PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

M1

HOW TO CONDUCT A PARTICIPATORY SESSION ABOUT GENDER?

PERSONAL EXPERIENCES OF THE PARTICIPANTS

The more participants can reflect on and share their own personal experiences, the more they will become aware of their own gender stereotypes and can change their behavior. Helping participants to understand this is a key lesson in gender awareness. If you decide to use one of the activities or discuss gender issues, make sure you allocate enough time to discuss thoroughly. In case there is not enough time, note down the issues to go back to them later.



When a debate becomes emotional and controversial, you have to calm the discussion down and summarize without judging any of the contributions.

GROUP WORK ACTIVITIES

In some circumstances it makes sense to separate the group into males and females. Single-sex groups may be more effective when sharing personal experiences. If you divide the group by sex, provide some time at the end of the activity for the entire group to share their findings.

ACTIVITIES AND HANDOUTS

Three selected activities are in this document. For more activities, see WB Module 1 "Unpacking Gender".

Interactive learning activities for all age groups:

- Line-Up Game, activity 1.2
- Brainwriting, activity 1.4 and handout 1.4
- Drawing my Dreams, activity 1.6
- Gender Quiz, activity 1.8 and handout 1.1



Always finalize the session summarizing the meaning of gender, sex, the social construction of roles and responsibilities and the dynamic of the concept.

ACTIVITY 1.2

LINE-UP GAME / CORNERS GAME

U/A H S

Aim of the exercise:

To see different viewpoints and stimulate conversation among participants

Material needed:

5 or 6 key statements from both extremes of the topic

Place: Big rooms or outdoor spaces

Time: 15 to 30 min

Group size: 40 to 50 people

Limiting factors: Small rooms

Challenges:

This game can initiate “hot” debates. The facilitator must insist on “only listening” to what participants have to say.

INSTRUCTIONS FOR THE FACILITATOR:

1 | • Facilitator draws an imaginary line in the room from one extreme to another defining one end as “I agree” and the other “I do not agree”.

Yes, I do agree 100 % _____

No, I do not agree _____

2 | • The facilitator reads one statement and asks the participants to group on the line depending if they agree to the statement or not. When somebody agrees with the statement he/she stands at “Yes, I agree” and when he/she does not agree the person will choose the other end. In case somebody does not agree completely nor disagree completely he/she can stand in the middle.

3 | • Once everyone has decided where to stand, the facilitator asks some participants to explain his/her opinion to the others. In case participants change their opinion due to the explanations given by other participants they are free to change the places.

4 | • When all participants sit down again the facilitator explains the difference between sex and gender.

Examples of statements to evoke personal opinions/perspectives (please keep in mind that the statements must be adapted to the regional/cultural context where the event takes place).

1| Men are the responsible breadwinners of their families.

2| Women should not be allowed to drive.

3| Men are usually more rational and self-confident than women.

4| Women are better caregivers to children and elderly people.

5| Girls should help their mothers in household tasks.

6| Boys cannot care properly for their siblings.

ACTIVITY 1.4 BRAINWRITING U/A H

Aim of the exercise:

Participants reflect on their understanding of gender terms. After the workshop they consider whether their ideas have changed. This tool is very useful for monitoring during a workshop and should be done at the very beginning (also suitable for Module 2).

Material needed:

Facilitation boards with paper on which the different gender terms are written (see gender terms and the explanation handout 1.4) and markers.

Place: Workshop room

Time: 10 to 25 min

Group size: < 30 people

Limiting factors:

The group size should not exceed 30 people

Challenges: The facilitator must insist on a "SILENT" writing exercise.

INSTRUCTIONS FOR THE FACILITATOR:

Prepare 4-5 flipchart sheets with the following gender terms (The facilitator can choose other terms for the flipcharts!):

- 1| Gender Mainstreaming
- 2| Gender Equality
- 3| Empowerment
- 4| Feminism
- 5| Promotion of women
- 6| Gender Equity

1| Put the sheets in different corners of the room and hand out markers to everybody.

2| Ask the participants to walk around and write their understanding of or comments on the respective word or phrase on the sheets. If somebody has no idea with regard to a term used she/he can draw a question mark.

3| After all participants have finished writing, they read the results (aloud or silently).

4| To close this interactive exercise the facilitator either explains the different terms (see handout) or says that a profound explanation will follow later (for example, after the screening and debate or in between).

5| The sheets should stay visible and can be used at the end for monitoring. The facilitator refers to the ideas, which were mentioned at the beginning and asks the participants whether they have changed their perception of the terms.

HANDOUT 1.4

DEFINITIONS OF GENDER TERMS/ CONCEPTS

– **GENDER & SEX** – Sex marks the distinction between women and men as a result of their biological, physical and genetic differences...Gender roles are set by convention and other social, economic, political and cultural forces.

(Esplen 2006)

– **GENDER EQUITY** – Equity means fairness. It is also a recourse to principles of justice to correct or supplement law. It is in this sense that specific measures must be designed to eliminate inequalities between women and men, discrimination and to ensure equal opportunities. Gender equity leads to equality.

(UNESCO 2003)

– **GENDER EQUALITY** – Equality between women and men (gender equality) refers to the equal rights, responsibilities and opportunities of women and men and girls and boys. Equality does not mean that women and men will become the same but that women's and men's rights, responsibilities and opportunities will not depend on whether they are born male or female. Gender equality implies that the interests, needs and priorities of both women and men are taken into consideration, recognizing the diversity of different groups of women and men.

(UN WOMEN 2012)

– **GENDER MAINSTREAMING** – Initiatives to enable women as well as men to formulate and express their views and participate in decision-making across all issues.

(Mukhopadhyay 2007)

– **EMPOWERMENT** – Empowerment is defined as the expansion in people's ability to make strategic life choices where this ability was previously denied them.

(Kabeer 2001)

– **FEMINISM** – Feminism is a range of movements and ideologies that share the goal to define, establish, and achieve equal political, economic, cultural, personal, and social rights for women.

(Beasley 1999)

* For references see ANA HUNNA Workbook

ACTIVITY 1.6 DRAWING MY DREAMS

S

Aim of the exercise:

Children express their personal dreams

Material needed:

White paper (preferably A3), different colored pens and tape

Place: Workshop room

Time: 15 to 30 min

Group size: < 30 people

Limiting factors:

Sufficient space to pin up the drawings; drawing can be placed on the floor.

Challenges: -

INSTRUCTIONS FOR THE FACILITATOR:

1 | • The facilitator distributes one piece of white paper to every pupil and some different colored pens.

2 | • He/she asks the pupils to draw their dreams with regard to their future plans: "What do you want to do after you have finished school?" or "What do you want to be when you grow up?"

3 | • After approx. 20 minutes the teacher asks the pupils to pin up their drawings and have a look at other drawings.

4 | • The teacher either asks for volunteers to present his/her drawings or picks some randomly and asks the owner to explain them. Alternatively the teacher may ask pupils to ask questions about or comment on drawings which they like. Everyone can ask questions.

ACTIVITY 1.8 GENDER QUIZ

S H

Aim of the exercise:

To raise awareness about the difference between sex and gender, biological characteristics and socially constructed roles

Material needed:

Sufficient copies of the quiz (see Handout 1.8)

Place: Classroom

Time: 15 to 20 min

Group size: < 30 participants (either organized in small groups of 3 to 4 girls/boys or individually)

Limiting factors: -

Challenges: -

INSTRUCTIONS FOR THE FACILITATOR:

- 1** | • The facilitator distributes the quiz to either individuals or small groups of three people.
- 2** | • She/he asks the children to go through the statements and mark their opinion.
- 3** | • When they have finished the teacher reads aloud every statement and asks the pupils whether they think this characteristic is biological or socially constructed.

HANDOUT 1.8

GENDER QUIZ

– STATEMENTS –

1 • WOMEN CAN GIVE BIRTH TO CHILDREN.

2 • MEN ARE BETTER MECHANICS.

3 • GIRLS ARE BETTER CAREGIVERS TO
THEIR BROTHERS AND SISTERS.

4 • BOYS' VOICES BREAK.

5 • WOMEN ARE MORE EMOTIONAL.

6 • MEN ARE BETTER DECISION
MAKERS.

7 • MEN ARE THE BREADWINNERS FOR
THEIR FAMILIES.

8 • WOMEN CAN BREASTFEED THEIR
BABIES.

9 • MEN CAN GIVE THE BOTTLE TO THEIR
BABIES.

10 • WOMEN ARE WEAK AND NEED
TO BE PROTECTED.



M2

Films motivate, they create reflection and they can open up our eyes to new ideas and thoughts. The ANA HUNNA films show the reality of working women from different perspectives. This module unleashes the power of the ANA HUNNA films.

OBJECTIVES

- Facilitator chooses the most appropriate film and activities
- Facilitator is able to lead discussion
- Participants reflect on the topic of women and work, question stereotypes and reflect upon their own behavior

USE THIS MODULE FOR

1

CHOOSING THE BEST FILM BASED ON

- OBJECTIVE
- PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
- TIME AVAILABILITY

2

SELECTING AN ACTIVITY BASED ON

- OBJECTIVE
- PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
- TIME AVAILABILITY

3

CHOOSING THE KEY QUESTIONS BASED ON

- OBJECTIVE
- PARTICIPANTS' AGE AND EDUCATIONAL LEVEL
- TIME AVAILABILITY

M2

THE ANA HUNNA FILMS

There are four ANA HUNNA documentary films and four ANA HUNNA fiction films. They can be placed in four thematic groups.

1| SEXUAL HARASSMENT IN THE WORKPLACE

1.1 DRAPEAU BLANC – NADIA LAMHAIDI, 21MIN, MOROCCO 2013, FICTION

Other topics: working conditions, empowerment

In a fish-canning factory in the Moroccan town of Safi, women work under harsh conditions. How will their lives change when one of them speaks up against the established oppression?

2| WOMEN AS MAIN BREADWINNER OF FAMILIES

2.1 OM AMIRA – NAJI ISMAIL, 25MIN, EGYPT 2013, DOCUMENTATION

Other topics: woman in a man's job, working conditions

A Cairo woman makes a living for her family, takes care of her sick daughter and is the guardian of her street. How does she cope with her manifold roles?

2.2 ENNAJEH: FEMME COURAGE – CHIRAZ BOUZIDI, 24MIN, TUNISIA 2013, DOCUMENTATION

Other topics: woman in a man's job, working conditions, strength of working women

Women in the Tunisian village Ennajeh make a living for their families by collecting garbage for recycling. How do they live with daily hardship and risks?

2.3 LEUR NUIT – NARRIMANE FAQIR, 23MIN, MOROCCO 2013, FICTION

Other topics: woman in a man's job, working conditions

To sustain herself and her children, a Moroccan woman works night shifts as a street-parking attendant. What realities and people does she encounter?

2.4 SELMA – MOHAMED BEN ATTIA, 20MIN, TUNISIA 2013, FICTION

Other topics: opposing social/family pressure, fulfilling professional dreams

A young Tunisian widow wants to take charge of her life and become a taxi driver. Will she face off with her family and society?

3| REFLECTIONS ON THE ROLE OF WORKING WOMEN IN SOCIETY

3.1 THE STORY OF 'N' (EGYPT) – LAILA SAMY EL BALOUTY, 16MIN, EGYPT 2013, DOCUMENTARY

Other topics: facing stereotypes, opposing social/family pressure, sexual harassment

For many years, a woman has worked in a Cairo beauty salon: How does she deal with the contempt held for her profession by Egyptian society?

3.2 FEMME ET DEMI/ WOMAN AND A HALF – KAMEL LAARIDHI, 24MIN, TUNISIA 2013, FICTION

Other topics: balancing private and professional life, professionally successful woman

After years two Tunisian women meet again, and one starts working for the other: What will they do when their refreshed alliance gets challenged?

4| REALIZATION OF PROFESSIONAL DREAMS

4.1 BEYOND THE SKY – VESNA SHALABI, 24MIN, JORDAN 2013, DOCUMENTARY

Other topics: opposing social/family pressure

Following her dream, a young Jordanian woman becomes an air hostess. What expectations and barriers in family and society does she face?



The facilitator has to know the film inside out and seen it at least once before the session.

– Still not sure which film to choose? For more detailed information on the individual films have a look at www.ana-hunna.org.

WORKING WITH THE FILMS

The following tables give your ideas on how to use each film. For each ANA HUNNA film we have indicated for you:

1 | The timing of key moments of the film. You can either chose to stop the film at this time and ask one of the questions indicated or go back to this scene after the film.

2 | Key questions you can ask about the key moments of the film. You can ask the questions when you pause the film at the key moment or ask them after the film.

3 | Exercises that we find the most useful to use with this film. You can use them either when you pause the film or after the film. Three selected templates for exercises follow the film tables. A more comprehensive list is in the WB Module 2: "Working with the ANA HUNNA films"

4 | General questions about the film for your inspiration. You can mix and match the activities and key questions as you find most appropriate. There are more general questions in the WB Annex 2.

ACTIVITIES AND HANDOUTS

Three selected activities are in this document. For more activities, see WB Module 2 "Working with the ANA HUNNA Films".

Interactive learning activities for all age groups:

- Find Your Own Ending, activity 2.10
- Role Play, activity 2.11
- Assosiation of Ideas, activity 2.12 and handout 2.12

1.1

DRAPEAU BLANC

Nadia Lamhaidi | Docu-Fiction | 21' | Morocco 2013

"THE WOMEN IN THE FACTORY UNDERSTAND THAT THERE IS A WAY OUT OF OPPRESSION THROUGH KNOWLEDGE, THROUGH RANIA'S EDUCATION. SO THEY ACCOMPANY RANIA THROUGHOUT HER ORDEAL. HER SUCCESS IS A SMALL VICTORY, AS IF THE FILM WANTS TO SEND A MESSAGE OF HOPE. AND THAT IS AN APPEAL TO TRUST IN THE GREATER INNER WEALTH OF MOROCCAN WOMEN: YES, WE CAN!"

– NADIA LAMHAIDI
WRITER DRAPEAU BLANC

IMPORTANT SCENES (MIN)

'2:02
Girl is attending a typical boys group

'15:55 - '17:10
The main character stops her harasser

'19:02
A window in the fence symbolizes the escape from oppression

KEY QUESTIONS

- What did you notice when the girl kicked the ball?
- Have you ever experienced such a situation?
- Question for younger children: How does it feel to get laughed at?

- Do you think women/girls stand up against sexual harassment at the workplace in real life? Would you know where to go?
- Do you think speaking out against harassment could influence her job security?
- What options do you have when you get harassed?

- What does this scene represent to women in general?

EXERCISES

Role play
(Activity 2.11):
Ask three volunteers to continue the scene when she blames her harasser. What might happen?

Q!

- Why does the factory only employ female workers?
- Why do you think the women endure the sexual harassment without complaining?
- Do you think that the women's revolt took place because of education?
- Why do you think this revolt took place?
- Analyze the women's working conditions in the factory!
- Do you think that women should work in factories?
- Why did the main character accept a job that is considered inferior to her skills and her level of education?
- What happens when women do/do not speak up about harassment?
- "Education even without a job opportunity is beneficial." — What do you think about this statement?
- How would you describe the solidarity between women in the film? Is solidarity necessary to be strong against oppression?

2.1 OM AMIRA

Naji Ismail | Documentary | 25' | Egypt 2013

"IT WAS NOT I WHO WAS MAKING A FILM ABOUT OM AMIRA, RATHER, IT WAS OM AMIRA AND I WHO WERE CREATING A FILM TOGETHER, SOMETHING BEAUTIFUL. MAKING A DOCUMENTARY FILM CREATES A BRIDGE BETWEEN PEOPLE: IT MAKES THE PEOPLE FEEL THAT YOU ARE TALKING ABOUT THEM, THAT YOU WANT TO PARTICIPATE IN THEIR LIFE AND EMPATHIZE WITH THEM."

**– NAJI ISMAIL
FILM DIRECTOR OM AMIRA**

IMPORTANT SCENES (MIN)

'10:30
Om Amira talks about her feelings working in the night

'12:50
Om Amira in her daily working routine

'11:47
Om Amira calls out to the police officers in her street

'16:14-'18:50
Om Amira takes her sick daughter to the hospital

KEY QUESTIONS

– Do you think certain jobs should only be for men or women?

– What does Om Amira represent to you?
– How does Om Amira face society?
– How do you think society sees her?
– What do you think male costumers are thinking about Om Amira? Why do they think so?

– Do you think that the government has a responsibility to help women like Om Amira? What could the government do for her?

– Would you describe Om Amira as a decision maker in her family? If yes, what helped her to take on that role?
– Now you know Om Amira – what do you think happens now?
– How do you think Amira's death affected Om Amira on an emotional and work level?

EXERCISES

Brain Writing
(Activity 1.4) or
Mind Mapping
(Activity 1.5)
focusing on a certain question

Find your own Ending
(Activity 2.10)

Q!

- How many roles did you see in Om Amira?
- Why does she want her daughters to be married? Wouldn't it be possible for an educated girl/woman to live independently?
- Which factors contribute to the existence of women like Om Amira?
- What would you propose to support Om Amira?
- Do you know "Om Amiras" in your neighborhood?
- Why does Om Amira continue with the film after the death of Amira?
- What kind of image or perception do you have of her character?

2.2 ENNAJEH: FEMME COURAGE

Chiraz Bouzidi | Documentary | 24' | Tunisia 2013

"THE MAIN MESSAGE OF THE FILM ENNAJEH IS THAT OUR BATTLE IS TAKING PLACE EVERY DAY, AND IT IS NOT ONLY A BATTLE ABOUT GREAT IDEAS. IT IS REALLY THROUGH DAY-TO-DAY STRUGGLES THAT WE CAN DEVELOP AND ACHIEVE PROGRESS. THIS APPLIES TO THE SITUATION OF WOMEN AS MUCH AS TO SOCIETY AS A WHOLE."

– MOUNIR BAAZIZ
ARTISTIC CONSULTANT ENNAJEH

IMPORTANT SCENES (MIN)

'4:38
Scene showing the
garbage fields

'6:00
Ennajeh states that
she is not afraid of
death

'19:33 – '20:15
Scene showing
why she is working
so hard and how
much she wants her
daughter to have a
better life

'16:42 – '17:10
When Ennajeh talks
about her not feel-
ing like a woman

KEY QUESTIONS

– According to you, what is the link between the beginning of the movie and this scene with all the garbage? What will happen next?

– What do you think about her attitude to death?

– Describe the harsh working conditions!
– Is there any protection for the workers?
– What is/should be the responsibility of the government?

– She says that she doesn't feel like a woman and that the rest of the women in the village have someone to provide for them.

EXERCISES

Mind Mapping
(Activity 1.5) on the protection needs of the women working at the garbage fields

Explain that statement

Q!

- Why are only women working on the garbage dump?
- What do you think her daughter thinks about her mother?
- Why do you think that some men accept that their wives work in conditions like the ones in the film?
- Ennajeh's mood swings between crying and being strong. Do you think she wants to get rid of her responsibility to financially sustain the family?
- How does her husband deal with all this? Do you think he is proud of Ennajeh?

2.3

LEUR NUIT

Narrimane Faqir | Fiction | 23' | Morocco 2013

"I WOULD LIKE TO TELL MOROCCAN WOMEN THAT MOROCCO IS LIKE A MAGNIFICENT PICTURE, A RICH PAINTING SHOWING VERY DIVERSE WOMEN – WOMEN OF DIFFERENT OUTER APPEARANCES, DIFFERENT BACKGROUNDS AND HISTORIES. THE PICTURE RANGES FROM WOMEN IN THE COUNTRYSIDE TO THE MORE BOURGEOIS WOMEN – A TRULY RICH TABLEAU THAT I FIND FASCINATING."

– NARRIMANE FAQIR
FILM DIRECTOR LEUR NUIT

IMPORTANT SCENES (MIN)

'1:21 – '2:00
Rkia looks at herself

'10:57
Rkia says "It's money that makes people beautiful"

'14:43
A friend is advising Rkia to take more care for herself

'16:00 – '17:00
Watch Rkia's behavior towards the people she meets during her shift

'20:06 – '20:53
Rkia's behaviour changes when her boss arrives

'4:05, '17:40, '21:14
The only contact with her daughter is by phone

KEY QUESTIONS

– What do you guess Rkia is thinking at this moment? (for adults)

– What do you think makes people beautiful for Rkia?
– Why does she think so?

– Who is Rkia and how does she feel? Describe the situation that this woman is living in, her past and present and how she views herself.

– What kind of people does Rkia meet during her shift? And what's her relationship with each one?

– What do you think about her talk with her boss? Do you think Rkia experiences pressure from her boss? Can she deal with the pressure?

– Why does Rkia only talk to her daughter during the night?

EXERCISES

Role play
(Activity 2.11):
with the different characters in the film

Find your own ending
(Activity 2.10)

Q!

- Do you know women or men doing unusual/extraordinary jobs that do not correspond with the expectations of society?
- Which scene or image struck you most? What did you see in the film?
- Do you think that certain jobs should only be done by men/women? Why?
- Do you think that Rkia chose this situation (job) or is she forced into it?
- Why is Rkia working night shifts and not during the day?
- What do you think about the story with her ex-husband who took her daughter?
- How is the concept of femininity analyzed in the movie?
- In the movie, Rkia states "It's money that makes people beautiful." Explain why Rkia says that sentence and relate it to how she felt and what she said at the beginning of the movie.



2.4 SELMA

Mohamed Ben Attia | Fiction | 23' | Tunisia 2013

"ANA HUNNA IS A BEAUTIFUL INITIATIVE. WHAT I FIND ESPECIALLY INTERESTING IS THAT IT GOES BEYOND JUST TEACHING, THAT IT GOES OUT THERE TO MEET WOMEN PERSONALLY AND TALK TO THEM WHERE THEY ARE. ANA HUNNA DOES NOT STAY IN THE OFFICE, AND IS NOT RESTRICTED TO A MESSAGE ON PAPER: IT TAKES ON CONCRETE FORM."

– MOHAMED BEN ATTIA
FILM DIRECTOR SELMA

IMPORTANT SCENES (MIN)

'4:23
Clash between the older and the younger generations and how family decisions are made

'8:20 – '9:24
Selma talks to the mechanic about the taxi repairs

'12:00
Selma attending the taxi driving examinations as the only woman

'14:36
Mother-in-law starts yelling at Selma

'17:00
Seeren acts as a rebel regarding her mother's situation

'18:26
Selma is driving the taxi smiling and knowing that she succeeded

KEY QUESTIONS

– What do you think about the mother-in-law?
– Will she help Selma? Do you think she is supportive?
– What do you think Hassan will do next?
– What do you think about what the mother in law said?

– Do you think she will pass the exam?
What will happen next?

– Do you notice anything in the examination room?
– Do you consider Selma to be brave?
– What does this scene show you about jobs for men and women?

– Why do societies have prejudices against widows? What are the reasons?
– How would you react if you were Selma / Selma's daughter?
– What advice would you give Selma, if you were her friend?

– What expression/meaning do you see in Seeren's eyes?
– What do you think about her behavior?

– Explain this scene and the meaning of it.

EXERCISES

Role play (Activity 2.11): Group work on the different characters of Selma, her daughter, her mother-in-law, Hassan etc. Ask small groups of 3- 5 persons to describe the characters of the different roles and to justify their behavior/reactions.

Role play (Activity 2.11): stop the movie ('15:00) and ask two volunteers to play the mother-in-law and Selma.

Find your own ending (Activity 2.10): Ask the participants to write episode 2 of Selma and Seeren, the mother-in-law and her son Hassan.

Q!

- To what extent do you think the dialogue between women from different generations (mother-in-law; Selma and her daughter) indicate the fact that social change can happen?
- How would you react if you were Selma's mother-in-law?
- In Selma the pressure mainly comes from Selma's mother-in-law. Is it common for women to put pressure on other women to conform to social traditions? If yes, why is this the case? What do you think can be done about it?
- How do the following characters deal with Selma:
 - Mechanic?
 - Ministry employee?
 - Insurance employee?
- Why are certain jobs only done by men/women? Do you think that work should be based on gender? Why?
- What do you think about Seeren's behavior?
- What do you think about the daughter's reaction when she turned on the TV? Is it because of what her grandma did?
- What do you think about solidarity between mother and daughter in this movie?
- How would you react if you were the daughter?



3.1

THE STORY OF 'N'

ESPECIALLY SUGGESTED FOR UNIVERSITY LEVEL
Laila Samy El Balouty | Documentary | 16' | Egypt 2013

"WHAT MOST ATTRACTED ME TO 'N' WAS HER EYES, HER EYES THAT I COULDN'T SHOW IN THIS FILM. WHENEVER I LOOKED AT HER, HER EYES TOLD ME HOW DETERMINED SHE IS TO FULFILL HER DREAM."

– LAILA SAMY
FILMMAKER THE STORY OF 'N'

IMPORTANT SCENES (MIN)

'8:00
The director states that the filmmaker was not allowed to shoot in the shop after the shop owner kicked her out

'10:33 – '11:21
Gender discrimination between girls and boys in Egyptian society

'11:39 – '12:20
N would like to have supportive family members

'2:40 – '3:14,
'3:55 – '4:44 and
'12:40 – '13:54
N talks about what is happening in her life

KEY QUESTIONS

– The filmmaker states that this took place because "Telling the truth hurts." What do you think of that statement?

– N states that in Egypt boys are raised with the idea that girls should serve them. What do you think about this statement?

– How important is it to have the support of your family?

– Describe the struggles that N goes through in her job, the street and at home?
– What do you think about N?

EXERCISES

Group work:

Mind Mapping
(Activity 1.5) on prepared flipchart sheets

Brain Writing
(Activity. 1.4) on prepared sheets with different statements ("hairdressing is a bad job for women"; "telling the truth hurts" etc.)

Q!

- Was it important for the director to involve herself in the movie?
- The director used two elements in the sound effects: the narrative at the beginning of the movie and the music at the end. What effects do they have on the style of the movie?
- N was represented only by her voice and her hands. Do you believe that the absence of her appearance from the screen helped or harmed the cause?
- What is the message behind the movie?
- What stereotypes exist regarding women working in a beauty salon? What do you think about these stereotypes?
- Do you think other jobs face the same difficulties?
- Do you support the idea of a woman in your family working in a beauty salon?
- How do you feel about N? Do you support her? Do you feel connected to what she is going through?
- In the movie, N stated that her husband (at the time jobless) commented on her shooting the film saying "Do you want to show that Egypt's women are the ones who work and the men stay at home?" Comment on that statement.
- Society thinks that working in a beauty salon is a bad job for women and there is a stereotype against that job. What do you think of such an accusation?



3.2 FEMME ET DEMI / WOMAN AND A HALF

Kamel Laaridhi | Fiction | 24' | Tunisia 2013

"ANA HUNNA IS A GREAT INITIATIVE BECAUSE A SOCIETY WHERE WOMEN ARE KEPT PASSIVE – NOT WORKING, NOT DOING ANYTHING – IS A HANDICAPPED SOCIETY."

**– KAMEL LAARIDHI
FILM DIRECTOR FEMME ET DEMI**

IMPORTANT SCENES (MIN)

'10:51

This situation shows the role and the authority of the husband

'12:10 – '14:36

These scenes show the similarities of the women in their role as mothers

'17:40

Both women smoking in the garden like old friends

'20:00

The woman asks the taxi driver to turn of the radio

KEY QUESTIONS

– Why does the husband react like this?
– What will the judge do? Will she fire her friend because her husband asked her to do so? Will she stop working and take care of her son?

– Explain the differences and similarities between both women and how they affect their lives.

– Why do you think one woman has made a professional career as a judge and the other did not?

– Analyze how the man is speaking towards the woman on the radio and explain his attitude.

EXERCISES

Role play
(Activity 2.11):
Ask two volunteers to play the role of the husband and his wife.

Group discussion and visualization on prepared flipchart sheets. Statements for discussion:

- Women should care for their children.
- Fathers should care for their children.
- Working women are an asset to society.

Q!

- Explain the differences and similarities between the women and how these affect their life choices.
- Why are the husbands critical that their wives are working? What is your opinion?
- Do you believe that work secures independence?
- Do you believe that a job can make you happy?
- In this film the husband apologizes for his behavior ('10:51)? What do you think would have happened if he had not apologized?
- Are there inequalities in the roles and responsibilities of husband and wife with regard to private and professional life in the film? Do you know similar situations and if yes, what do you think about them?
- How would you feel if your husband/wife had a bigger salary than you? Why?

4.1

BEYOND THE SKY

Vesna Shalabi | Documentary | 24' | Jordan 2013

"I WAS VERY IMPRESSED AND INSPIRED BY MY FILM'S PROTAGONIST, TAHANI, WHO CHALLENGES HER SOCIETY AND PERSISTS IN REALIZING HER PERSONAL DREAM. I THINK SHE CAN REALLY BE A ROLE MODEL AND AN EXAMPLE FOR OTHER GIRLS. THROUGH THE FILM I LEARNED FOR MYSELF THAT A WOMEN SHOULD NEVER GIVE UP. SO MY PERSONAL MESSAGE TO ANY WOMAN ALSO IS: NEVER GIVE UP YOUR DREAM, WORK HARD TO FULFILL IT PUTTING ALL YOUR STRENGTH AND DETERMINATION IN CONQUERING DIFFICULTIES."

– VESNA SHALABI
FILM DIRECTOR BEYOND THE SKY

IMPORTANT SCENES (MIN)

'2:50 – '3:05
Tahani has a deep relationship with her father, who has a different and more open minded opinion than her mother

'7:59 – '8:20
Tahani talks about her passion/ pride for her job

'10:35 – '11:10 and '19:22 – '19:51
Dialogue between Tahani and her mother about marriage, two different points of view

'14:37 – '15:26
The relationship between Tahani and her friend Claudia is being explained

KEY QUESTIONS

– Describe the difference between the mother and the father. Why do they have complete opposite opinions?

– Would you find it acceptable for your husband/wife/brother/sister to work as a flight attendant?
– What do you think about Tahani?
– Do you think she is strong?

– Tahani's mother says that the groom might "allow her" or "give her permission" to continue her studies. What do you think about the conversation between Tahani and her mother?
– Could you imagine somebody else making a lifelong decision for you?
– How would you react if you were Tahani?

– What is the difference between the lives of Tahani and Claudia?
– Do you believe that Tahani's life is harder? Why? (Think about society and social norms)
– Does society put limits on women's ambitions in the name of tradition and marriage?
– How does society view women like Tahani?
– What struggles does she face in her job? (think about her family, her working conditions and that she is studying while working)

EXERCISES

Find your own ending (Activity 2.10):
How will Tahani continue her professional career and her personal life?

Association of Ideas (Activity 2.12):
Continue the sentences:
"If I were Tahani, ... I would...."
"If I were Tahani's mother, I would ..."

IMPORTANT SCENES (MIN)

'21:00 – '22:46
Tahani and her male and female colleagues express their attitudes toward women working as flight attendants

'22:54 – '23:29
Tahani states that she wants to fight wrong social norms through education

KEY QUESTIONS

- What do you think about:
 - Tahani living independently in the city?
 - Male colleagues supporting her work?
- Would you marry a flight attendant?

- Do you think this path is possible? Is it effective?

Q!

- If I were in Tahani's shoes would I act the same?
- What are the main obstacles that women face in achieving their dreams?
- What could you/families/governments do to support women in achieving their dreams?
- What do think about the way she broke the norms, and her commitment to her job?
- What are the major factors that helped her to attain her goal?
- What are the reasons behind her mother's persistent focus on marriage? Why does she want her daughter to leave her job knowing that the father approved of it?
- Which is more important: tradition or following ambitions/dreams?
- How does this story affect Jordanian society?
- Why do Tahani's father and brother support and encourage her to follow her professional career? What made them agree with Tahani's decision?
- Would you act like her father or brother?
- How do you think your parents would react if you told them that you would like to become a flight attendant?
- Do you see yourself in Tahani's shoes (yes/no) and why? What are the challenges that girls face?



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ACTIVITY 2.10

FIND YOUR OWN ENDING

U/A H S

Aim of the exercise:

Participants reflect on and question topics of the films. Participants imagine different alternatives for scenes.

Material needed: Paper, pens, tape

Place: Workshop room

Time: 20 to 30 min

Group size: –

Limiting factors:

This can be done in writing for older groups, or acted out or shared orally in the group for smaller groups and groups of young children (5-12 years).

Challenges: –

INSTRUCTIONS FOR THE FACILITATOR:

1 | • Watch the film and find a different ending. Option: continue the film.

2 | • Ask the participants to form small groups of 3 to 4 and to imagine different endings or how the film continues (10 - 15 min).

The time allocated to the groups can vary according to the overall period. If it is a one-day workshop the facilitator may decide to spend more time for this interactive exercise.

3 | • Ask them to present their ending either through some key words on a flipchart, or by giving a short oral presentation or by performing it.

4 | • After the first presentation, ask the others if they have different alternatives. If yes, let another group perform their scene/present their idea.

5 | • After all groups have performed, the facilitator can either open the floor for a wrap up discussion or just finalize this exercise by explaining that everybody reacts differently and there are many possibilities even if societal norms and values demand certain behavior.

ACTIVITY 2.11

ROLE-PLAY

U/A H S

Aim of the exercise:

Express more freely about oneself, other people and situations. The exercise can also serve to measure perception change.

Material needed: None

Place: Workshop room

Time: 2 to 10 min; the debriefing: 10 to 15 min

Group size: 10 to 25 people

Limiting factors:

Mental blocks when participants are very rational. In very academic contexts, it can happen that participants are resistant to perform "theatre". The facilitator should underline the fact that none of the participants are professional actors or actresses.

Challenges:

Abusive language of some participants

INSTRUCTIONS TO THE FACILITATOR:

1 | • Stop the movie at an important scene and ask three or four participants to slip into the roles of the main actors.

2 | • Give them 10 minutes to prepare the scene and ask them to replay it live.

3 | • Once the participants have recognized that acting is fun, more volunteers will ask to act out a scene. Use this energy and if you do not face any time constraints let all volunteers act.

4 | • To wrap-up this session the facilitator underlines the fact that in all situations women and men, girls and boys have several options for reacting, behaving and responding. Through role-plays people can widen their horizons with regard to behavior.

ROLE-PLAY ALTERNATIVES:

1| Participants are invited to pretend to be a woman and to live her daily life: working 9 hours a day in a factory, spending 1 hour on public transportation, doing some shopping before coming back home The facilitator asks them to express what they feel and the difficulties they encounter.

2| Participants slip into the role of a jobless man. The facilitator asks them to express what they feel and the difficulties they encounter.

ACTIVITY 2.12

ASSOCIATION OF IDEAS

S > 12 YEARS U/A

Aim of the exercise:

Facilitate the expression of feelings / emotions through a game. The exercise allows participants to let go of the restraints caused by strong rationality and create new ideas.

Material needed: Posters with words (or images)

Place: Workshop room

Time:

Until saturated (participants start repeating themselves until they do not have anything new to say).

Group size: < 20 people

Limiting factors:

Blockages when too many repetitions occur

Challenges:

Important to stimulate the process

INSTRUCTIONS TO THE FACILITATOR:

1 | • Participants are asked to express spontaneously all the ideas that come to mind by any chosen means (words, images...). They should express themselves as quickly as possible in order to break up conventional language, often appropriated and referring to stereotypes. One or two participant(s) note down everything on flipchart paper.

2 | • When the exercise is finished the facilitator refers to what has been said and invites the audience to talk about the given reasons for each association of ideas.

EXAMPLES:

1| After the film, pictures of the people in it (screen shots) are presented and the audience is invited to give as many associations as possible for each one.

2| Explore the perceptions / associations of the studied element (woman, heroine, woman's work etc.) using names or adjectives.

3| Identify the function of the person using verbs or verbal expressions referring to the work environment / setting.

4| Profile of the analyzed person: participants analyze her/his behavior or reaction, her/his "stereotypes": physical appearance, character, lifestyle ...

OPTION: Complete the sentences.
U/A, S with adapted/modified statements.

Ask participants to complete a list of sentences prepared beforehand. For examples, see [handout 2.12](#)

HANDOUT 2.12

ASSOCIATION OF IDEAS

— CONTINUE THE SENTENCE —

1 • A WOMAN WHO WORKS IS ...

2 • A MAN WHO DOESN'T EARN AN
INCOME FOR HIS FAMILY IS ...

3 • A WOMAN WHO IS NOT MARRIED IS ...

4 • A BOY LOOKING AFTER HIS SIB-
LINGS AND HELPING HIS MOTHER
WITH HOUSEHOLD TASKS IS ...

5 • A GIRL LOOKING FOR HIGHER EDUCA-
TION IS ...

6 • A MAN SHARING ALL DECISIONS
CONCERNING FAMILY AFFAIRS
WITH HIS WIFE IS ...

7 • A WOMAN EARNING A SALARY IS ...

8 • A FATHER STAYING AT HOME TO
CARE FOR THE CHILDREN WHILE
THE MOTHER IS WORKING IS ...

MODULE 3 FACTS AND FIGURES ABOUT WOMEN AND WORK

Often prejudices and stereotypes are based on lack of information. Therefore, this module lists the most important resources to retrieve accurate information.



It is impossible to be prepared for every question, however, make sure you start your research depending on the country and the topics covered in the selected ANA HUNNA film. For example, if you are going to screen Selma, research on female lead households in your country or if you are screening Women and a Half check the laws and policies on maternity or paternity leave and women in leading positions (e.g. judges).

OBJECTIVES

- Facilitators know where to find accurate information on different economic topics
- Participants are aware of the most important numbers and facts regarding women's economic participation

USE THIS MODULE FOR

1

**GATHERING
BACKGROUND
INFORMATION
BASED ON**

-
- OBJECTIVE
 - PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

2

**PREPARING
HANDOUTS BASED
ON**

-
- OBJECTIVE
 - PARTICIPANTS' AGE AND EDUCATIONAL LEVEL

RESOURCES

Since numbers and statistics change regularly, instead of providing them, below you can find the best places to obtain accurate data.

WORLD- WIDE

WHO	LINK
UN Women	http://www.unwomen.org/en
UN Women	http://www.empowerwomen.org/en
World Bank	http://data.worldbank.org/data-catalog/gender-statistics
International Labor Organization	http://laborsta.ilo.org/applv8/data/segregate.html
Economist Intelligence Unit (EIU)	http://www.eiu.com/site_info.asp?info_name=womens_economic_opportunity&page=noads&rf=0
World Bank & International Finance Coporation	http://wbl.worldbank.org/

COMMENTS

A platform with videos, analyses, stories from the field and statistics.

Knowledge Gateway on Women's Economic Empowerment - platform for knowledge sharing, networking and learning; training materials online.

Gender Statistics regarding demographics, education, health, labor force, and political participation.

Segregate Database on employment by sex and detailed occupational groups.

"Women's Economic Opportunities Index (WEO)" assesses the environment for female employees and entrepreneurs across 128 countries.

Women, Business and the Law publication which is published every two years (2010, 2011, 2013): Quantitative information on selected regulations in 141 countries, which influence the economic participation of women.

MENA REGION

WHO	LINK
World Bank	https://openknowledge.worldbank.org/handle/10986/12552
Organization for Economic Co-operation and Development	http://www.oecd.org/mena/investment/Statistical%20Portrait.pdf

COMMENTS

Opening doors: gender equality and development in the Middle East and North Africa publication.

Descriptive overview of women's economic activity in the MENA region based on statistical sources.

EGYPT

WHO	LINK
National Council for Women	www.ncwegypt.com/index.php/en/home
Nazra for Feminist Studies	www.nazra.org/en
Egyptian Center for Women's Rights (ECWR)	www.ecwronline.org
Cynthia Nelson Institute for Gender and Women's Studies (IGWS), American University Cairo	www.aucegypt.edu/GAPP/IGWS/Pages/default.aspx

COMMENTS

Council that supports and aids the development of women.

Nazra for Feminist Studies is a group that aims to build an Egyptian feminist movement.

ECWR is an independent, non-partisan and non-governmental organization dedicated to supporting women in their struggle to reach their full rights and establish gender equality.

IGWS is an academic research institute and a graduate teaching center for gender issues in the Middle East, Africa and South Asia.

TUNISIA

WHO	LINK
Ministry of Women's Affairs, Family and Children	www.femme.gov.tn
Centre de recherché, d'études de documentation et d'information sur la femme (CREDIF)	www.credif.org.tn
Chambre nationale des femmes chefs d'entreprises (CNFCE)	www.cnfce.org
Association Tunisienne des femmes démocrates (ATFD)	www.facebook.com/femmesdemocrates
Association des Femmes Tunisiennes pour la recherché sur le Développement (AFTURD)	www.afturd-tunisie.org

COMMENTS

The ministry promotes the participation of women in public life, ensures that women's and children's rights are respected and provides official data from the government.

CREDIF is a semi-governmental institution and research center that provides reports and data regarding the status of women in Tunisia.

CNFCE is a non governmental and non profit organization for women entrepreneurs and business leaders in any industry.

AFTD works towards ending all forms of discrimination against women.

AFTURD aims at receiving full recognition for women and among others having more women in decision making positions.

MOROCCO

WHO	LINK
Ministère du développement social de la femme et de la solidarité	www.social.gov.ma/
Entraide nationale	www.entraide.ma/fr/index.php
Agence de Développement Social	www.ads.ma/index.php?id=4
ONU Femmes Maroc	http://ma.one.un.org/content/unct/morocco/fr/home/agencesun/ONUFEMMES.html
Association démocratique des femmes du Maroc (ADFM)	www.adfm.ma/index.php?lang=fr
Ligue démocratique pour les droits de femmes (LDDF; FLDDF)	www.flddf.ma

COMMENTS

The ministry provides official data and information from the Moroccan government.

Public institution providing different forms of aid to the poor and is under the supervision of the Ministry of Social Development, Family & Solidarity.

Public institution dedicated to promoting social development in Morocco.

ONU Femmes Maroc provides official data from the United Nations for Morocco.

AFDM is a non-profit non-governmental association working on the protection and promotion of women universal rights.

FLDDF is an association dedicated to the eradication of all forms of discrimination against women.

JORDAN

WHO	LINK
Jordanian National Commission for Women	www.women.jo
Center for Women's Studies – University of Jordan	centers.ju.edu.jo/en/wsc

COMMENTS

A semi-governmental body that issued the Jordanian strategy for women.

The Center for Women's Studies offers a master's degree in women's studies and conducts research and training on women and gender issues.

— IN CASE YOU ARE SCREENING THE FILM IN ANOTHER COUNTRY, LOOK FOR INFORMATION PROVIDED BY

- national research centers
- universities
- civil society organizations

M4

Evaluations help you to know if you achieved the desired result and impact on the participants. With this module you can monitor the participants change in thinking and mindsets.

OBJECTIVES

- The facilitator knows how to evaluate his/her session and if he/she has reached the objective
- The participants reflect on the ANA HUNNA session and the effects it has had on them

USE THIS MODULE FOR

1

CHOOSING AN EVALUATION TOOL BASED ON

- GROUP SIZE
- PARTICIPANTS'
AGE AND EDUCA-
TIONAL LEVEL

In general, there are two ways of obtaining feedback::

ORAL FEEDBACK

Groups larger than
20

Illiterate groups
Young school
children

WRITTEN FEEDBACK

Groups less than 20

Groups that can
express themselves
well in writing

ACTIVITIES

Below you will find two selected activities for evaluation. Please remember to keep all feedback and evaluation short and simple. For more activities refer to the WB Module 4 "Feedback and Evaluation".

- Traffic Light Feedback activity 4.1
- Dartboard Evaluation activity 4.6

ACTIVITY 4.1 TRAFFIC LIGHT FEEDBACK

U/A

Objective:

To get a quick overview of the atmosphere after an event and to verify whether the envisaged aims have been met.

Materials needed:

Green, yellow and red cards or enough ANA HUNNA stickers in three different colors.

Place: Workshop room

Time: 5 to 10 min

Group size:

All sizes, but very good for bigger groups

Limiting Factors:

In case of large groups ensure enough materials are provided.

Challenges: -

INSTRUCTIONS FOR THE FACILITATOR:

1 | • The facilitator distributes green, yellow and red cards to all participants and explains that the green color represents "I am completely satisfied"; the yellow color represents "My expectations have been partly met" and the red color stands for "My expectations have not been met".

2 | • The facilitator asks questions with regard to the screening event or workshop. The questions/statements must be adapted to the target groups. Examples:

- 1| I have learnt new things with regard to ...
- 2| I liked the thematic discussions in the plenary.
- 3| The film evoked new ideas concerning women and work.
- 4| I liked the way the facilitator has animated the session.

3 | • The facilitator collects the answers to review them again after the session.

ACTIVITY 4.6

DARTBOARD

EVALUATION

U/A H S

Objective:

To evaluate the workshop and collect information for future workshops

Materials needed:

Prepared dartboard on a big sheet of paper; sticking points or pens

Time: 10 to 15 min

Place: Workshop room

Limiting factors: Literacy

Group size:

All sizes, but very good for bigger groups

Limiting Factors: -

Challenges: -

INSTRUCTIONS FOR THE FACILITATOR:

1 | • Prepare a large dartboard and distribute either pens or stickers to the participants. The facilitator may prepare any titles about the content of the workshop for the four quarters of the dartboard.

2 | • Ask them to take some time to reflect on the four topics.

3 | • Ask them to stick the sticker or draw a dot reflecting her/his feeling for each quarter.

4 | • After all participants have made their marks ask them to look at the dartboard and summarize. The facilitator can ask clarifying questions if she/he thinks it might be helpful to understand the details better.





3 ANA HUNNA SESSIONS IDEAS

SESSION OPT. 1 – LECTURE, SCHOOL LESSON

Age: all ages

Duration time: 45 min (one school lesson)

Topic of lesson: Women to women pressure on life choices, controlling effects of gender roles, taking autonomous charge of his/her life

Film: Selma

5 ^{MIN}	20 ^{MIN}	15 ^{MIN}	5 ^{MIN}
INTRODUCTION	FILM SCREENING	DEBATE WITH KEY QUESTIONS ON THE RESPECTIVE FILM	FEEDBACK & EVALUATION
<p>INTRODUCE THE SESSION</p> <ul style="list-style-type: none"> – WHAT IS GOING TO HAPPEN? – OBJECTIVES OF THE LESSON <p>Introduce the film "Selma" and give information about the film and director.</p> <p>A young Tunisian widow wants to take charge of her life and become a taxi driver.</p>	<p>SHOW THE FILM "SELMA" BY MOHAMED BEN ATTIA 20MIN, TUNISIA 2013</p>	<p>KEY TOPICS OF THE FILM</p> <ul style="list-style-type: none"> – Single working mother, female led household – Opposing social and family pressure – Reaching financial independence <p>Select key questions from Module 2 section 2.4 and discuss.</p>	<p>CONDUCT THE EVALUATION ACTIVITY "FLASH-LIGHT" WB ACTIVITY 4.2</p> <p>The facilitator asks the participants to reflect for two minutes about the highlights of the event and explains that everybody should give her/his personal comment on the workshop/ event.</p> <p>Give a short summary.</p>

SESSION OPT. 2 – LECTURE, SCHOOL LESSON

Age: All ages

Duration time: 1,5 hours (2 school lessons)

Topic of lesson: Finding my professional dreams

Film: Beyond the Sky

5^{MIN}

INTRODUCTION

INTRODUCE THE SESSION

- WHAT IS GOING TO HAPPEN?
- OBJECTIVES OF THE LESSON

Introduce the film "Beyond the Sky" and give information about the film and director.

Following her dream, a young Jordanian woman becomes an air hostess.

20^{MIN}

AWARENESS RAISING OF GENDER ROLES

CONDUCT THE ACTIVITY "DRAWING MY DREAMS" WB ACTIVITY 1.6

Ask the pupils/students to draw their dreams with regard to their future plans.

25^{MIN}

FILM SCREENING

SHOW THE FILM "BEYOND THE SKY" BY VESNA SHALABI 24MIN, JORDAN 2013

10^{MIN}

DEBATE WITH KEY QUESTIONS ON THE RESPECTIVE FILM(S)

KEY TOPICS OF THE FILM

- Fulfilling professional dreams
- Opposing social pressure
- Importance of supporters

Select key questions from Module 2 section 4.1 and discuss.

20^{MIN}

REFLECTION OF THE EMOTIONS AFTER THE FILM

CONDUCT THE ACTIVITY "MAKING A COLLAGE" WB ACTIVITY 1.7

Ask the pupils to express what the heroine felt or to show their own feeling.

10^{MIN}

FEEDBACK & FAREWELL

CONDUCT THE EVALUATION ACTIVITY "FLASHLIGHT" WB ACTIVITY 4.2

Ask the pupils to reflect in two sentences on the highlights of the event and to give their personal comments.

SESSION OPT. 3– LECTURE

ADULT EDUCATION SESSION

Age: Adults (>15 years)

Duration time: 2 hours to max. 3 hours

Topic of lesson: Reconciliation of family and profession

Film: Woman and a Half

<p>10^{MIN}</p> <p>INTRODUCTION</p> <p>INTRODUCE THE SESSION</p> <ul style="list-style-type: none"> – WHAT IS GOING TO HAPPEN? – OBJECTIVES OF THE LESSON <p>Introduce the film "Woman and a Half" and give information about the film and director.</p> <p>After years, two Tunisian women meet again, and one starts working for the other: What will they do when their refreshed alliance gets challenged?</p>	<p>30^{MIN}</p> <p>AWARENESS RAISING OF GENDER ROLES</p> <p>CONDUCT THE ACTIVITY "LINE-UP GAME/ CORNERS GAME"</p> <p>WB ACTIVITY 1.2</p> <p>Ask the participants where they find their opinion between two extremes.</p>	<p>25^{MIN}</p> <p>FILM SCREENING</p> <p>SHOW THE FILM "WOMAN AND A HALF" BY KAMEL LAARIDHI, 24MIN, TUNISIA 2013</p>	<p>15^{MIN}</p> <p>FACTS AND FIGURES ABOUT WOMEN AND WORK</p> <p>SHARE KNOWLEDGE ABOUT WOMAN AND WORK IN THE RESPECTIVE REGION</p> <p>e.g. Powerpoint or Handout with some key figures.</p>	<p>45^{MIN}</p> <p>DEBATE WITH KEY QUESTIONS ON THE RESPECTIVE FILM</p> <p>KEY TOPICS</p> <ul style="list-style-type: none"> – Working mother – Balancing private and professional life – Professionally successful woman <p>Select key questions from Module 2 section 3.2 and discuss.</p>	<p>20^{MIN}</p> <p>EVALUATION & WRAP UP</p> <p>CONDUCT "DARTBOARD EVALUATION"</p> <p>WB ACTIVITY 4.6</p> <p>Ask the participants to share their impressions by sticking their opinion on a dartboard.</p>
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SESSION OPT. 4 – FULL DAY WORKSHOP

Age: Adults >15

Duration time: Full-day workshop with screening; about 6 to 7 hours with breaks

Topic of lesson: Reflecting on stereotypes of specific jobs and the subsequent discrimination/difficulties

Film: Om Amira, Ennajeh

<p>10^{MIN}</p> <p>INTRODUCTION</p> <p>INTRODUCE THE SESSION</p> <ul style="list-style-type: none"> – WHAT IS GOING TO HAPPEN? – OBJECTIVES OF THE LESSON <p>Introduce the films "Om Amira" and "Ennajeh" and give information about the films and directors.</p>	<p>15/20^{MIN}</p> <p>EXPECTATIONS OF THE PARTICIPANTS</p> <p>SCAN THE EXPECTATIONS AND EXPERIENCES</p> <p>With regard to gender of the participants. Write them on a pin board.</p>	<p>30^{MIN}</p> <p>INTERACTIVE ACTIVITY</p> <p>CONDUCT THE ACTIVITY "BRAIN-WRITING" WB ACTIVITY 1.4</p> <p>Ask the participants to reflect on their perception of certain gender terms (Option: or jobs) by writing down their thought on flipchart paper. Explain the different terms.</p> <p>– See handout 1.4: Definitions of Gender terms and concepts.</p>	<p>30^{MIN}</p> <p>FILM SCREENING</p> <p>SHOW THE FILM "OM AMIRA" BY NAJI ISMAIL 25MIN, EGYPT 2013</p> <p>A Cairo woman makes a living for her family, takes care of her sick daughter and is the guardian of her street.</p>	<p>45^{MIN}</p> <p>DEBATE WITH KEY QUESTIONS ON THE RESPECTIVE FILM(S)</p> <p>KEY TOPICS OF THE FILM</p> <ul style="list-style-type: none"> – Woman is the breadwinner of a family – Woman in a man's job – Strength of a woman <p>Select key questions from Module 2 section 2.1 and discuss.</p>	<p>15^{MIN}</p> <p>FACTS AND FIGURES ABOUT WOMEN AND WORK</p> <p>SHARE KNOWLEDGE ABOUT WOMEN AND WORK IN THE RESPECTIVE REGION</p> <p>E.g. Powerpoint or Handout with some key figures in relation to the objective.</p>
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25^{MIN}

FILM SCREENING

**SHOW THE FILM
"ENNAJEH"
BY CHIRAZ BOUZI-
DI, 24MIN, TUNISIA
2013**

Women in the Tun-
sian village Ennajeh
make a living for
their families by col-
lecting garbage for
recycling. How do
they live with daily
hardship and risks?

Other options:

- Selma
- The story of N

45^{MIN}

**DEBATE WITH KEY
QUESTIONS ON
THE RESPECTIVE
FILM**

**KEY TOPICS OF THE
FILM**

- Female breadwin-
ner
- Woman in a man's
job
- Strength of work-
ing women

Select key questions
from Module 2 sec-
tion 2.2 and discuss
it in groups

60^{MIN}

**INTERACTIV
ACTIVITY**

**CONDUCT THE
EXERCISE "ACT LIKE
A MAN, ACT LIKE A
WOMAN"
WB ACTIVITY 1.4**

Question the soci-
ety's expectations
on how to behave as
a man/ woman.

Compare the two
films regarding gen-
der roles and typical
male and female
jobs. What did the
participants notice?
What stands out?

60^{MIN}

**FEEDBACK &
EVALUATION**

**CONDUCT THE EX-
ERCISE "CREATIVE
EVALUATION"
WB ACTIVITY 4.4**

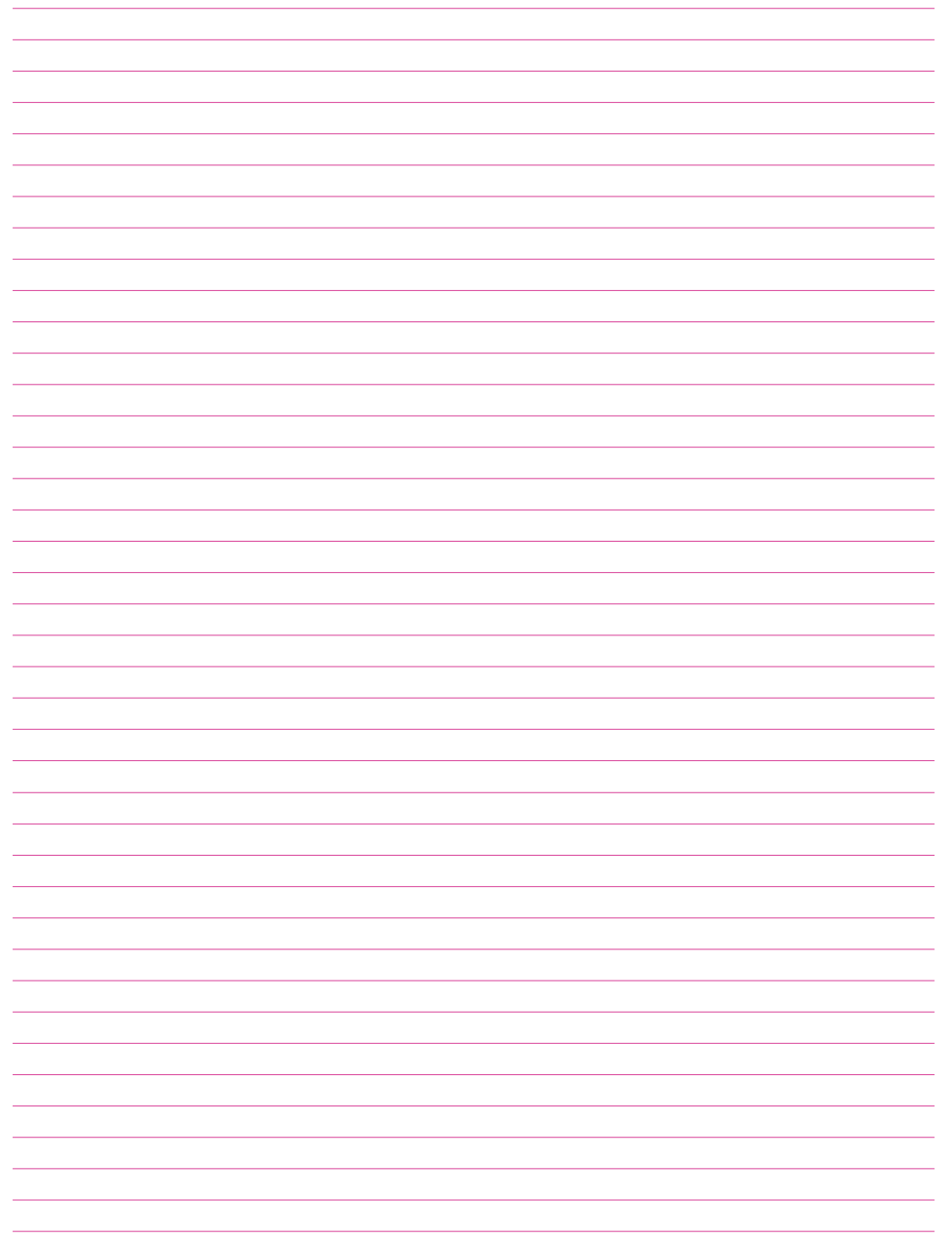
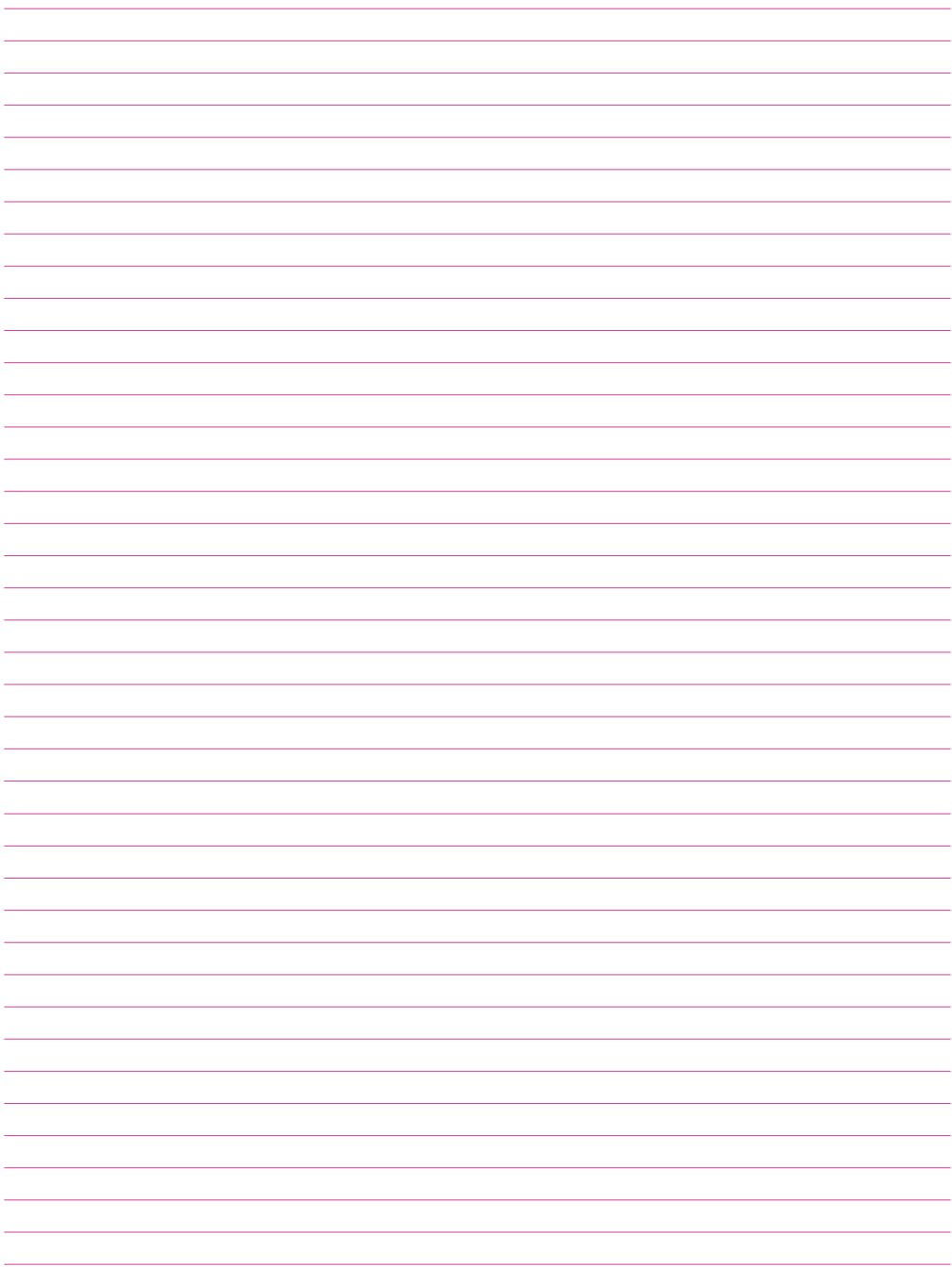
Ask the participants
to prepare in small
groups a creative
evaluation in the
form of poems, quiz,
role play, song, etc.

10^{MIN}

WRAP UP

**WERE ALL OBJEC-
TIVES ACHIEVED?**

Give a short
summary.



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**WOMEN ARE
ACTIVE, POWERFUL,
AND SELF-DETERMINED
IN THE ECONOMY AND
SOCIETY.**