

# *En-gendering Education*



*Building Youth Capacities to End Gender-based Violence in India*

A Handbook for Educators



**Women in Security, Conflict Management and Peace**

*an initiative of the*

**Foundation for Universal Responsibility of His Holiness the Dalai Lama**

**New Delhi**

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## **A Handbook for Educators**

**Manjrika Sewak**



Image Credit: Linda Carmel, 'Our World', 2012, [www.lindacarmel.com](http://www.lindacarmel.com).  
Linda hopes that her images 'will remind us to treat ALL people equally regardless of gender or race'.



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# Introduction

The WISCOMP Handbook *En-gendering Education* consists of training modules designed to build the capacities of teenagers and young adults to prevent and end gender-based discrimination and violence in India. It is a learning-cum-doing resource, which school and college educators, as well as facilitators and practitioners, can use to initiate workshops with participants in the 14-to-30 age-group. It offers 130 hours of training and engagement on a diverse range of issues such as gendered socialization and violence, masculinity and femininity, female foeticide, child sexual abuse, sexual harassment in public spaces, and the role of popular culture in advancing gender equality.

Education plays an important role in helping young people to cultivate the values and skills to practice the constitutional ideals of equality, pluralism, social justice, and social responsibility. Schools, colleges, and organizations that work in the area of education have demonstrated their potential and ability to engender social transformation by initiating constructive change at different levels of human relationships in society. Educators—and practitioners who work with teenagers and young adults—hold a special place in the lives of the young people they mentor. They are uniquely positioned to influence the thinking of the young and to help them become catalysts for change in their families and communities.

Based on its work and experience with schools and colleges over the last 18 years, WISCOMP (Women in Security, Conflict Management and Peace) believes there is a need to begin early—in schools, even kindergarten—if we are to build cultures that promote equality, pluralism, and social responsibility. Today, India's youth constitutes the majority of its population with more than 50% below the age of 25 and 65% below the age of 35. In fact, India has the largest population of youth in the entire world. If the attitudes of its young population can be changed, this will help significantly to create a culture of zero tolerance for all forms of violence.

Young Indians came out in large numbers to express their outrage and demand justice for Jyoti Singh—a young woman whose rape and murder in December 2012 served as a catalyst for youth-led movements for gender equality and the enactment of the Criminal Law Amendment Act 2013. By virtue of the fact that they belong to a certain age-group, the youth of India share common interests and aspirations, unique to their generation. They are reaping the benefits of the information and communication technology revolution, reflected in the fact that they constitute the majority of users of social media and popular culture and represent a large presence in civil society movements. They are best positioned to influence public discourse and behavior on gender-based violence and equality. The WISCOMP Handbook thus draws on the resources of popular culture, social media, and youth networks to help young Indians build cultures of peace infused with the values of equality, pluralism and social responsibility.

This Handbook has been prepared as part of WISCOMP's educational and capacity-building project titled *Partners in Wellbeing: Youth Countering Violence Against Women in India*. Supported by the Public Affairs Section, U.S. Embassy, New Delhi, the project seeks to transform the beliefs, attitudes, and behavior of young Indians to prevent and stop gender-based discrimination and violence and to collectively build cultures that promote gender equality. The project also engages with men and boys on issues of masculinity, violence, and gender identities. This is based on WISCOMP's view that men and boys must be partners in efforts to advance gender equality.

A key segment of this project was the development of a Curriculum Package to make available to schools, colleges, and youth-based organizations cutting-edge multimedia training materials, which could be used to sensitize young Indians to the benefits of gender equality—for *both* men and women and their families and communities. This Handbook forms a key component of the Package. In addition, the Package consists of the following resources:

- *Resisting Violence*: An Annotated Bibliography of a diverse and representative set of reports, toolkits, handbooks, and guides which address the issue of violence against women and girls from diverse settings and contexts. The resources here range from studies commissioned by governments, police departments, city councils, university regulatory bodies, and media houses to reports and toolkits designed by international organizations, local NGOs, and civil society groups.
- *Re-Imaging Frames of Empowerment*: A multimedia exploration, collation, and analysis of the altered discourses within Indian media on the issue of violence against women. It foregrounds the significant changes in audiovisual media messages—especially advertisements and public service announcements—following the rape and murder of Jyoti Singh in Delhi in 2012.
- *When Women Write...In Words and Pictures*: A digitized mobile exhibition on an intersectional understanding of the diversity of women’s experiences and the contexts in which they unfold. This ‘exhibition-in-a-box’ has been designed as a tool for advocacy and educational projects.
- *Saahas ke Chaar Adhyay (Profiles in Courage)*: A film honoring ‘heroes of courage’ who took action to end violence against women and girls in India.

The facilitator may use this Handbook along with these other components of the Curriculum Package. The Annotated Bibliography serves as a comprehensive source of reading and training material available on the internet on this subject. Prior to transacting the modules, the facilitator can access this Bibliography along with the list of additional resources (appended at the end of this Handbook). The Multimedia Presentation can be used as a resource for Modules 7 and 8, which engage with the role of popular culture and social media in ending gender-based violence.

Similarly, the digitized Mobile Exhibition can be used to generate dialogue across the vertical and horizontal relationships in an educational institution. It is an important advocacy tool through which all stakeholders in an institution can visually engage with the processes that normalize and justify everyday practices of patriarchy and violence. It also offers empowering possibilities that emerge from the willful rejection of these structures of violence.

The film *Saahas ke Chaar Adhyay (Profiles in Courage)* honors men, women, and transgenders who used creative and courageous strategies to prevent/end violence against women and girls in their homes, neighborhoods, college campuses, and/or workplaces. It has been designed as a learning resource, which the educator can use in a classroom/workshop-setting to generate conversations on successful communication and intervention strategies to create a culture of zero tolerance for all forms of violence. It has been listed as a discussion resource in Module 13.

While some activities can be conducted over a six-hour period, others involve a longer engagement from a fortnight-to-a-month. The activities have been listed in a thematic sequential order. The first few activities seek to develop the participants’ understanding

of gender-based violence, its relationship with the system of patriarchy, and its impact on the lives of men and women, boys and girls. Here, the focus is on questioning gender-biased beliefs and discriminatory attitudes, which are often deeply entrenched and which require sustained, non-threatening, and creative engagement. The facilitator should also encourage participants to critically reflect on the importance of gender equality in Indian society. This may be followed by discussion on how participants can influence the beliefs and attitudes of people in their ‘circles of influence’ and build capacities to advance gender equality.

In the later activities, the focus shifts to behavioral change and the ways in which participants can model exemplary behavior in their families and communities. For instance, the multimedia resources demonstrate creative strategies to stop physical abuse within the home, reduce gender prejudices among peer groups, and popularize the practice of men and women sharing nurturing roles and housework, among others. Some activities also focus on addressing and transcending gender stereotypes and prejudices as part of the larger goal of violence prevention.

The facilitator is, therefore, encouraged to follow the chronology of activities. The activities are also arranged in order of complexity: simpler exercises at the start help participants to develop a more complex and nuanced understanding of gender issues through later activities. It is also suggested that the facilitator chalks out a detailed session plan in advance, takes into consideration what happened in the previous modules, and identifies key themes and learnings which can serve as synapses as the participants move from one activity to the next.

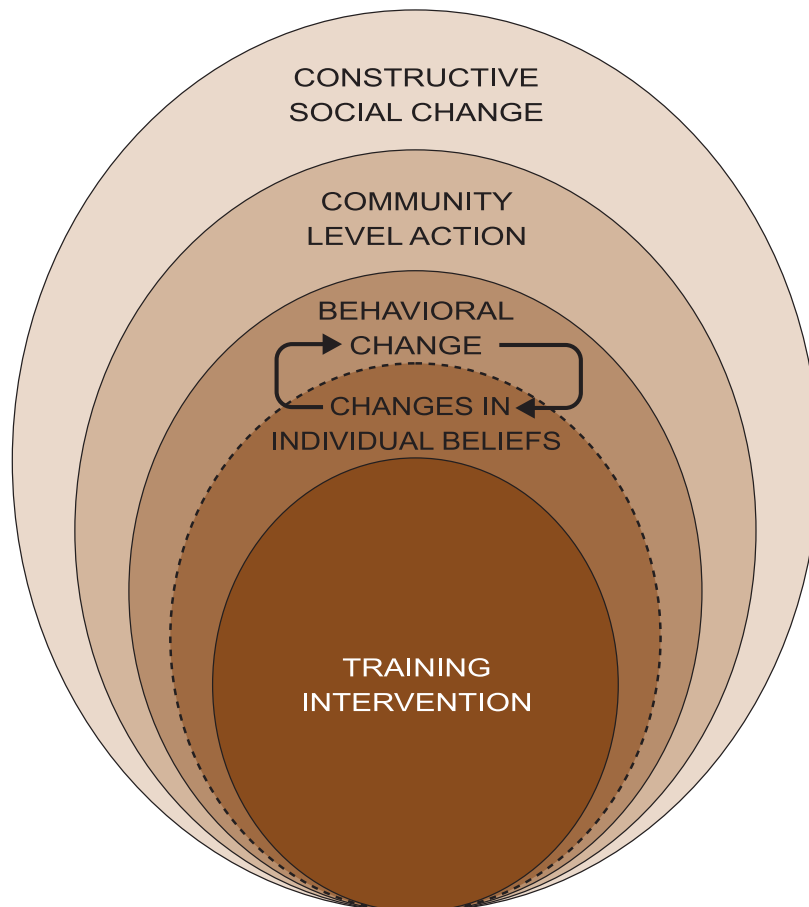
**Gender-based violence (GBV)** refers to ‘physical, mental and emotional abuse that is directed against a person on the basis of their gender’. GBV includes, but is not limited to, intimate partner violence (domestic violence), rape, sexual assault, sexual harassment, incest, dowry-related violence, female genital mutilation, trafficking in persons, forced abortion, sex-selective abortion (female foeticide), female infanticide, abduction and confinement, and verbal abuse.\* It is carried out within the home, in the community, in educational and workplaces—across a range of private and public spaces in a society.

While women and girls constitute the overwhelming majority of victims of gender-based violence, men and boys as well as transgender people can also be its victims. Acknowledging the diversity of gendered experiences, this Handbook includes activities which address the discrimination and violence that men and boys may also be exposed to. For example, the modules on patriarchy, child sexual abuse, and masculinity encourage participants to challenge all forms of discrimination and violence and examine how gender equality will benefit *both* men and women.

\* Saferworld, *Gender Analysis of Conflict Toolkit* (Uganda: Saferworld & Uganda Land Alliance, June 2016).

## Youth Changemakers for Equality and Peace in India

This Handbook seeks to build the capacity of a critical mass of young Indians to initiate nonviolent and empathic processes for equality and peace in India. The image here encapsulates WISCOMP's theory of change, which begins at the level of individual transformation and spans across the spheres of the home, the neighborhood, the community, educational and workplaces, and public and political spaces.



- Sustained training interventions with potential changemakers in the 14 to 30 age-group who serve as synapses, capable of initiating widespread change, across a diverse spectrum of sectors in Indian society.
- Self-awareness of discriminatory attitudes and prejudices and changes in individual beliefs.
- Changes in individual behavior through the intentional practice of empathy, participatory decision-making, coexistence, mutual respect, and equality in all relationships—whether in the home, workplace or the public sector—across the identities of gender, religion, caste, and ethnicity.
- Collective action-reflection-analysis, planning micro and macro initiatives, and widening circles of influence to change public attitudes and behavior.
- Young changemakers demonstrate transformative capacity for constructive social change through the sustained practice of equality and compassion for all.

The educator may also keep in mind the following learning objectives:

- Participants (male and female) cultivate critical thinking skills to challenge gender-biased beliefs and discriminatory behavior.
- They are able to identify different forms of discrimination and violence and develop constructive responses.
- They demonstrate a commitment to gender equality and become ‘partners’ in countering gender-based violence.
- In their personal, professional, and social spaces, they practice mutual respect, nonviolence, gender equality, and zero tolerance for all forms of violence.

Some modules from this Handbook were tested (in 2015-16) at workshops conducted with participants drawn from diverse cultural and socioeconomic backgrounds in the National Capital Region. Although they are presented here in English, the modules can be translated to Hindi and other Indian languages for wider reach across urban and rural settings. For example, educators who wish to facilitate the trainings in Hindi can access reports and videos of WISCOMP workshops where the modules were conducted in this language. The modules have been designed in a way that educators and practitioners can replicate and adapt these in diverse workshop settings.

In terms of pedagogy, the modules are based on the methodologies of experiential learning and critical thinking. Their impact and effectiveness will be far greater if the educator/facilitator uses practice-based methods and encourages participants to cultivate reading as a daily habit. Methods which seek to draw-out the participants’ capacity for creativity, empathy, and collective action play a vital role in enriching individual learning and developing motivation for social change. The reader will, therefore, find here an emphasis on reflective and interactive methods such as book readings, role-plays, small-group dialogues, case-study presentations, field visits, film reviews, theater performances, and discussions around popular culture. For example, drawing on Bombay cinema’s extraordinary power to influence public attitudes, film screenings have been used in some activities to deepen the participants’ understanding of the issue through discussions and critiques of the films. While some films portray women in demeaning roles and lead to newer forms of violence, others have contributed to efforts to prevent/reduce discrimination and violence against women.

In the context of experiential learning, the facilitator should steer clear of ‘prescribing’ solutions to the problems discussed at the workshops. During the course of discussions, there may be heated debates and participants may get defensive or try to label ideas as correct or incorrect. The facilitator should sensitize participants to the fact that there are no ‘right’ and ‘wrong’ answers in reflective and experiential activities such as these. Rather, the focus is on *conscientizing* participants to the diversity of gendered experiences and to the importance of cultivating skills such as critical thinking and active listening. The facilitator should moderate discussions with sensitivity, acknowledging both the content of the disagreements as well as the emotions/feelings expressed by the participants. Participants should also be encouraged to reflect on their own beliefs and prejudices that surfaced during the activities.

The role of the facilitator is crucial. S/he is responsible for creating a safe space where participants can shed their inhibitions and work confidently—as individuals and as a team—to accomplish the learning objectives. This involves establishing groundrules that advance respect and positive conversations in all circumstances; posing questions that help participants to think deeply and reflect on their own beliefs and experiences; and facilitating the dialogue in ways that provoke thought, generate knowledge, and enhance empathy. The facilitator may refer to the readings listed in the section ‘Resources for the Educator’ for information on how to facilitate effective workshops.

In conclusion, this Handbook is not about pitting women and men against one another, but rather about building their capacities to foreground mutual respect and equality in gender relations at all levels of society—within the home, in workplaces, in educational spaces, and in the context of public and political processes. We hope that educators and practitioners find this Handbook useful in empowering the youth to build cultures of peace infused with gender equality and pluralism.

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# 1

## Understanding Gender

### Learning Objectives

- Participants are able to distinguish between sex and gender.
- They understand how girls/women and boys/men are socialized into exhibiting attributes and performing roles that are ‘stereotypically’ associated with their gender. Since these are ‘learned’, they recognize that such behaviors can be changed.
- Participants are able to analyze the gendered nature of ‘work’ that men and women perform in their families and communities and the relative worth that is associated with different tasks.

### Age

14 years and above

### Time

8 hours (including pre-workshop reading)

### Preparation

- Participants read the book ‘What is a girl? What is a boy?’<sup>1</sup>
- Flipcharts/chart papers, flipchart markers.
- Copies of the following handouts for discussion at the workshop:
  - Handout A: ‘Sex and Gender’ by Kamla Bhasin
  - Handout B: ‘Gender’ by Nivedita Menon
  - Handout C: ‘Differentiating between Sex and Gender’ by Aanchal Kapur

<sup>1</sup> Kamla Bhasin and Bindia Thapar, *What is a girl? What is a boy?* (New Delhi: Jagori, 2015).

## Process

The workshop begins with a warm-up exercise for which participants work in pairs or small groups:

- Think of two instances when you became conscious of being a girl/boy.<sup>2</sup>
- Men are.....but women are.....<sup>3</sup>



The responses are written on the board/flipcharts following which a discussion is initiated using prompts such as:

- What are the similarities/differences in responses to the first question? Share examples (from your own personal experiences) about the assigning of gender roles (by family, peers, and media).
- What are the differences between men and women?
- Are these differences perceived as having different levels of worth? Are some qualities (in men or women) valued more than others?
- Are there any characteristics which are common to both men and women?

The facilitator focuses on the assigning of gender roles by families/peers through the following exercise: Ask participants to identify one activity which they ‘like’ to engage in and one activity that they ‘do not like’ (but which they are expected to perform by their family/community). Give participants about 20 minutes to address this question in pairs/small groups. After this, the facilitator invites the entire group into a discussion on the relationship of the activities they ‘like’ to the roles/tasks that they are supposed to perform as boys/men and girls/women in their homes and communities.<sup>4</sup>

The freedom of choice that each boy/man and girl/woman must have to pursue his/her aspiration should be highlighted. For example, female teenage participants at a workshop where WISCOMP facilitated this activity talked about familial pressure to learn cooking and ‘soft skills’ (since they will be expected to perform these activities once married) and opposition to pursue professions that are not stereotypically associated with women (for example, a girl’s desire to become a police officer). It is equally important to highlight the pressures that are imposed on boys and the hollowness of the gendered segregation of work. For example, male teenage participants shared their love for football *as well as* cooking. Others have talked about being forced into professions like engineering and electrical work when their interest lay in writing poetry or the study of history.

<sup>2</sup> At workshops where WISCOMP has conducted this activity, girls have talked about how they became conscious of their gender identity when they were told by a family member to sit in a certain way, speak softly, refrain from playing certain sports, learn how to cook, et al. Boys talked about how they were told (by family members) that they cannot be afraid of the dark, they cannot cry, they cannot play with stuffed toys, et al.

<sup>3</sup> Some stereotypical responses that have been shared at WISCOMP workshops are listed here. The facilitator must critique these and encourage participants to transcend these binaries: Men are rational but women are emotional; men are tough but women are soft; men are violent but women are compassionate; men are aggressive but women are nurturing, men are dominating but women are tolerant, men are competitive but women are submissive, and so on.

<sup>4</sup> It is possible that there may be no difference between the activities that participants ‘like’ and those that they are expected to perform by their family or community. If this is the case, the facilitator could ask participants to talk about how their families, friends, mentors, and/or other role models helped them to fulfill their aspirations.

## Handout A

Sex	Gender
Sex refers to the biological and physiological characteristics that categorize people as female or male, including chromosomes, hormones, and reproductive systems. In fact, people cannot be neatly categorized into two groups, as many have characteristics associated with both categories.	Gender refers to the socially constructed roles, behaviors and attributes that a society considers appropriate for men and women. Gender is constructed by human beings based on their cultural context. It refers to masculine and feminine behavior and responsibilities, which are taught to boys and girls by the family, community, and media.
Human beings' sex as male or female is a biological fact that is the same across families and cultures.	Gender is variable. Our identities as men and women vary from time to time, culture to culture, and even family to family.
Source: Kamla Bhasin, <i>Understanding Gender</i> (New Delhi: Women Unlimited, 2014), p.3.	

In the next section, the educator facilitates a reading of Handout A ('Sex and Gender' by Kamla Bhasin) and Handout B ('Gender' by Nivedita Menon). The following questions may be used to initiate discussion on the *Handouts* while also incorporating participant feedback on the pre-workshop reading 'What is a girl? What is a boy?'

- Are there differences in attributes/behaviors that are expected of boys and girls in your family? If yes, share two *Dos* and two *Don'ts* for boys and girls in your family.
- Within your family or community, are girls and boys considered equal? Do they get equal opportunities?
- 'Are there any traditions or customs (in your family/community) that you do not like and would like to change? Have you tried to change a tradition/custom which you felt was discriminatory? If yes, what was it? What was people's reaction?'<sup>5</sup>
- What is the nature of 'work' that the men and women in your family do? Is this work performed within the home or outside? Do men and women, in your family, receive the same money for the work they do? What kind of work is valued in your family?
- What roles do families, peer groups, teachers, and the media play in influencing young people's choices and perpetuating or challenging gender stereotypes?

The workshop concludes with participants completing Handout C ('Differentiating between Sex and Gender' by Aanchal Kapur) and sharing their responses on the differences between sex and gender.

<sup>5</sup> Kamla Bhasin and Bindia Thapar, *What is a girl? What is a boy?* (New Delhi: Jagori, 2015).

## Handout B: Gender

Source: Excerpt from Nivedita Menon, 'Gender' In Rajeev Bhargava & Ashok Acharya (Eds.), *Political Theory: An Introduction* (New Delhi: 2008, Pearson Education), pp. 225–227. Reprinted with the author's permission.

One of the key contributions of feminist theory is the creation of a distinction between 'sex' and 'gender'; a distinction that has subsequently been developed differently by various strands of feminist thought. This chapter begins with this basic distinction that is made, and its significance. This is followed by a brief discussion on how the rigid male/female opposition is specific to modernity and to Western cultures.

### Sex is to nature as gender is to culture

The initial move was to use the term *sex* to refer to the *biological* differences between men and women, while *gender* indicated the vast range of *cultural* meanings attached to that basic difference. This distinction is important for feminism to make because the subordination of women has been fundamentally justified on the grounds of the biological differences between men and women. The philosophical reasoning which legitimizes various forms of oppression as natural and inescapable, because the oppression that arises supposedly from natural and therefore unchangeable factors, is called biological determinism. Racism is a good example of this, as is the caste system, because both ideologies are based on the assumption that certain groups of people are superior by birth, and that they are born with characteristics such as greater intelligence and special skills that justify their power in society. Biological determinism has also been one of the most important legitimizing mechanisms of women's oppression over the centuries. The challenge to biological determinism is, therefore, crucial for feminist politics.

Feminist anthropologists, particularly Margaret Mead, have demonstrated that the understanding of masculinity and femininity varies across cultures. In other words, not only do different societies identify a certain set of characteristics as feminine and another set as masculine, but also, these characteristics are not the same across different cultures. Thus, feminists have argued that there is no necessary co-relation between the biology of men and women and the qualities that are thought to be masculine and feminine. Rather, it is child-rearing practices which try to establish and perpetuate certain differences between the sexes. That is, from childhood, boys and girls are trained in appropriate, gender-specific forms of behavior, play, dress and so on. This training is continuous and most of the time subtle, but when necessary, can involve punishments to bring about conformity. So, feminists argue that sex-specific qualities (for example, bravery and confidence as 'masculine' and sensitivity and shyness as 'feminine') and the value that society attributes to them, are produced by a range of institutions and beliefs that socialize boys and girls differently. As Simone de Beauvoir puts it, 'One is not born, but is made a woman.' In addition, societies generally value 'masculine' characteristics more highly than 'feminine' ones, while at the same time ensuring that men and women who do not

conform to these characteristics are continuously disciplined into ‘appropriate’ behavior. For instance, a man who expresses sorrow publicly by crying would be humiliated by the taunt, ‘*Auraton jaise ro rahe ho?*’ (Why are you crying like a woman?), and who does not remember that stirring line of Subhadra Kumari Chauhan—‘*Khoob ladi mardani, woh to Jhansi wali rani thi*’. (Bravely she fought, the Rani of Jhansi/She fought like a man). What does this line mean? Even when it is a woman who has shown bravery, it still cannot be understood as a ‘feminine’ quality—bravery is still seen as a masculine virtue, no matter how many women or how few men display it.

There is nothing ‘natural’ about the sexual division of labor. The fact that men and women perform different kinds of work both within the family and outside has little to do with biology and more to do with ideological assumptions. Only the actual process of pregnancy is biological, all the other work within the home that women must do—cooking, cleaning, looking after children and so on (in other words, the whole range of work we may call ‘domestic labor’)—can equally be done by men. But this work is considered to be ‘women’s work’. This sexual division of labor extends even to the ‘public’ arena of paid work, and again, this has nothing to do with ‘sex’ (biology) and everything to do with ‘gender’ (culture). Certain kinds of work are considered to be ‘women’s work’, and other kinds, men’s; but more important is the fact that whatever work women do, gets lower wages and is less valued. For example, nursing and teaching (particularly at lower levels) are predominantly female professions and are also comparatively ill-paid in relation to other white-collar jobs which the middle classes take up. Feminists point out that this ‘feminization’ of teaching and nursing is because such work is seen as an extension of the nurturing work that women do within the home. So, while on the one hand women are supposed to be physically weak and unfit for heavy manual labor, that is precisely what they are made to do both in the home and outside—carry heavy loads of water and firewood, grind corn, transplant paddy, and carry headloads in mining and construction work. But when the manual work that women do is mechanized, making it both lighter and better-paid, then it is men who receive training to use the new machinery and women are edged out. This happens not only in factories, but even with work that was traditionally done by women within the community; for example, when electrically operated flour mills replace hand-pounding of grain, or machine-made nylon fishing nets replace the nets traditionally handmade by women, it is men who are trained to take over these jobs, and women are forced to move into even lower-paid and more arduous manual work.

It is, thus, clear that the present subordination of women arises, not from the unchangeable biological differences (sex), but from social and cultural values, ideologies and institutions that ensure the material and ideological subordination of women (gender). Thus, feminists question sex-differentiated work, the sexual division of labor, and more fundamentally, questions of sexuality and reproduction, as issues to be extricated from the realm of ‘biology’—which is understood to be natural and unchangeable. The feminist agenda is to relocate these issues in the realm of the ‘political’, which suggests that they can and must be transformed.

## Handout C: Differentiating between Sex and Gender<sup>6</sup>

This activity should be conducted at the end of the module to help participants assess their learnings and seek clarifications on the differences between sex and gender. The purpose is to demonstrate how our roles as men and women are learned and are therefore open to change.

<i>Are these statements related to the biological differences between men and women or do they reflect the different ways in which the two sexes have been socialized into their respective identities?</i>	Difference based on Biology	Difference based on Socialization
1. Women give birth to babies, men don't.		
2. Little girls are gentle, boys are tough.		
3. Amongst Indian agricultural works, women are paid 40-60% of the male wage.		
4. Women can breastfeed babies, men can bottle-feed babies.		
5. In Ancient Egypt, men stayed at home and did weaving, women handled the family business. Women inherited property and men did not.		
6. Men's voices break at puberty, women's do not.		
7. In one study of 224 cultures, there were 5 in which men did all the cooking, and 36 in which women did all the house-building.		
8. According to UN statistics, women do 67% of the world's work, yet their earnings account only for 10% of the world's income.		
9. In a majority of countries/cultures, women do more housework than men.		
10. Men are responsible for safeguarding the family status while women are the caregivers inside the home.		
11. In Saudi Arabia, women are not allowed to drive cars because they 'undermine social values'.		
12. Women are more emotional while men are more rational.		

<sup>6</sup> Aanchal Kapur, *Gender Tutorials* (2006: Kriti Team, New Delhi).

# 2

## What is Patriarchy

### Learning Objectives

- Participants are familiar with the system of patriarchy and its relationship with gender-based violence.
- They understand the ways in which patriarchy limits the aspirations and freedoms of girls and women as well as boys and men.
- There is clarity on the gains that will accrue to society if patriarchy is not practiced.

### Age

14 years and above

### Time

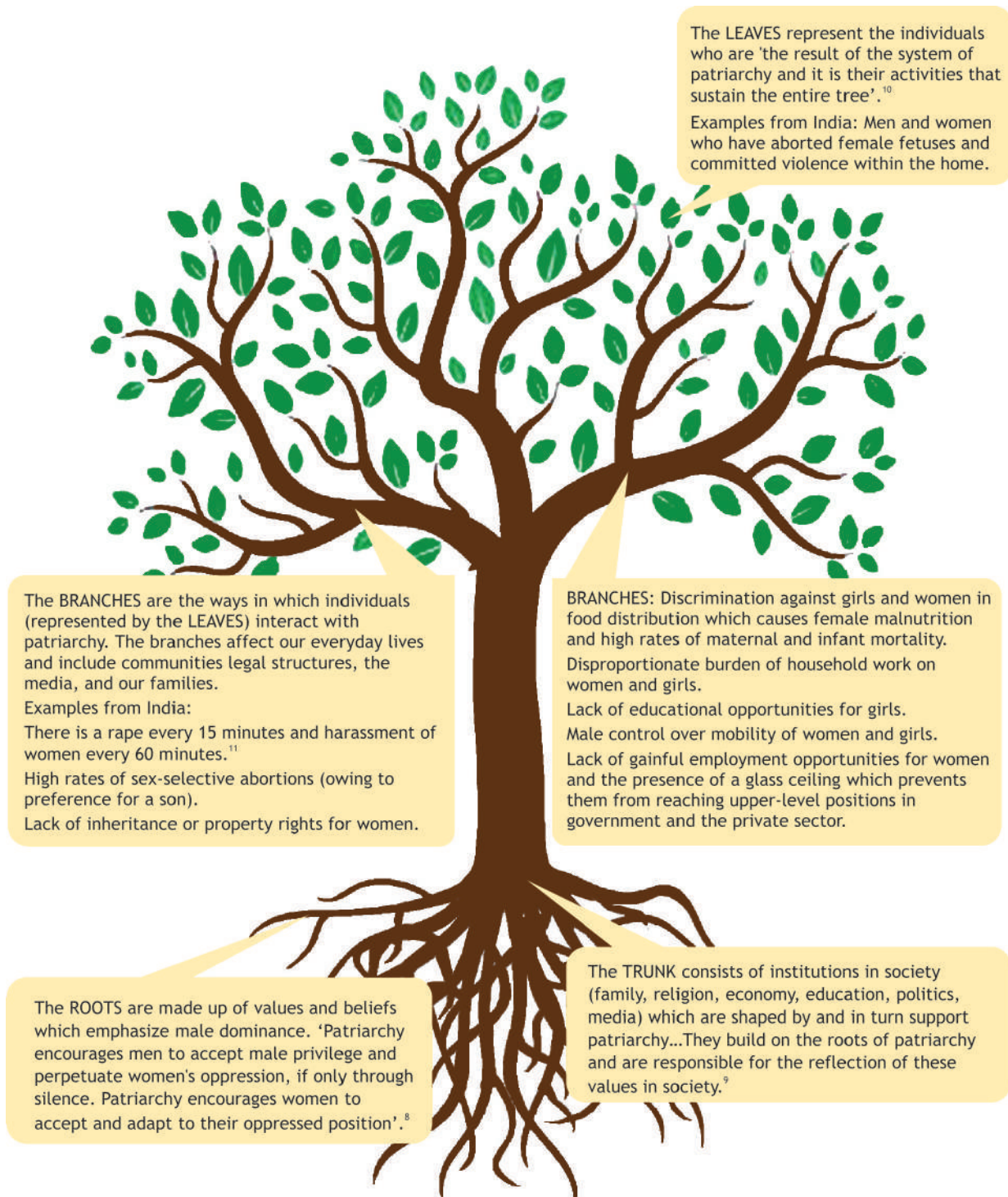
10 hours

### Preparation

- Copies of Figure 1 (The Tree of Patriarchy<sup>7</sup>) and Figure 2 (The Tree of Equality).
- Participants watch the Bollywood film *Dangal* (2016). The film is based on the story of women wrestlers Geeta Phogat and Babita Kumari and their father Mahavir Singh Phogat who belong to a conservative region of Haryana where wrestling is considered a man's sport. Yet, they challenged and prevailed over patriarchal norms. Their story is an example of the power of individuals to fulfill their aspirations against all odds and to influence public mindsets on the status of women in Indian society.
- Laptop, projector, screen, sound system, and internet connection.
- Flipcharts/chart-papers and markers.

<sup>7</sup> The Tree of Patriarchy is a metaphor used by Allan G. Johnson in his book *The Gender Knot: Unraveling Our Patriarchal Legacy* (1997, 2014). He borrowed this metaphor from R. Roosevelt Thomas Jr. (*Beyond Race and Gender*, 1991).

Figure 1: The Tree of Patriarchy



<sup>8</sup> Allan G. Johnson, *The Gender Knot: Unraveling Our Patriarchal Legacy*, 3rd edition (Philadelphia: Temple University Press, 2014). See also: Allan G. Johnson, *The Tree as a Metaphor* (2013) <http://www.agjohnson.us/essays/tree/>. Reprinted with the author's permission.

<sup>9</sup> Ibid

<sup>10</sup> Ibid

<sup>11</sup> National Crime Records Bureau, *Crime in India 2015* (New Delhi: NCRB, August 2016).

## Figure 2: Envisioning the Tree of Equality

Think of the different ways in which you can, as individuals and as a group, end all forms of violence. What would the Tree of Equality look like? How would its roots, trunk, branches, and leaves be different from the Tree of Patriarchy?



## Process



- Participants work in small groups for this module.
- Circulate copies of Figure 1 (Tree of Patriarchy), Figure 2 (Tree of Equality), and Handout D (What is Patriarchy). Ask participants to study the Tree of Patriarchy along with the definition provided by Kamla Bhasin (Handout D). Set aside 30 minutes for participants to engage with these.
- The facilitator explains the complex and deep-rooted nature of patriarchy through Allan G. Johnson’s ‘Tree of Patriarchy’ (*The Gender Knot: Unraveling Our Patriarchal Legacy*). This may be followed by a discussion on the Tree during which the facilitator elicits questions and clarifications.

*We can’t avoid participating in patriarchy. It was handed to us the moment we came into the world. But we can choose how to participate in it...We are far more than passive leaves on a tree, for human beings think and feel and, most important, make choices through which we either perpetuate or challenge the status quo...If individuals choose to separate themselves from the tree, then the whole system will lose its power and die.<sup>12</sup>*

- It is important to highlight that patriarchy is not the same everywhere. The experiences of women and men will vary across families, institutions, communities, and cultures. The facilitator can draw this out by inviting participants to, individually, engage with the Tree of Patriarchy by reflecting on their own life experiences in different contexts.
- The case study of women wrestlers from the state of Haryana<sup>13</sup> can be used to deepen the analysis of the Tree of Patriarchy. A first step in dismantling patriarchy is for men and women (and boys and girls) to consciously act in ways that challenge patriarchal beliefs and practices. Change begins with a recognition of the power of one—the power of one individual to do something to stop discrimination/violence. As an example, the facilitator can screen the JSW Steel advertisement titled ‘Will of Steel’ (<https://www.youtube.com/watch?v=-bK04dGgGLY>). It depicts the journey of Geeta Phogat—the first Indian woman to win a gold medal in Wrestling at the Commonwealth Games—who overcame patriarchal norms and fought resistance from her community to become a professional wrestler.
- Using the example of Geeta Phogat, participants can think of one step that they as individuals can take to challenge patriarchal beliefs and practices. The responses could be first discussed in caucuses and then shared with the larger group.
- The Breakthrough film titled ‘Wrestling with Kushti’ ([https://www.youtube.com/watch?v=Gw\\_BIUf31bo](https://www.youtube.com/watch?v=Gw_BIUf31bo)) may be used as a prompt to assist participants to think about the collective action they can take to dismantle the roots of patriarchy. ‘Wrestling with Kushti’ demonstrates how the roots of patriarchy run deep and dismantling these requires sustained collective action. The foundations of patriarchy will weaken only when *all* individuals collectively decide to challenge it. In small groups, participants work with the following question: Identify one action that you, as a group, can initiate to enable

<sup>12</sup> Allan G. Johnson, *The Tree as Metaphor*, 2013, <http://www.agjohnson.us/essays/tree/>.

<sup>13</sup> Their story was showcased in the film *Dangal* which participants would have watched before the workshop.

your community to shift from patriarchy to gender equality. These can be shared and discussed with the larger group.

- Although we are familiar with the ways in which patriarchy harms women and girls, does it also harm men and boys? Patriarchy harms men and boys as well because they have to perpetually live up to the image of the ‘ideal’ man who is physically strong, provides financial support to his entire family, and protects women (whether they want ‘protection’ or not). Let us look at the excerpt on ‘Violent Masculinity’ (<http://www.satyamevjayate.in/when-masculinity-harms-men/episode-6watchvideo.aspx?uid=s3e6-ev-v2&lang=hindi>)<sup>14</sup> from the Satyamev Jayate episode ‘When Masculinity Harms Men’<sup>15</sup> to understand how men and boys also suffer in a patriarchal system. After the film screening, participants discuss the following questions in small groups. They share their responses with the larger group and elicit feedback from peers.
  - In the film, why do the women identify anger and aggression as the primary qualities in men (even though we know that male babies are not born violent)?
  - How is ragging (and the torture associated with it) explained as the exercise of masculinity/male identity?

## Handout D: What is Patriarchy?

‘The word patriarchy literally means the rule of the father or the patriarch...It refers to male domination, to the power relationships by which men dominate women, and to a system whereby women are kept subordinate in a number of ways through discrimination, disregard, insult, control, exploitation, and violence. This is done within the family, in social relations, at schools and workplaces, in laws and the media...The experience of subordination destroys self-respect and self-confidence and sets limits on women’s aspirations...

...Although patriarchy accords more rights and benefits to men through social, religious, and legal practices as well as through greater access to resources (even to basics like food and health), men are also disadvantaged by patriarchy. Like women, they are pushed into stereotypes, into playing certain roles. They are expected to behave in a particular way, whether they want to or not...Men who are gentle and unaggressive are harassed and mocked for being sissies; those who deal on equal terms with their wives are “hen-pecked”...Men too are denied genuine choices: they do not have the option to step out of the mainstream, relinquish the role of provider and protector.’

---

Source: Kamla Bhasin, *What is Patriarchy?* (New Delhi: Women Unlimited, 2014).

<sup>14</sup> The excerpt on Violent Masculinity can also be viewed on YouTube at <https://www.youtube.com/watch?v=vuo4wbREE4U>. This excerpt runs for the first 37 minutes 39 seconds of the film.

<sup>15</sup> The remaining sections of the film (which focus on a different thematic) have been included for viewing in Activities 7 and 8.

- What are some of the forms of violence that have harmed men?
- Aamir Khan discusses with other male protagonists the different ways in which boys are raised in rural and urban India. Do participants agree with what is said? In what ways is your upbringing as boys/girls similar to, or different from, the stories shared in the film?
- In the last segment of this activity, participants work with Figure 2 (Tree of Equality) to envision the kind of relationships and society they wish to build. This could be a reflective exercise where they think of the different ways in which they can—as individuals and as a group—bring about constructive social change to end all forms of violence. Participants must be encouraged to identify positive practices (from their homes and communities) which uphold the values of gender equality, nonviolence, mutual respect, and dignity for all forms of work.

# 3

## The Missing Girls<sup>16</sup>

### Learning Objectives

- Participants are aware of the scale of female foeticide (sex-selective abortions) in India.
- They are able to link this practice with other forms of violence against women and girls, and understand how these are part of the structure of patriarchy.

### Age

14 years and above

### Time

8 hours (including pre-workshop assignment)

### Preparation

- Participants look up the child sex ratio of the last three decades in their home-state/s and the corresponding all-India figures. They note down the figures and bring these to the workshop. For example, if a participant belongs to Delhi, s/he writes down the child sex ratio for Delhi and India.
- Copies of Handout E: A follow-up report on the impact of the Satyamev Jayate campaign on female foeticide.
- Laptop, projector, screen, sound system, and internet connection.
- Flipcharts/chart-papers and sketch-pens/markers.

<sup>16</sup> The term 'missing girls' was coined by Amartya Sen in the context of the worsening sex ratio (number of females per 1000 males) in parts of the developing world, particularly India. He estimated that about 100 million girls were missing due to sex-selective abortions and their mistreatment through the denial of food, nutrition, and medicine.

## Process



- The facilitator begins the workshop with an explanation of the child sex ratio in India and its relationship with female foeticide. Figure 3 (Child Sex Ratio in India) can be projected on the screen to highlight the alarming decline in the number of girls across India over the last 30 years.
- Participants share their pre-workshop research findings on the child sex ratio of the last three decades in their home-state/s. The discussion should focus on the similarities and differences that participants observe across the states of India.
- This is followed by a screening of the Satyamev Jayate episode ‘Daughters are Precious: Female Foeticide’. The episode can be viewed on the Satyamev Jayate website at <http://www.satyamevjayate.in/female-foeticide/femalefoeticide.aspx>.<sup>17</sup>
- After the film screening, the facilitator circulates copies of Handout E, which is follow-up report on the impact of the Satyamev Jayate campaign on female foeticide (<http://www.satyamevjayate.in/female-foeticide/to-the-chief-minister.aspx>). This is followed by a discussion on the key learnings from the film. Some questions that could be used as discussion prompts are shared here:
  - Linking their own pre-workshop research with the content of the film, according to the participants, what are the reasons for the differing figures across the states of India?
  - In the last 30 years, approximately 3 crore girls have been killed in their mother’s wombs. What is the root cause of this violence?
  - What did the participants like/dislike about the film? Was there a story that they found inspirational?
  - Why are there differences in the child sex ratio between urban and rural India?
  - The story of Nawanshahr is an inspiring example of the Power of One. Can participants think of examples from their own home states/districts where the child sex ratio has improved or is equal?
  - Aamir Khan says that the practice of female foeticide (over the last three decades) has led to new forms of violence against women and girls. What are these? How are they interlinked?
- The discussion should conclude with each participant spending some quiet contemplative time identifying *one learning* from this module and *one action* that s/he will take to prevent/reduce female foeticide.

<sup>17</sup> The episode runs for 60 minutes. It can also be viewed on YouTube at <https://www.youtube.com/watch?v=u1vASmbEEQc>.

## Handout E

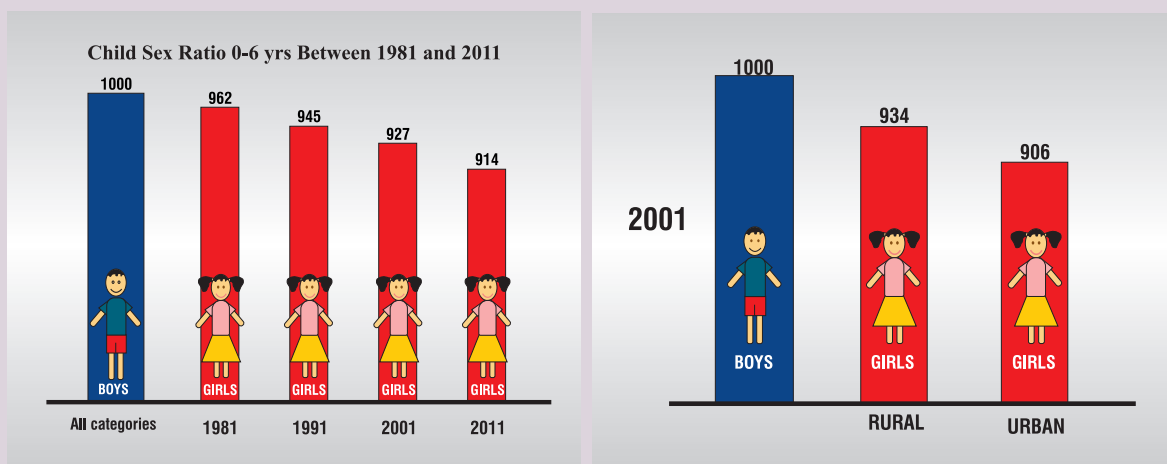
To the Chief Minister of Rajasthan is where Aamir Khan went to push for fast-track courts for female foeticide cases

Source: <http://www.satyamevjayate.in/female-foeticide/to-the-chief-minister.aspx>

'In the opening episode of its first season, Satyamev Jayate focused on the wide prevalence of female foeticide in India. The outstanding work done by journalists Shripal Shaktawat and Meena Sharma to expose this social evil in Madhya Pradesh, Uttar Pradesh and Rajasthan came in for special attention. The reporters, who appeared as guests on the show, spoke about how they had performed sting operations to collect evidence against doctors who practiced sex-selective abortions. Due to their relentless efforts, the Government of Rajasthan instituted a probe against these doctors but no further action was taken. In fact, many of them had been promoted or cleared of all charges. At the end of the show, Mr. Aamir Khan made a commitment that he would pursue Shaktawat and Sharma's cause and appeal to the state's government to ensure that justice was done in the cases they had uncovered.

On 10 May 2012, Mr. Khan kept his word and met with the then Chief Minister Ashok Gehlot and requested him to get these cases clubbed together and tried in a fast-track court. Within a matter of a few weeks, the government announced the setting up of fast-track courts for speedy trial in all such cases. Within a year after they were set up, 31 convictions for violating the Pre-Conception and Pre-Natal Diagnostic Techniques (PCPNDT) Act were recorded. A PCPNDT Bureau of Investigation staffed with police officers, administrative managers and health officers was also set up in Rajasthan. Between 2012 and 2013, the Rajasthan government carried out 20 sting operations after which registrations of 150 centers and many doctors were cancelled. The government also started monitoring diagnostic centers online. "We monitor, on a daily basis, the number of sonographies performed in all centers across Rajasthan," said a government spokesperson. "The impact of the show was such that people have

Figure 3: Child Sex Ratio in India



Source: Census of India.

Image Credit: Satyamev Jayate, Episode 1: Daughters are Precious: Female Foeticide. (<http://www.satyamevjayate.in/watch-the-episodes/female-foeticide/watch-full-episode-hindi.aspx>)



# 4

## Child Sexual Abuse: Break the Silence

### Learning Objectives

- Participants are aware of child sexual abuse and are alert to its insidious forms.
- They have a clear understanding of the ways in which children (girls and boys) are sexually harassed and abused and the long-term impact of such violence.
- They feel emboldened and motivated to speak out against such abuse whenever they encounter it (directly or as bystanders).

### Age

14 years and above

### Time

6 hours (including pre-workshop assignment)

### Preparation

- Participants work in small groups for the pre-workshop assignment:
  - They look up figures for child sexual abuse in India. These may be accessed from the annual reports of the National Crime Records Bureau (<http://ncrb.nic.in/>) and the Ministry of Women and Child Development (<http://www.wcd.nic.in/>) as well as non-governmental organizations working on the issue.
  - In addition, they conduct online research on one organization which seeks to prevent/stop child sexual abuse and heal survivors of such violence. Some organizations that participants could study are Prayas, Arpan, Guria, Rahi Foundation, Childline India Foundation, and Kailash Satyarthi Children's Foundation, among others.
- Photocopies of Handout F ('This Time We Are Asking For It. Stop Sexual Harassment' by Breakthrough).
- Laptop, projector, screen, sound system, and internet connection.

## Process



- The session begins with discussion and feedback on the participants' pre-workshop research on statistics for child sexual abuse in India and organizations seeking to prevent/end such violence. After an initial warm-up/introductory discussion, participants work in small groups to prepare a 10-minute presentation on the organizations they have studied. This is followed by a Q&A where the facilitator highlights the following:
  - Definition of child sexual abuse and its prevalence in India.
  - Both boys and girls are victims of such abuse.
  - In an overwhelming majority of cases, the abuse is carried out by family members, relatives, neighbors, or persons known to the child.
  - Introduction to the Protection of Children from Sexual Offences Act 2012 (POCSO).<sup>18</sup>
  - Successful intervention strategies that the organizations (identified by the participants) have used to prevent/end child sexual abuse and facilitate justice and healing.
- The following learning resources can be used to deepen the discussion on the different forms of child sexual abuse and how to prevent/end such violence:
  - Handout F: 'This Time We Are Asking For It: Stop Sexual Harassment' by Breakthrough (<https://www.inbreakthrough.tv/2017/01/time-asking-stop-sexual-harassment/>).<sup>19</sup> The Breakthrough Handout focuses on the sexual harassment of girls and the power that bystander adults possess to stop such abuse. The Handout can also be used as a prompt for discussions on the participants' own experiences of harassment and what they and their peers can do to prevent/stop it.
  - The film *Gudiya* on the prevalence of trafficking of girls in India produced by Blush Originals (<https://www.youtube.com/watch?v=D05dN06w4yY>). This film brings out the sad reality of children constituting the majority of victims in human trafficking.
  - The Satyamev Jayate episode *Child Sexual Abuse: Break the Silence* (<http://satyamevjayate.in/watch-the-episodes/child-sexual-abuse/watch-full-episode-hindi.aspx>).<sup>20</sup> The film brings to light the magnitude of this violence in India—highlighting that one in every two children in India has been sexually abused; boys comprise 50% of the victims; and much of the violence takes place within the so-called safety of the home. This film is an important learning resource, which can be used to empower young people to speak out whenever they encounter such violence (even as bystanders). The facilitator can, in particular, draw the participants' attention to the last segment of the episode<sup>21</sup> which educates children on what they can do to prevent/stop sexual abuse.

<sup>18</sup> While there are several online articles on POCSO, a simple summary of the Act may be accessed from the websites of the National Commission for Protection of Child Rights (<http://www.ncpcr.gov.in/index1.php?lang=1&level=1&sublinkid=14&lid=607>) and Satyamev Jayate (<http://satyamevjayate.in/child-sexual-abuse/decoding-pocso.aspx>).

<sup>19</sup> 'This Time We Are Asking For It: Stop Sexual Harassment', *The Breakthrough Generation Blog* (Breakthrough Team: 17 January 2017).

<sup>20</sup> The episode can also be viewed on YouTube at <https://www.youtube.com/watch?v=Cw9lSkRBm3U>. Even though this episode was recorded a few months before the enactment of POCSO, it is a valuable training resource on child sexual abuse.

<sup>21</sup> This segment runs from 50 to 57 minutes. It consists of a workshop that Aamir Khan conducts with children on what they can do to prevent such violence.

## Handout F

### This Time We Are Asking For It: Stop Sexual Harassment.\*



Women are always told that this world is not safe for them. If they want to stay safe, they have to protect themselves, by staying indoors, by wearing 'appropriate' clothes, by not stepping out when it's dark and so on. When they face sexual harassment, instead of being given the support they rightfully deserve, they are blamed for calling it upon themselves. Why do we blame women when they are on the receiving end of violence? Does it serve a larger purpose of reiterating the subordinate position women are granted in a patriarchal society?



\* Reprinted with permission from Breakthrough, 'a human rights organization working to make violence against women and girls unacceptable'. 'This Time We Are Asking For It: Stop Sexual Harassment', *The Breakthrough Generation Blog* (Breakthrough Team: 17 January 2017). Available online at: <https://www.inbreakthrough.tv/2017/01/time-asking-stop-sexual-harassment/>.



As usual, my brother insisted on making the window seat a competition, like everything else.



But it was just in fun.



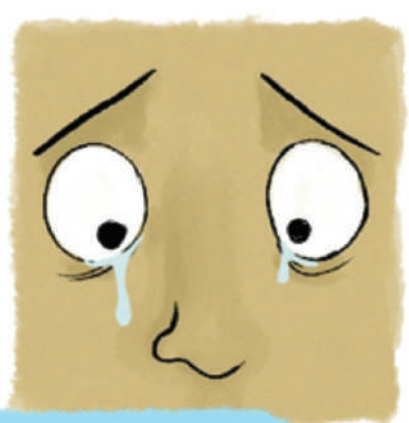
He won the race this time, and was going on and on about it, about how boys are great and girls suck.



The man behind us offered me the window, so I got myself my very own window seat!



So it worked out, and we were both winners.



Until I realised I wasn't.



I thought about what my brother said. About boys and girls. And I understood something about the difference.



When suddenly, this voice screamed above the noise...



...I'd never spoken to her before but she stepped in.



...and did something.



I am on my way to school. I am NOT Asking For IT.

By taking action instead of walking away, you are making public spaces safer for every woman in India. You will support our right to go to school, to wear what we want and to travel safely.

This time we are asking for it. We are asking for your action.

Stop sexual harassment.  
Speak up. Call others. Intervene.

Enough is enough. Yes, we are asking for it. We are asking for empathy. We are asking for strength. We are asking for you to be a safe space. So next time, you witness sexual harassment, intervene, in whatever way you can. Stop sexual harassment.

# 5

## Gender Socialization, Stereotypes, and Discrimination

### Learning Objectives

- Participants are aware of how socialization creates stereotypes about men and women—the roles they are expected to play, what they are allowed to do and not do.
- Better understanding of how these stereotypes are, often, not based on how men and women wish to act in their families and society.
- Participants are able to analyze the role played by the family and community in the perpetuation of gender stereotypes and discrimination.

### Age

14 years and above

### Time

8 hours

### Preparation

- A mix of popular magazines (spanning current affairs, cinema, lifestyle, self-help, grooming, wellness, et al), chart-papers/flipcharts, scissors, glue-sticks, colored markers, and note-books.
- Pens and A4-size sheets of paper.

**Gender Stereotypes** are fixed and unquestioned beliefs we hold about men and women. These govern what is expected, allowed, and valued in men and women and form the basis for making oversimplified, and often prejudiced, generalizations about individuals. Such stereotypes can result in **discrimination** and even **violence**.

Can you identify one stereotype about men and women which results in discrimination or violence?

## Process

Participants work in pairs or small groups. Based on the composition of the group, the facilitator could form mixed-gender groups or all-female/all-male groups or have both sets of groups represented. This could influence the outcome of the activities.



Each pair/group scans four-to-five magazines to identify images which symbolize a ‘good woman’ and a ‘good man’.

- Each group prepares a collage of images<sup>22</sup> to visually represent their ideals of a ‘good woman’ and ‘good man’. During the process of designing the collage, participants discuss what the images convey about the behavior expected of men and women in their culture (as well as perceptions about body image and gender roles).
- Group members make a presentation on their collage. They explain the reasons for selecting the images and respond to questions from the other groups. Here are some questions that could inform the presentations:
  - What words/themes come to your mind as you look at the images in the collages?
  - How do you see the representation of the male and female bodies?
  - Do any of the collages speak to the relationship of femininity/masculinity with love, violence, and/or power?
- During the discussion, the facilitator flags keys observations and learnings. If the characteristics for males in the advertisements are different from those of the females, participants should be encouraged to talk about the reasons for this difference. The discussion on the presentations could also include the following reflective questions:<sup>23</sup>
  - Did this activity influence your understanding/perception of the concepts discussed?
  - Who or which voices were more dominant in your group and asserting themselves? Did this influence the content of the group’s collage and presentation?
  - What do you think was absolutely not said at all?

## Discussion Prompts

- The facilitator should encourage participants to think of multiple and diverse images for the ‘good woman’ and ‘good man’, which highlight the intersectionality of the different identities we all carry as human beings. For example, the discussion on the ‘good woman’ could go beyond the ‘mother’ and the ‘married woman’ to include images of an independent woman, a working professional etc. Likewise, participants could reflect on the ‘good man’ as one not limited to providing financial support to his family as ‘husband’ or ‘father’, but one who respects women and participates in household chores

<sup>22</sup> Based on their comfort-level, participants can draw sketches and use other art forms to prepare the collage. They should draw/select those images that best capture their understanding/perception of the ‘good woman’ and ‘good man’.

<sup>23</sup> These questions should be shared only after the presentations have been completed.

and in the upbringing of children. They should also be encouraged to think beyond equating a ‘macho’ physique with the image of a ‘good’ man.

- If there are differences between the presentations of groups that were all-female/all-male and those that were mixed, the facilitator could flag these and elicit the views of the participants.

## Extension Activity

Depending on the interest generated by participants and the available time, a different version of this activity can also be conducted.

Each participant is handed a sheet of paper with one of the following three questions:

- List the 5 most important characteristics that an ideal person should have.
- List the 5 most important characteristics that an ideal woman should have.
- List the 5 most important characteristics that an ideal man should have.<sup>24</sup>

Participants write their responses independently. Once all of them have completed the exercise, the facilitator writes the responses to each question on the flipchart/board, noting the frequency of the characteristics that are repeated. This is followed by a discussion on the degree of overlap between perceptions of the ideal person and the male and female characteristics.<sup>25</sup> Why do we see differences between the three lists?

**Socialization:** In early childhood and adolescence, human beings learn cultural practices, norms, and beliefs which they incorporate into their thought process and internalize. This process through which they learn behavior that is considered appropriate and inappropriate is called socialization. It teaches us how to behave, think, and act in a society based on our diverse identities including gender. In India, socialization takes place through different institutions such as the *family* (boy preference, domestic violence), *education* (textbooks that show girls taking care of siblings and boys playing cricket), *religion* (subscribed obedience for women in marriage, lack of access to property/inheritance rights governed by the personal laws of their religion), *culture* (women as repositories of tradition and rituals), *mass media* (objectifying women’s bodies in movies and advertisements), *economic institutions and the market* (women receive lower salaries than men, whether they are daily-wage laborers, film-actors or national-level sports players), and *political processes* (women are excluded from decision-making positions in politics and government). The process of socialization discriminates against women and girls by limiting their capacities and access in comparison to men and boys.

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Source: Adapted from Aanchal Kapur, *Glossary on Gender* (New Delhi: WISCOMP, 2015).

<sup>24</sup> When WISCOMP conducted this activity at a workshop with university students from Haryana, the responses revealed some common stereotypes about ‘women being generous, giving unconditional love, being adept at multitasking, and more “manageable” than men’. On the other hand, men were seen as ‘hard-working, stronger, and egoistic’. They were also perceived as having the ability to conceal emotions (particularly crying) and not expressing pain.

<sup>25</sup> This exercise has been adapted from Renee Engeln-Maddox, ‘In-Class Exercises: Stereotypes’, *Psychology of Gender*. Available online at: <http://jfmuellet.faculty.noctrl.edu/crow/activitiesgender.htm>.

For the next exercise, participants work in small groups. Each group prepares two lists:

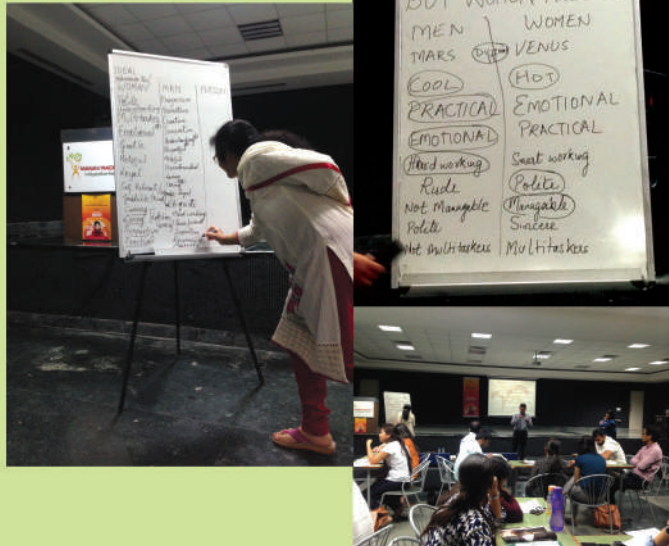
- Jobs which are suitable for women and those which are suitable for men.<sup>26</sup>
- Professions that are considered high paying and low paying.

After all the groups have shared their lists, the facilitator can use the following questions to flag key points and learnings:

- What are the differences/similarities between the two lists? Are there differences in the lists of jobs suitable for men and women? Are there any overlaps with the list of high-paying and low-paying jobs?
- What roles do the family, community, and media play in perpetuating gender stereotypes?

### Examining our own stereotypes:

The facilitator should encourage participants to identify and examine their own stereotypes. For example, in some contexts, women may be perpetrators of discrimination and violence. Likewise, there are men who believe in gender equality and this is reflected in their relationships with women. There may also be men who are survivors of violence. We must, therefore, continually examine the assumptions we make about the diverse identities and actions of men, women, and transgender people.



*Participant responses on the 'ideal man' and 'ideal woman' at a WISCOMP workshop for graduate students of Manav Rachna International University, Faridabad. They identified Laxmi, an acid attack survivor, as an 'ideal woman'.*

<sup>26</sup> This could serve as a lead-in for a discussion on how success is defined for women and men. What are the characteristics of a successful man and how are these different from (or similar to) those of a successful woman?

# 6

## Gender and Intersectionality: The Power Walk<sup>27</sup>

### Learning Objectives

- Participants understand how the intersectionality of gender with other aspects of human identity (religion, class, caste, and/or ethnicity) affects the ability of *both* men and women to access human rights.
- They are able to reflect on their own position in life and empathize with people from diverse backgrounds who are less privileged or are faced with different challenges.
- They cultivate the skill to examine why some people are able to experience equality and freedom while others are not.

### Age

15 years and above

### Time

5 hours

### Preparation

- Participants read Handout G ('Gender and Intersectionality') before the workshop.
- Small slips of paper/sticky notes—each with one identity (see 'Identities for the Power Walk' on Page 41) listed for each participant.
- Open space for participants to stand in the center and be able to move backward and forward 15 to 20 steps.
- Printout of 'Questions and the Steps' (Page 40) for use during the activity.

<sup>27</sup> This module has been adapted from the activity 'The Power Walk' in Aziza Ahmed & Sunita Menon, *Rights and Desire: A Facilitator's Manual to Healthy Sexuality* (New Delhi: Breakthrough, 2006). Reprinted with permission from Breakthrough, 'a human rights organization working to make violence against women and girls unacceptable'.

## Process



This activity seeks to help participants understand real-life situations where multiple identities play a role in our vulnerability to violence and access to rights. In addition to being a man/woman/transgender, individuals have other important identities based on their religion, class, caste, ethnicity, age, dis(ability), sexual orientation, and marital status. These identities interact with one another (and the relative power associated with each) to make human beings vulnerable to discrimination and violence. This vulnerability varies across political and cultural contexts and can severely limit people's access to resources and influence.

- Ask participants to line up, facing front, at a starting line. Explain that the goal of the game is to reach the finish line first. The starting line symbolizes Article 1 of the Universal Declaration of Human Rights: 'All human beings are born free and equal in dignity and rights.' At this point, we all equally possess human dignity and human potentialities that can be developed to the fullest. However, from birth and as we go through life, there are factors that limit us from attaining our full potential. Hence, we occupy different spaces between the start and finish lines.
- A part of a wall or a line of chairs may be used to identify a finish line that is 15-20 steps ahead of the starting line. The finish line symbolizes the opportunities that we need in our lives. Based on the profile of the participants, the facilitator can change the questions and the number of steps taken.
- After everyone is at the start line, the facilitator gives each participant a card with an identity written on it (Page 41). They have to assume this identity while responding to a series of questions posed by the facilitator (see 'Questions and the Steps' on Page 40). Based on their responses to the questions, participants step forward or backward. If the identity (they are role-playing) can answer 'yes' to a question, they step forward. If the answer is 'no', they may have to step-back or not move at all (based on the question). The identities must be kept secret and revealed to the group only during the discussion.
- As the facilitator reads-out each question and the corresponding steps, s/he must check if the participants have fully understood the game and are moving accordingly. When all the questions are completed, participants take note of their physical positions between the two lines. Participants can now reveal their identities.

### **'Women' and 'men' are not homogenous groups**

Their experiences vary greatly according to other aspects of their identities. Let us look at some examples. The life experiences of a Dalit man and Dalit woman may be more similar than those of a Dalit woman and a so-called 'upper-caste' woman. But, a Dalit woman will be doubly exploited because of the intersection of her gender and caste identities. Intersectionality helps us to understand the vulnerability and violence generated because of this interaction between the identities of gender and caste. Similarly, the experiences and aspirations of a young, educated, single, working woman living in a metropolis will be different from those of a young, uneducated, married woman living in a rural region. Even though both are young Indian women, their identities and aspirations may be hugely different.

- The facilitator may use the Discussion Questions (on Page 42) to initiate a dialogue on the participants' experience of the game and learnings from it. S/he should encourage participants to ask questions, seek clarifications, and analyze people's different identities based on their physical positions at the end of the game and the corresponding power/ powerlessness that each identity brought with it and the reasons for this.

### Questions and the Steps

- ⊖ Did your parents have enough money to support you as a child? If so, take two steps forward.
- ⊖ Who among you was born with or has acquired a serious illness? If you have, take two steps back.
- ⊖ Who here is vulnerable to or faces violence? Step back two times.
- ⊖ Who among you has a stable monthly income that you think is adequate for your family's needs? If you do, take three steps forward.
- ⊖ Who among you belongs to a community group that (you feel) suffers from discrimination? If you do, step back three times.
- ⊖ Who has connections with political parties or with media groups? If you do, take two steps forward.
- ⊖ Who among you has adequate health care? If you do, take three steps forward.
- ⊖ Who among you is married/can marry according to your choice? If you can, step forward two times.
- ⊖ Who here has a good education? If you do, step forward two times.
- ⊖ Who among you has access to the internet? If you do, step forward two times.
- ⊖ Who among you are women? If you are, step back two times.
- ⊖ Who among you is unemployed or underemployed? If you are, step back three times.
- ⊖ Who has a bank account? If you do, take one step forward.
- ⊖ Who is able to vote and influence community decisions? If you can, take two steps forward.
- ⊖ Who owns a house in their own name? If you do, take two steps forward.
- ⊖ Who is not in danger of being sexually or physically abused? If you are not in danger, take three steps forward.
- ⊖ Who is able to decide how the household income is spent? If you are, step forward twice.
- ⊖ Who has access to 24-hour supply of electricity? If you do, take one step forward.
- ⊖ Who has access to clean food and water? If you do, step forward twice.
- ⊖ Who owns a private vehicle? If yes, take one step forward.

## Identities for the Power Walk

Here are examples of identities for the Power Walk role play. The facilitator can write these on chits of paper/sticky notes for distribution at the workshop. These should be chosen in advance and adapted to the cultural and socioeconomic contexts of the participants.

---

- ⊖ Wife of a business tycoon
- ⊖ Homemaker from a middle-class family
- ⊖ A Muslim working woman
- ⊖ Clerk in a government office
- ⊖ A male laborer working at a construction site
- ⊖ An educated unemployed Dalit male youth
- ⊖ An 18-year-old girl from a village
- ⊖ A female member of the Municipal Council
- ⊖ An Indian girl born and brought up in the USA
- ⊖ Student of a government school in a town
- ⊖ A struggling poet
- ⊖ Female student at the Indian Institute of Management
- ⊖ Woman from a tribal community
- ⊖ A landed Panchayat village head (male)
- ⊖ Female college graduate working at an MNC
- ⊖ Soldier posted in Jammu and Kashmir
- ⊖ Woman doctor
- ⊖ Male manager at a call center
- ⊖ Domestic worker from Bangladesh
- ⊖ TV actress
- ⊖ Male grocery shop owner
- ⊖ Female hawkers selling vegetables
- ⊖ Male industrialist
- ⊖ Waiter at a local hotel
- ⊖ A homeless woman
- ⊖ An HIV+ woman
- ⊖ Tribal agrarian worker
- ⊖ An HIV+ child living in a slum
- ⊖ Child rag picker
- ⊖ Female journalist
- ⊖ Waitress at a café
- ⊖ Female Dalit teacher at a university
- ⊖ Female school teacher
- ⊖ Male investment banker
- ⊖ Female software engineer
- ⊖ Male bureaucrat
- ⊖ Single mother financially supporting two toddlers

## Discussion Questions

- What do the start and finish lines represent?
- Who are the ‘people’ who reached the finish line first and how much space do they occupy?
- How much space is occupied by ‘people’ who are not at the finish line at the end of the game?
- Are there ‘people’ who are still at the start line? If yes, why is this so?
- Why are some people at the finish line (or ahead of others) while some are lagging far behind?
- Which identities appear to be more powerful? Are they mostly men or women? Why are they more powerful?
- How do you feel about your own position and that of others?
- How did the identity you were assigned in the game influence your access to rights?
- Why do you think that some statements require that you take a step forward, and others require that you take a step backward?
- At this point, the facilitator can refer to Handout G. How does it add to the participants’ experience of the Power Walk and their understanding of intersectionality?
- Would it have been different had participants been role-playing themselves instead of the assigned character in the game? Why?
- What can people do to access their rights?
- Do those who were closer to (or at) the finish line feel any responsibility for those left behind? Are there any positive ways in which they can act on those responsibilities?
- What action can we take (as individuals and as a collective) to ensure that the dignity and rights of all people are equally respected and protected?

At the end of the discussion, the facilitator may talk about the impact of power relations on people’s lives—in terms of ‘who’ they become, what they can access, what they feel they can do, and what they feel is possible. S/he could use examples from the Power Walk.

## Handout G

### Gender and Intersectionality

Source: Excerpt from Nivedita Menon, 'Gender' In Rajeev Bhargava & Ashok Acharya (Eds.), *Political Theory: An Introduction* (New Delhi: 2008, Pearson Education), pp. 231–232. Reprinted with the author's permission.

Rethinking of the sex/gender distinction comes from locating 'gender' in a grid of identities—caste, class, race, and religion. This would mean that the biological category of 'woman' does not necessarily have shared interests, life-situations, or goals. This kind of understanding has arisen from the political practice of women's movements all over the world, which has increasingly revealed that 'women' do not exist as a pre-existing subject, which can simply be mobilized by the women's movement. That is, women identify themselves not only, and not even primarily, in terms of their gender, but as black, or Muslim, or Dalit, or peasant. So in many cases, women may be easily mobilized in terms of their religion, for example, than by the women's movement.

In the case of India, a good example of this is the debate over the uniform civil code. All religious communities have their own personal laws which discriminate against women on matters of marriage, divorce, inheritance, and guardianship of children. The demand for a uniform civil code that would give all women equal rights as citizens has, therefore, been made by the women's movement since 1937. However, in the growing atmosphere of communalism since the 1980s, and the insecurity felt by religious minorities, most sections of the women's movement have gradually shifted to the opinion that the position of women should be improved by reforms within personal laws, rather than by forcing communities to obey to the legislation passed by the state. The state no longer has the legitimacy it had in the immediate post-Independence years, its role in communal violence is increasingly suspect, and it cannot be seen simply as an agent of progressive social change. Thus, what was a simple feminist demand that all *women* should have equal rights has been considerably transformed by the politics of *religious* identity.

Further, all politically active women do not necessarily act as feminists—they may well be representing interests and structures of power which feminist politics in India has sought to struggle against. Thus, we find women active in Hindu right-wing politics and in anti-lower-caste movements like the agitation against the Mandal Commission report. In other words, in this understanding, the feminist sex/gender distinction must take into account other modes of constituting identity. Depending on the context, even as feminists, we may have to privilege caste or class identity over gender in some cases, just as we expect Marxists or Dalit activists to privilege gender over class and caste in some contexts.

# 7

## Popular Culture and Gender Equality

### Learning Objectives

- Participants are able to discern the dual role of popular culture in the perpetuation of gender discrimination and in the promotion of gender equality.
- They can identify cultural beliefs and practices which increase gender discrimination and violence.
- They understand how different aspects of popular culture affect how we perceive the roles and responsibilities of men and women.

### Age

14 years and above

### Time

6 hours

### Preparation

- Two pre-workshop assignments:
  1. Over a period of a week or a fortnight, participants (in small groups) research television/radio advertisements, public service announcements, popular songs, TV serials, and cinema to identify two examples each for:
    - Men and women in demeaning roles which (in the view of the participants) lead to discrimination and violence.
    - Gender equality in an evolving socioeconomic context where both men and women are visible in the formal workplace and they jointly raise children and share household chores.
  2. In addition, each participant group selects two popular songs from Bollywood—one whose lyrics demonstrate respect for women and support for nonviolent masculinities and the second whose lyrics objectify women's bodies and perpetuate a culture where violence against women is accepted as normal. The selected songs will be screened and discussed at the workshop.
- Laptop, projector, sound system, screen, and internet connection.

## Process



- In their respective groups, participants discuss their research findings from the two pre-workshop assignments. Each group prepares a 15-minute presentation. During the presentations, participants screen the chosen songs and explain why the lyrics are positive/negative and their impact on male and female audiences. The screenplay of the songs can also be critiqued. The influence of cultural norms and practices on the mass media as well as the power of such media to challenge and change these norms can be highlighted. Participants should share examples of this in their presentations.
- The group presentations are followed by a screening of the excerpt 'Reel vs Real' from the Satyamev Jayate episode 'When Masculinity Harms Men' (<http://www.satyamevjayate.in/when-masculinity-harms-men/episode-6watchvideo.aspx?uid=s3e6-ev-v5&lang=hindi>)<sup>28</sup> where Aamir Khan talks with Bollywood actresses on the role of mainstream Hindi and regional films in shaping public perceptions. The discussion focuses on the impact of misogynistic songs and melodrama on violence against women in India.
- The facilitator spends the last one hour engaging participants in a dialogue on issues that came up in the presentations and those raised in the Satyamev Jayate excerpt.

**Gender Roles** refer to the relations of power between men and women that are manifested in a range of practices and ideas including the division of labor and resources (between the two sexes). These roles are shaped by the different abilities, attitudes, desires, and behavioral traits that are ascribed to men and women (and transgender people) by society. They are mediated by age, class, ethnicity, religion, and other markers of identity as well as by geographical and political contexts. Gender roles are determined by what families, communities, institutions, and the market expect of us as far as behavior and outcomes are concerned. In India, the roles prescribed to women, often, adversely affect their sense of wellbeing, their mobility, their choices around livelihood, their access to resources, and their power to take decisions in the family, community and public spaces. Women (but also men) who act outside of their prescribed gender roles may face disapproval from their community and society. Gender roles determine what is *expected* of us, what we are *allowed* to do, and what is *valued* in us as human beings.

<sup>28</sup> This excerpt can also be seen on YouTube at <https://www.youtube.com/watch?v=vuo4wbREE4U> from 57:20 to 1:12:00.

# 8

## Masculinity, Femininity, and Equality

### Learning Objectives

- Participants reflect on their understanding of masculinity and femininity.
- They engage with the dominant notions and practices of gender identity in India and how these are related to power and discrimination.
- They are sensitive to the need to construct positive practices of masculinity and femininity, which benefit both men and women.

### Age

14 years and above

### Time

14 hours (including pre-workshop assignments)

### Preparation

- Laptop, projector, screen, sound system, and internet connection.
- Two pre-workshop assignments:
  - Before the workshop, participants scan matrimonial advertisements in newspapers to cull out dominant notions of masculinity and femininity. They write a paragraph on the kind of masculinity and femininity that their culture expects prospective brides and grooms to exhibit.
  - Participants watch Bollywood films *Dil Bole Hadippa* (2009) and *Ki and Ka* (2016) and scan critics' reviews of each. They write their responses to the following questions (for sharing at the workshop): How does each film portray the identity of the lead female and male characters? Were you able to connect with the portrayal of gender roles in the films? Do you feel that such films play a positive role in building a more gender-equal society? Or, do they typecast men and women into traditional and unequal roles? Give reasons for your answers.

## Process



- Participants work in pairs or small groups. Based on the composition of the group, the facilitator could form mixed-gender groups or all-female/all-male groups or have both sets of groups represented. This could influence the outcome of the activities.
- In pairs/groups, participants spend 30 minutes discussing their research findings on the two pre-workshop assignments. Each group makes a 15-minute presentation on their assessment of the matrimonial advertisements and the films (incorporating the questions listed in the pre-workshop assignment).
- After the presentations, the facilitator can deepen the discussion by screening popular advertisements (on television, radio, social media) which demonstrate the dominant notions of femininity and masculinity. These may also serve as a prompt for the group to critique and flag the expectations that ‘mainstream’ advertisements impose on men and women. For example, the MTR Breakfast Mix advertisement (<https://www.youtube.com/watch?v=NEal64YLTIE>) could be used as a discussion tool to look at the ‘mainstream’ definition of femininity in Indian society and the pressures on women to conform to this ‘ideal’ prototype.
- The facilitator then shifts the discussion to the relationship between masculinity and violence against women. The following films can be used here as a learning-discussion tool:
  - ‘Start with the Boys’: A public service announcement by Vogue Empower India (<https://www.youtube.com/watch?v=0Nj99epLFqg>).
  - ‘Boys Don’t Cry’ from the Satyamev Jayate episode ‘When Masculinity Harms Men’ (<http://www.satyamevjayate.in/when-masculinity-harms-men/episode-6watchvideo.aspx?uid=s3e6-ev-v3&lang=hindi>)<sup>29</sup>
  - ‘Love of Power’ from the Satyamev Jayate episode ‘When Masculinity Harms Men’ (<http://www.satyamevjayate.in/when-masculinity-harms-men/episode-6watchvideo.aspx?uid=s3e6-ev-v4&lang=hindi>)<sup>30</sup>
- The final section of this Activity focuses on how popular culture is trying to change traditionally-held views regarding male/female roles. Equally significant, this section focuses on how there are some men who have challenged dominant notions of masculinity by practicing the values of equality and mutual respect in their relationships with women. The following clips can be screened to demonstrate positive practices of masculinities and femininities:
  - Star Plus Advertisement Series titled ‘Nayi Soch’:
    - Son of Devaki: <https://www.youtube.com/watch?v=FxE3o8crEes>
    - Son of Sujata: <https://www.youtube.com/watch?v=mz8tMqWQDXI>
    - Son of Saroj: <https://www.youtube.com/watch?v=8s01uFzzMDE>

<sup>29</sup> The film can also be viewed on YouTube: <https://www.youtube.com/watch?v=vuo4wbREE4Uat>.

<sup>30</sup> The film can also be viewed on YouTube: <https://www.youtube.com/watch?v=DMyE1fZm9vs>.

- Raymond Men’s Clothing Ad Series titled ‘The Complete Man’:  
 Father and Child: <https://www.youtube.com/watch?v=2hv42havE4w>  
 Family: [https://www.youtube.com/watch?v=CCAG\\_Ezuf2I&index=21&list=PLqqYr5NC\\_OKChUPicMvPV9CM9FWILJUie](https://www.youtube.com/watch?v=CCAG_Ezuf2I&index=21&list=PLqqYr5NC_OKChUPicMvPV9CM9FWILJUie)  
 Saluting Single Mothers This Father’s Day: <https://www.youtube.com/watch?v=Bp4tUXc5wZo>
  - Havells’ Fans and Kitchen Appliances Ad Series titled ‘Respect for Women’  
 Coffeemaker: <https://www.youtube.com/watch?v=MaJf0mNMqos>  
 Steam Iron: [https://www.youtube.com/watch?v=TN\\_mGzEP6RM](https://www.youtube.com/watch?v=TN_mGzEP6RM)  
 Mixer Grinder: <https://www.youtube.com/watch?v=r2YKFG7u7ZA>  
 Hawa Badlegi (Registrar’s Office): <https://www.youtube.com/watch?v=r4lx2--sg>
  - ‘Challenging Masculinity’ from the Satyamev Jayate episode ‘When Masculinity Harms Men’: <http://www.satyamevjayate.in/when-masculinity-harms-men/episode-6watchvideo.aspx?uid=s3e6-ev-v6&lang=hindi>
  - ‘Raising them Right’ from the Satyamev Jayate episode ‘When Masculinity Harms Men’: <http://satyamevjayate.in/when-masculinity-harms-men/episode-6watchvideo.aspx?uid=s3e6-ev-v7&lang=hindi>
- After the video screenings, the facilitator should ask participants to reflect on (and critique) new ideas and practices that popular culture<sup>31</sup> is trying to foreground for Indian audiences. Do they agree with the messages that the television commercials and Satyamev Jayate are seeking to convey to audiences? Do they feel that such media can influence the behavior of audiences?

Femininity represents those behaviors and attributes which societies expect of women and girls, while masculinity consists of those behaviors and attributes which societies expect of men and boys. These attributes and behaviors are not determined by biological sex but rather are specific to particular cultures or societies. Ideas about what is feminine and what is masculine vary over time, as well as within and between cultures. In fact, these have evolved over time and will continue to do so. That which is considered masculine is usually more valued in a society than things considered feminine.

Source: Saferworld, *Gender Analysis of Conflict Toolkit*, (Uganda: Saferworld & Uganda Land Alliance, June 2016).

<sup>31</sup> Although the audio-visual materials shared here are drawn from television advertisements and Bollywood, the facilitator and participants are encouraged to tap into other aspects of popular culture as well.

One segment of the dialogue could also focus on the two Bollywood films *Dil Bole Hadippa* and *Ki and Ka*<sup>32</sup>, which push the boundaries of conventional Indian definitions of male and female roles and challenge audiences to think differently. Since participants would have already watched these films as preparation for the workshop, the facilitator could invite them to share their analysis of gender roles/expectations portrayed in the two films as a lead-in for a wider discussion on the depiction of masculinity, femininity, and equality in Indian cinema.



*Participants share collages on their perceptions of 'femininity' and 'masculinity' at a gender-sensitization workshop for youth from the National Capital Region (organized by WISCOMP).*

<sup>32</sup> Time permitting, clips from these two films could be screened and critiqued.

# 9

## Addressing Gender-Based Violence

### Learning Objectives

- Participants develop an understanding of the different forms of violence prevalent in Indian society, with a special focus on gender-based violence.
- They are able to generate creative and nonviolent strategies to challenge norms and practices that limit the aspirations and freedoms of girls, women, boys, and men.

### Age

14 years and above

### Time

5 hours

### Preparation

- Open space for theater performances.
- Copies of Handout H (What is Violence) for discussion on the diverse manifestations of visible and invisible violence.
- Copies of Handout I (Be the Change) on practical steps that participants can take individually to prevent/end gender-based violence in India.

## Process



- The facilitator begins the workshop with a discussion on different forms of gender-based violence prevalent in Indian society. S/he should, as far as possible, elicit the views of the participants on this subject.
- This can be done through a continuum exercise where the facilitator calls out different statements on violence and participants choose their physical position on the continuum (an invisible line in the middle of the room) based on whether they Agree or Disagree or are Unsure about the statement. This exercise helps participants to think about their own beliefs in a non-threatening and dialogic manner. For example, the facilitator could say, ‘women belong to the home and men to the public sphere’. Based on whether they Agree, Disagree or are Unsure about the statement, participants choose their physical position on the continuum line with one end representing the Agree group and the other end the Disagree group. Those who are Unsure (about their views on the statement) place themselves in the middle of the continuum line. Participants give reasons for their position and a dialogue ensues between the three groups (Agree, Disagree, and Unsure). Three to four statements can be discussed using this methodology of the continuum. Some examples of statements are shared here, but the facilitator is encouraged to customize the statements based on the cultural and socioeconomic profiles of the participants.
  - The Women and Child Development Minister is correct when she says that India ranks among the lowest four countries in the world in terms of rape cases.
  - Stalking a girl to get her consent for marriage is a form of violence.

The purpose of discussion on these statements is to help participants understand their own beliefs and assumptions and recognize multiple perspectives on the issue.

- Participants work in small groups to select one type of violence, which forms the focus of their discussion. They can choose from a range of gender issues such as domestic violence, familial restrictions on a woman’s freedom to step out of the home, restrictive/discriminatory dress codes for female students in colleges, sexual harassment in educational institutions/workplaces, pressures on men to conform to a ‘macho-hegemonic’ identity, and child sexual abuse (where boys are also victims).
- Each group conceptualizes, scripts, and enacts a short play (5-to-10 minutes) based on a real-life experience of gender-based violence. Participants share with each other an experience where they felt discriminated or faced violence (at home, in school/college/workplace, or in a public space). If they do not wish to share a personal experience, they could talk about an instance where they supported/helped a family member, friend, or stranger who was being discriminated or facing abuse. Each group selects one such experience (or multiple experiences which are thematically connected) as the storyline for the play. The play should end with the enactment of creative and doable solutions, generated by the participants, to prevent/end that form of violence. Creative forms of expression such as poetry, songs, and/or dance should also be incorporated into the performances.
- Each play is followed by a debriefing on the ways in which the group addressed the issue of violence and the solutions it offered. Members of the other groups should give feedback and share their own suggestions on how to initiate constructive change in the scenarios enacted.

- The facilitator ends the session with a discussion that weaves together the different ideas generated from the different plays. S/he should encourage participants to discuss the role plays with their parents/families.

This experience of collectively discussing and role-playing a situation of violence and devising solutions should help participants develop greater sensitivity to gender-based prejudices and violence as well as enable them to recognize their own power to come up with creative and inclusive solutions.

<b>Handout H: What is Violence</b>	
‘Violence is avoidable insults to basic human needs’: Johan Galtung	
<p><b>Physical/Direct Violence</b></p> <p>At an interpersonal level, we resort to aggressive actions (such as hitting, punching etc.) to express our emotions. At a societal level, this involves sexual assault, murder, armed struggle, injuring/killing people.</p>	<p><b>Psychological/Verbal Violence</b></p> <p>Demeaning a person through exclusion, teasing, verbal abuse, bullying, humiliation, sniggering, sarcasm. Even though this is not explicit violence, it can harm the victim for the rest of her/his life. Such violence can also be passive through refusal to talk to a person and isolating him/her.</p>
<p><b>Cultural Violence</b></p> <p>Biased or unjust cultural norms and traditions that discriminate against some members of a cultural group. For example, women are denied rights in many cultures and are vulnerable to domestic violence, sexual assault, dowry, and honor killings.</p>	<p><b>Structural Violence</b></p> <p>Violence is committed against a group of people through political/systemic practices. It prevents them from reaching their full potential or imposes limitations on their freedom. For example, poverty, unemployment, hunger, death from preventable diseases like malaria, dysentery, malnutrition, and discrimination on the basis of skin color, religion, gender, and caste.</p>
<p>Additional reading: <a href="http://rlp.hds.harvard.edu/typologies-violence-and-peace">http://rlp.hds.harvard.edu/typologies-violence-and-peace</a></p>	

## Handout I: Be the Change

After a discussion on the different forms of violence (Handout H), participants engage with the following images and write their responses to the statements listed here. The facilitator should encourage them to identify positive practices which uphold the values of gender equality, nonviolence, mutual respect, and dignity for all forms of work.

**Home:** One change in my behavior to embed peace and equality in all relationships within my home.

**Neighborhood:** One action I will initiate in my neighborhood to promote respect for women and girls.

**Educational Institution or Workplace:** One thing I will do differently in my institution to promote gender equality.

**Public spaces:** One step I will take to prevent/interrupt an act of harassment or violence in a public space.

**Government or Political Spaces:** One message I wish to communicate to my government or local political representative on the issue of gender-based violence.

# 10

## Stories of Change: Men & Women Working Together for a Gender-Just Society

### Learning Objectives

- Participants become familiar with the work of diverse organizations that have been successful in reducing gender-based violence.
- They recognize their own power as individuals and as a collective to positively influence the lives of men and women affected by discrimination and violence.

### Age

14 years and above

### Time

20 hours

(Two full-day workshops scheduled two-weeks apart)

### Preparation

- Cell-phones with good cameras.
- Laptop, screen, projector, sound system, and internet connection.
- Flipcharts, sketch-pens, and markers.

### Stories of Positive Change: Some Examples

*A sample list of initiatives that are using innovative strategies to prevent and end gender-based violence in India*

- Board the Bus: Breakthrough's campaign to end sexual harassment.  
<https://www.inbreakthrough.tv/campaigns/board-the-bus/>
- Child Sexual Abuse is Everybody's Business: Rahi Foundation's support center for women who have survived incest and other forms of child sexual abuse.  
<http://www.rahifoundation.org/>
- Ending Violence Against Boys and Girls: Kailash Satyarthi Children's Foundation-India's efforts to abolish child labor.  
<http://satyarthi.org.in/>

## Process



- Participants script and produce a 5-to-7-minute film (using cell phone cameras) on individuals/organizations working to end gender-based violence in India.
- This activity will involve two full-day workshops scheduled two weeks apart. The first workshop will introduce participants to the positive stories of change with respect to empowering survivors of violence and preventing/ending gender-based violence. The facilitator can share information about the diverse range of intervention and communication strategies that have proved successful in efforts to prevent or end gender-based violence. A sample list of initiatives is shared here (see box), which can be showcased through the use of articles and videos accessed from their websites. Participants can choose one of these for their movie presentations or identify an initiative from their own independent research.
- For the second part of the activity, participants work in small groups based on common themes of interest. They will have two weeks to study the work of these initiatives, select one initiative for the movie, interview the people involved, and film their work. Some themes that could be addressed in the film script are shared here:
  - The Power of One: Identify one person who embodies the values of equality and peace. What does this person do in his/her everyday life to practice these values?
  - The Power of the Collective: Showcase one action undertaken by all the members of the organization, which your group found admirable.
- The facilitator convenes the second workshop (after a gap of a fortnight) for participants to screen their films and respond to questions from the other groups. The facilitator should also invite participants to share their learnings and highlight any challenges they faced during this project.

### Stories of Positive Change: Some Examples

- One Billion Rising India: Solidarity against the Exploitation of Women  
<http://www.onebillionrising.org/category/locations/india/>
- Mission Hazaar: Breakthrough's campaign to end gender-biased sex selection.  
<https://www.inbreakthrough.tv/campaigns/mission-hazaar/>
- Surviving the Mean Streets: SLAP's (Street Level Awareness Program) initiative to help women and men intervene in public spaces to prevent sexual assault and acid attacks.  
<http://www.slaponline.org/>
- Todo Bandishen (Break The Chains): FAT's (Feminist Approach to Technology) initiative to prevent early and forced marriages.  
<http://www.fat-net.org/todo-bandishen-break-chains>
- Women on Wheels: Azad Foundation's initiative to make public and private spaces safer for women.  
<http://www.satyamevjayate.in/watch-the-episodes/domestic-violence/wings-on-wheels.aspx>
- Youth for Gender Equality: MAVA's (Men Against Violence and Abuse) campaign to empower women through the humanization of men.

# 11

## Design a Campaign<sup>33</sup>

### Learning Objectives

- Participants learn how to design a campaign to end gender-based violence in their immediate environment.
- They plan a doable intervention which they, as a collective, are able to implement in their community.

### Age

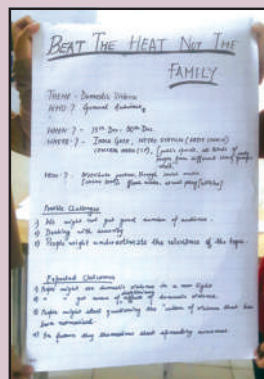
14 years and above

### Time

10 hours (spread over a week)

### Preparation

- Chart-papers, sketch-pens, markers, and double-sided tape.



Post-graduate students from the School of Development Studies, Ambedkar University Delhi, share their campaign plans on domestic violence and hegemonic masculinities at a WISCOMP workshop.

<sup>33</sup> This activity has been adapted from a session conducted by Veenu Kakkar from Breakthrough India at a WISCOMP Training of Trainers held in November 2015.

## Process

- This activity is divided into two phases: ideation and implementation of the campaign.
- Participants work in small groups. Each group identifies a broad theme around which it wishes to design a campaign.<sup>34</sup> The facilitator could put forth the following questions to assist in the identification of the themes: In the context of gender-based violence, if there is one thing that you would like to change/improve in your school, college, workplace, community, or neighborhood, what would it be? In one sentence, define what is the change you wish to see?
- During the group discussions, the following parameters can be used to design the campaign:
  - What: To bring about change, what needs to be done? The issue/theme that participants wish to address should be clearly defined. Participants can also address a combination of issues, but after they have clarity on ‘why’ and ‘what’ of the concerns.
  - Who: Identify the target audience and relevant stakeholders. For example, if it is a school campaign, which classes will form the target group? Will it be students or teachers or both? The different stakeholders and their roles during the campaign should be clearly identified. In a neighborhood campaign, the potential stakeholders could be the residents/RWA members/municipal cooperation, etc.
  - Duration of the campaign: What is the timeframe that the group wishes to set to achieve its goal? Is the campaign short-term (4-to-5 months), ad-hoc (as a response to an incident), or for a longer duration (a year or so).
  - Nature and location of the campaign: Will it be online, on-ground, or a combination of both?
  - Tools that the campaign will employ: Film screenings, street plays, graffiti, walkathon, teach-ins, public vigils or a combination of these? The innovativeness of the methodology and its relevance to the issue should be given consideration. Participants should also be mindful of the campaign language/vocabulary, which must be inclusive and non-adversarial. In addition, the group should develop a plan for how the tasks will be allocated and who will be responsible for the different activities.
  - Resources: The financial, material, and human resources required for the campaign should be clearly identified. A strategy to generate these resources should also be chalked out.
  - The expected outcome/s of the campaign must be clearly stated. These need not be action-oriented but could focus on creating awareness or sensitizing audiences to the issue at hand.
  - Potential obstacles and challenges that may be encountered during preparation or implementation of the campaign must be identified and creatively addressed. A plan to overcome these challenges should be put in place at the very outset.
  - The campaign should have a title.



Once the groups have designed their campaigns, they make a 10-to-15-minute presentation and elicit feedback and recommendations. After the workshop, the facilitator should encourage and support participants to implement their respective campaigns.

<sup>34</sup> The composition of the groups should be based either on a common theme which participants want to address or a geographical locality where they wish to jointly work.

# 12

## A Review of Open Letters from Parents to their Children

### Learning Objectives

- Participants understand the need for inter-generational conversations in homes (particularly between parents and children) about sexual harassment and other forms of gender-based violence.
- They recognize that gender equity is an important value for responsible parenting and are able to reflect on their own experiences as ‘daughters’, ‘sons’, ‘mothers’, and/or ‘fathers’.

### Age

14 years and above

### Time

16 hours (spread over a few days)

### Preparation

- Laptop, projector, screen, sound system, and internet connection.
- Copies of the following letters (enclosed with this Activity) should be shared with the participants as advance reading (at least a week before the workshop). These are also available online.
  - *Letter 1:* Mary Kom, ‘Your mother was molested: Boxer Mary Kom’s open letter to her sons’ (*The Hindustan Times*, 6 October 2016).
  - *Letter 2:* Paromita Bardoloi, ‘Women are partners: A letter to my son on his birthday’ (*Breakthrough India*, 30 November 2015).
  - *Letter 3:* Amitabh Bachchan, ‘Amitabh Bachchan’s letter to Aaradhya, Navya Naveli is a must-read for all women’ (*The Indian Express*, 6 September 2016).
  - *Letter 4:* Farhan Akhtar, ‘Let’s talk about rape: Farhan Akhtar’s open letter to his daughter’ (*The Hindustan Times*, 5 October 2016).

## Process



- Participants break-out into four groups based on the letter they found most interesting. Each group will work with one letter. However, it is important that participants are familiar with the content of all the four letters. This will enable them to exchange ideas and feedback across the four letters.
- The workshop begins with the facilitator introducing the idea of discussing letters written by parents to their children on the issue of gender and violence in India.
- Participants work in small groups for 30 minutes discussing their ‘chosen letter’. After this, each group makes a 15-minute presentation (on one letter). Here is a list of questions that the groups could address. Some questions are reflective, inviting participants to think about their own relationships with their parents:
  - What is the primary message that the parents/grandparents are trying to convey to their children in the letters?
  - Are there differences in the messaging for sons and daughters? If so, what are these differences?
  - Is there an idea in the letter that resonates for you and which you would like to discuss with your own parents?
  - If you are in the role of a father/mother, what would you write to your daughters and sons? What would you do differently (in contrast to what your parents and the four authors say or do)?
  - In your experience, are there similarities/differences in terms of the concerns and expectations that parents express towards their sons and daughters?
  - As a girl/woman or boy/man, what does your mother tell you about gender expectations and gender-based violence? Is it different from what your father says to you about gender expectations and gender-based violence? If so, in what ways?
  - Do these communication messages (from your parents) match with what you expect from them? Explain.
  - In your experience/based on your observations, is gender equity upheld as an important value in the process of parenting?
  - In what ways can you improve the communication with your parents on issues of gender equity?
  - Can inter-generational conversations help to reduce the sexual harassment of women? For example, Breakthrough’s campaign ‘Share Your Story with Your Son’ encourages mothers to share with their sons how they were (and still are) sexually harassed. This is based on the belief that talking about the harassment and highlighting the issue is one way to stop it. According to Breakthrough, ‘90% of Indian women and girls have experienced sexual harassment once in their lifetime—often by boys and young men who are “just having fun” and who are hardly ever reprimanded by friends and

family, based on the belief “boys will be boys”. Inter-generational dialogues can be used as effective tools to start conversations around sexual harassment in homes.’<sup>35</sup>

- The presentations are followed by a discussion on the letters. The facilitator flags key issues and learnings and elicits responses on the ways in which the letters resonated for the participants’ own life experiences. The discussion can be augmented with the screening of two short videos from the Breakthrough campaign ‘Share Your Story of Sexual Harassment with Your Son’:
  - <https://www.inbreakthrough.tv/webstream/shareyourstory/>
  - [https://www.youtube.com/watch?v=n\\_cGUBGZhg](https://www.youtube.com/watch?v=n_cGUBGZhg)
- Based on participant interest, the facilitator can continue this activity through a role play where the male participants ‘think like mothers’ and the female participants ‘think like fathers’. In small groups, they design a skit through which they address the following questions:
  - What types of relationships would you want to build with your children? How would these be different from the ones your mothers and fathers have established with you?
  - What are the *Dos* and *Don’ts* for your sons?<sup>36</sup>
  - What are the *Dos* and *Don’ts* for your daughters?<sup>37</sup>

### Workshop Reflections.....

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<sup>35</sup> Breakthrough TV, <https://www.inbreakthrough.tv/campaigns/shareyourstory/>.

<sup>36</sup> At a high school workshop where WISCOMP tested this module in 2015, female students gave responses such as: ‘Our sons can cry when they feel like; they should share the household responsibilities; they should not be violent; they should know how to respect the other gender; they should not consider themselves superior to girls but equal.’

<sup>37</sup> Male students drew up the following list of dos and don’ts for their daughters: ‘Our daughters can select any kind of job they want to; they can travel on their own; there are no restrictions to getting into a romantic relationship as long as it does not affect their studies; they do not have to consider marriage as their ultimate goal; they do not need to know how to cook or do household chores; they don’t need to spend all their time in front of the mirror.’

## Letter 1

### 'Your mother was molested: Boxer Mary Kom's open letter to her sons.'<sup>38</sup>

Mary Kom, boxer and Rajya Sabha MP, is a mother of three boys aged between 9 and 3.

Dear Sons,

Let's talk about rape. Let's talk about sexual crimes against women. Every single day, women are being stalked, molested and raped. You, my boys, are only nine-years old—and the youngest only three—but this is the age where we must sensitize ourselves to how we treat our women.

Let me start by telling you that your mother was molested, first in Manipur and then again while she was out with her girlfriends in Delhi and Haryana's Hissar. I know it is shocking to learn that even a woman who has earned her spurs, boxing her way through life, was made to feel violated. I was on my way to my training camp at 8:30 in the morning in a cycle rickshaw when a stranger suddenly lunged at me and stroked my breast. I was angry, very angry. I leapt off the rickshaw and chased him, holding my slipper in my hand, but he managed to escape. My regret is that I could not catch him or the karate that I had already learnt by then, would have come in handy.

I was only 17-years-old then and am 33 now. I have brought great fame to my country and have been celebrated as a medalist but what I also want is to be respected as a woman. We women have scaled heights and stormed male bastions but for some men, we are still all about our bodies. Remember, dear sons, like you, we too have two eyes and a nose. Some parts of our bodies are different and that's the only thing that sets us apart. We use our brains to think, like all men do, and we feel with our hearts, like you do. We don't deserve our breasts to be touched or our bums patted. That's what happened to my friends and me in Delhi and Hissar, while we were taking a walk outside our training camps.

It is seldom about what we wear or at what time of day and night we are out. Why should women pause and think about venturing out? The world belongs as much to us, as it does to you. I have never understood what pleasure men get when they touch us against our will. As you grow up, I want you to know, that molestation and rapes



Mary Kom with her spouse Onler Karong and three sons.

<sup>38</sup> Mary Kom, 'Your mother was molested: Boxer Mary Kom's open letter to her sons', *The Hindustan Times* (6 October 2016). The letter is available online at: <http://www.hindustantimes.com/india-news/your-mother-was-molested-boxer-mary-kom-s-open-letter-to-her-sons/story-HFoY6x1IUWB8Wg19g3N9GK.html>.

Mary Kom's letter to her sons was part of a series of open letters ('Let's Talk about Rape') that eight eminent Indians wrote to their sons and daughters to discuss the reality of sexual assault in India. These were published in *The Hindustan Times*.

are crimes that deserve the strictest punishment. If you ever happen to see a young girl being teased, I urge you to reach out and help. The saddest part is that we are becoming uncaring as a society. A young girl in India's capital was stabbed multiple times and though there were many who could have come to her aid, none did.

You grow up in a home where we teach you respect and equality. Your father does not go out to do a nine-to-five job—like you see your friend's dads doing—because one of us must always be there for you. Between my training and my work now as a Member of Parliament, I have to spend long hours out of home. I have the utmost respect for your father who now dedicates his time for me and for you all. You will soon hear the words 'house husband' but remember that's not a slur; neither is it derogatory. He's my strength, my partner, who walks with me through every step I take.

There are other words that you will hear soon. You might be walking with me one of these days to hear your mother being called a 'chinky'. That is a slur. That is racist. I am Indian and I know you are growing up to be proud Indians. We belong to a state that is in the grip of an insurgency. I protect you against violence, I help you overcome fears. Equally important—as you get on to become this great country's future—is that you grow to respect women. A lot of women from our State are targeted for the way they look and the way they dress. 'Chinkies' are not fair game.

My country has given me fame and recognition but I am not recognized by each person on the road—as an M.S. Dhoni or a Virat Kohli will most certainly be—but I do not deserve to be called 'chinky'. A man recently broke out into what he thought was the Chinese language and I stopped him and spoke to him in firm Hindi and ticked him off.

I am blessed now to be in the august house of the Rajya Sabha and I will do my best to create awareness about sexual crimes against women. It is an opportunity I must seize. I will ask questions about the way some of our politicians speak, about the attitude of the police whose sole duty it is to apply the law.

But sexual crimes are also steeped in our mindsets and I would fail in my duty as a mother, if I did not tell you—all great sons of this country—that we alone have rights to our bodies. Respect women when they say 'No'. Don't stalk them to death because they have said 'No'. Rape is not about sex; it is only about a misplaced sense of power and revenge.

I know I can beat a molester to pulp and that might help me fight the deep sense of being defiled but why should it even come to that? Desire is beautiful when it is reciprocal. We have often heard the explanation of 'boys will be boys'. Let's build a society where girls can be safe, secure and respected.

Yours,  
Mom



## Letter 2

### Women are partners: A letter to my son on his birthday<sup>39</sup>

Paromita Bardoloi is an Author, Columnist, Co-Founder Aatish, and Senior Writer at Women's Web.

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Dear Darling Heart,

Today you are a 13-year old boy! And, you are such a big boy today. Happy birthday darling.

I know, you have opened all your gifts by now, and are you frowning that I only gave you a letter? But darling, read this letter, it is more important than anything that you have received today.

You know, Darl, when I was 13, yes, exactly of your age, I used to ride a bicycle to my tuition classes. For two years, a group of boys would follow me and Radha Maasi, each day. No matter what route we took, what time we walked out, they would follow. That would make us so uncomfortable and scared. Beta, I loved cycling under the open sky. We have huge roads with hardly any traffic. Boys would cycle, I loved it too. But I always had that fear of being stalked. I wondered son, if all the boys, could cycle whenever they wanted and why could not I. As far as I knew, they never EARNED any brownie point to be free. That always enraged and confused me. So, right at your age, I learnt what fear of being harassed was.



Ms. Paromita Bardoloi

Then the list continued. It happened in the bus I took to school after my 10<sup>th</sup> boards and in the streets of Delhi, which is the worst kind I have seen. I still have fear of a car slowing down, when I walk on the street. I often change my lane. That's the fear I still live with in Delhi. And darling, it's not only my experience. It's an Indian experience. Ninety percent of Indian women go through it each day. Imagine how bad we feel.

I often tell you, how beautiful this world is. And how important for you is to explore, travel and meet new people. In the same way, the world belongs to everyone and they have the right to live the way they want. That includes women too. The sky and the earth belong to a girl as much as to a boy. Women venture less, because we fear our safety. Now that you are growing up and you will start taking on the street as a person of your own, remember you have no right to harass a girl, just because she is one.

You will see in the Hindi movies, how they show that it is okay to stalk a woman and how the woman finally falls in love with the guy. Here is a secret. No, dear, no woman ever likes being harassed. And harassing a woman is never cute or romantic.

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<sup>39</sup> Paromita Bardoloi, 'Women are partners: A letter to my son on his birthday' (Breakthrough India, 30 November 2015). The letter is available online at: <https://www.inbreakthrough.tv/2015/11/a-letter-to-my-son-on-his-birthday-women-are-partners/>.

It only tells what a bully that man is. Hindi movies got it wrong. Do not buy it. And most importantly, it's okay when someone refuses your proposal. It can break your heart. But darling, let me assure you, rejections have to do nothing with you. It's that person's choice. That's what rejection is all about. It does not make you a lesser human or a man. If a woman says no, it means a no. No, you don't bargain. You don't froth. You move on. You might be heart broken. But that too is a phase of life. You can cry and listen to mushy songs, but trust me that too will pass. Daddy too had his heartbreaks, so did your Maa, but that has not made us any lesser in life. Every relation that you will ever have should be based on consent. Daddy and I are together because we consented to be together. From consent comes partnership. And only with partners, you walk a long fulfilled journey. This has stood the test of time. It will too with you.

Baby, now that you are growing, you will meet more women. Here is what women are. No, they are neither a mystery to decipher, nor a damsel in distress. They are people just like your male friends are. They might be different, but that's it. They are always equals. Be a great friend to a woman, be a great lover, husband or a father, that my son is the mark of a man. Never ever force a woman to something she will not consent to. I have told you, that your body is precious and no one can touch you unless you feel right about it. The same applies to all girls too.

And when you learn to partner, you will learn so much from a girl and you will teach her so much too. That's about partnerships. They are so amazing. I hope you travel, you find wonderful women, become great friends with them, travel, have adventure, learn, unlearn, laugh, cry and finally when you come home, you realize that, it was all worth it.

You are a part of mine and Daddy's heart walking in the world, please treat yourself well and the girl you will meet. Extend her the same camaraderie, partnership and grace that you offer to everyone; you will see how life grows to beauty and what a wonderful journey you make.

No matter where you go, remember consent is sexy and what makes a boy a man is his sense of knowing that the best of everything comes in partnership and never in submission. May you be that man.

I love you and I know you know that. You are all Daddy and I have or can ever ask for. Make the best of this life.

Love,  
Maa

### Letter 3

‘Amitabh Bachchan’s letter to Aaradhya, Navya Naveli is a must-read for all women’<sup>40</sup>

*Amitabh Bachchan wrote an open letter to his granddaughters Navya Naveli Nanda and Aaradhya Bachchan, which he says is the essence of his film *Pink* (2016). The actor has also recorded the letter in a video which can be accessed at: <https://www.youtube.com/watch?v=l-t67rrgNMI&feature=youtube>.*

Amitabh Bachchan, who recently penned a letter to his granddaughters Navya Naveli Nanda and Aaradhya Bachchan, says the note captured the essence of his film *Pink* and he feels it worked as a good promotional device for the movie. In his letter, the 73-year-old attempted to impart valuable life lessons to his granddaughters. Talking about the letter at an event, he said: ‘There were a lot of questions that were asked as to why I wrote that letter. I was asked if this was a deliberate promotional technique. You can look at it the way you want to. Let me tell you how we arrived at it. While we were promoting the film, there were many interviews that we did and each one was wanting to know what is *Pink*. We were unable to describe the content of the story without disclosing the story line because it was a thriller.’ However, Big B is glad about the letter as it got such a strong reaction from his daughter Shweta and granddaughter Navya Naveli.



*Amitabh Bachchan with his granddaughter Navya Naveli Nanda.*

‘It worked as a good promotional device, but you know, promotional activity is a wide term. The letter was emotional. It addressed all daughters and granddaughters and I had such an immediate reaction from my own daughter and granddaughter. I got an immediate reaction from Navya and she said, “Nanu, I will exactly follow this”. My daughter said, “I have been trying to teach Navya for so many years and just through one letter, you have conveyed what I wanted to for so many years”. That had an immediate impact.’

The open letter was *Pink* co-producer Shoojit Sircar’s idea. ‘Shoojit said then why don’t we take the essence of the film and put it in the form of a letter and why don’t you write it to your granddaughters...It will be a nice gesture and it will be something that we will be able to convey to the audience without revealing the story. So what you saw in the letter, was the essence of *Pink*.’

*Pink* raises questions on the stigmas and stereotypes attached to women. Read the letter here.

<sup>40</sup> Amitabh Bachchan, ‘Amitabh Bachchan’s letter to Aaradhya, Navya Naveli is a must-read for all women’ (*The Indian Express*, 6 September 2016). The letter is available online at: <http://indianexpress.com/article/entertainment/bollywood/ Amitabh-bachchan-letter-to-aaradhya-navya-naveli-is-a-must-read-for-every-girl-3014245/>.

My very dearest Navya and Aaradhya,

You both carry a very valuable legacy on your tender shoulders—Aaradhya, the legacy of your pardadaji, Dr. Harivansh Rai Bachchan...and Navya, the legacy of your pardadaji, Shri H.P. Nanda....Both your pardadajis gave your present surnames celebrated fame, dignity, and recognition! Both of you may be a Nanda or a Bachchan, but you are also girls...women!

And because you are women people will force their thinking, their boundaries on you.

They will tell you how to dress, how to behave, who you can meet, and where you can go. Don't live in the shadows of people's judgement. Make your own choices in the light of your own wisdom.

Don't let anyone make you believe that the length of your skirt is a measure of your character.

Don't let anyone's opinion of who you should be friends with dictate who you will be friends with.

Don't get married for any other reason other than you want to get married.

People will talk. They shall say some terrible things. But that doesn't mean you have to listen to everyone. Never ever worry about *log kya kahenge*.

At the end of the day, you are the only one who will face the consequences of your actions; so don't let other people make your decisions for you.

Navya - the privilege your name, your surname offer you, will not protect you from the difficulties you will face because you're a woman.

Aaradhya - by the time you see and understand this, I may well not be around. But I think what I am saying today shall still be relevant.

This may be a difficult, difficult world to be a woman. But I believe that it is women like you that will change that. It may not be easy, setting your own boundaries, making your own choices, rising above people's judgement. But YOU! You can set an example for women everywhere.

Do this and you would have done more than I have ever done, and it will be my honor to be known not as Amitabh Bachchan, but as your grandfather!!

With all my love,

Your....Dadaji....your Nana.

## Letter 4

### 'Let's talk about rape: Farhan Akhtar's open letter to his daughter'<sup>41</sup>

The author is an actor, director, singer, lyricist and a father of two daughters aged 16 and 9.

Dear Daughter,

How do I even start writing to you about sexual violence and rape? My instinct, any father's instinct, is to protect and nurture, but it is an issue that we must confront and discuss. Let me start, dear child, by quoting from a poem I wrote after the brutal murder of a sprightly lawyer in my team in 2013. You were too young then, only 12, and all I wanted was to see you smile and feel brave and invincible, like you did. The attempted rape and murder was too dark a subject for me to bring up then.



Farhan Akhtar with his older daughter Shakya.

Now, you're 16 and I can read the questions in your mind. Yes, the same questions that I find myself asking:

*What is this country that I live in?  
That takes away her right to love  
Brutalizes her with an iron glove  
Rapes her without fear  
of there being justice for her tear...  
...what do I tell my daughter?  
That she's growing up to be lamb for the slaughter.  
We've got to make a change  
Reboot, reformat, rearrange,  
and never give in.  
No matter how much our head may spin.  
Just keep asking the question,  
What is this country that I live in?*

<sup>41</sup> Farhan Akhtar, 'Let's Talk About Rape' (*The Hindustan Times*, 5 October 2016). The letter is available online at: <http://www.hindustantimes.com/india-news/let-s-talk-about-rape-farhan-akhtar-s-open-letter-to-his-daughter/story-esOIYz06MIlttsNKjXFr3IN.html>

Farhan Akhtar's letter to his daughter was the first in a series of open letters that eight eminent Indians wrote to their sons and daughters to discuss the reality of sexual assault in India. These were published in *The Hindustan Times*.

I know your head spins. I know your young mind grapples with how we treat our women. We've tried, as parents should do, of teaching you the importance of equality, of never-ever making a distinction between boys and girls, of introducing you to the concept of choice; of even talking to you about 'good touch' and 'bad touch'. We have open conversations. As parents, we've told you, if you're uncomfortable with anyone touching you, that's a bad touch and you cannot allow it to happen. You should tell that person, I don't like it. Don't think that because you're a kid, someone is allowed to do something to you. I've explained to you that if you're not in the mood for a hug even from me, I should not touch you. The right to your body is yours and yours alone.

I know too, from your Facebook posts, that as you spread your wings to fly into this world, you are troubled and annoyed. Why can't I wear what I want to wear? Why can't I pick my identity? Why can't I be free in the true sense of the word free?

Yet, as a father, I can't put my head in the sand because there are certain realities around us. We live in an unsafe, largely unequal world. We have never told you what not to wear or don't go out. You can have blue hair if that's what you want. You are growing to be a confident, independent, and conscious young woman. You've spoken to me about the movies our industry makes, about how women are sometimes portrayed as 'objects', and I've always tried to answer your questions. It gives me great pleasure to speak with you about women and gender issues.

Yes, in Bollywood—and Zoya and I are conscious of crudity and vulgarity—the eye of the camera often goes on overdrive. As an industry, we are guilty of normalizing the invasion of a woman's space, the woman's body. Those watching our movies think it is 'normal' to harass a college or a village girl even when the girl is saying she's not interested. You must also have seen movies in which the entire supporting cast conspires to help the 'hero' know the girl he's interested in. They get together to help him (not her); they block her path wherever she goes. They conspire to bring them face-to-face, to the point where he'll hold her, catch her dress, even jump on top of her in some instances. Such behavior—which flies in the face of consent that I've always tried to talk to you about—has been normalized by movies. Stalking, unfortunately, has become a mutated form of cinematic romance.

As a filmmaker, I need to be wary of such visualization. We can't put a blindfold around our eyes and say, 'I'm doing this for entertainment', or believe that it has no influence on the audiences. Our fans gather around us in the hundreds, even thousands, and they're there because of our work, because they idolize us, because they're in love with our screen image. That bestows on us a great sense of responsibility. I too, dear daughter, function in a field where, like you, I'm constantly battling for freedom of speech, of expression, of creative expression.

Rape and sexual harassment have often figured in movies. Earlier, the 'bad guy' was always the villain but think about it, the villain who used to be the stalker in college, for example, has now been replaced by the hero. Step back and see and what you'll realize is that the creep you hated in movies is the one who is 'getting' the girl. Worse, the girl ends up believing that he's stalking her because he loves her and she ends up thinking, 'he must really love me'.

You and I have always had open conversations. We've always understood the importance of communication. I do worry about you when you're out as any father would do. But like all fathers, I want you to remember that through your journey in life, you have a friend in me. You must always chase your dreams and live your life with freedom. Of course, be safe. You know what safe is. Have your wits about you. Be smart and be in control of yourself.

And as you ask yourself the question, what is this country that I live in, always remember:

*I understand you little girl*

*Your rage, your surprise*

*Your confusion about the beast in human disguise*

*I stand with you, little girl, I stand with you*

Yours,  
Dad

# 13

## Field Visit

### Learning Objectives

- Participants have a first-hand experience of efforts by organizations to prevent/end gender-based violence.
- Through face-to-face interactions with practitioners, they acquire a more nuanced understanding of the accomplishments and challenges involved in such work.

### Age

14 years and above

### Time

- 3 hours for identification of organization/s for the field visit.
- 8 hours (one full day) for the field visit.
- 3 hours for debrief and sharing of multimedia report on the field visit.

### Preparation

- This activity should be conducted only after participants have undergone at least 20 hours of training from this Handbook.
- Participants prepare a shortlist of organizations whose work they find inspiring.
- Laptop, screen, sound system, projector, and internet connection to view the WISCOMP film *Sahas ke Chaar Adhyay: Profiles in Courage*. The film honors men, women, and transgenders who have used creative and courageous strategies to prevent/end violence against women and girls in their homes, neighborhoods, college campuses, and/or workplaces. It has been designed as a learning resource, which the educator can use to help participants brainstorm on unique intervention and communication strategies to create a culture of zero tolerance for violence in India.

## Process



- The facilitator convenes a meeting with participants to discuss and shortlist organizations for the field visit. The websites (of the shortlisted organizations) may be accessed and content discussed to identify one or two organizations for the field visit.
- A suggestive list of organizations is shared on page 72. However, participants should feel free to identify those organizations whose work they find inspiring. The film *Sahas ke Chaar Adhyay: Profiles in Courage* can be screened here to give participants ideas on the unique work that some individuals/organizations are doing on this issue.
- The facilitator contacts the selected organization/s and, with the help of volunteer participants, plans the logistics of the field visit.
- Participants should be given a week to prepare for the field visit. They can work in small groups as they study the selected organization and note questions and themes for discussion during the visit.
- During the field visit, the facilitator should encourage participants to take notes and, if permissible, record audio-visually the key highlights of the discussion and the trip. This material can be used by participants (working in small groups) to prepare a short multimedia report.
- A week may be given to participants to prepare their group reports.
- On the day allocated for the presentations, the facilitator should also conduct a debriefing, seek feedback on the usefulness of the field visit, and invite suggestions for future visits.
- Depending on the interest generated by the field visit, participants could invite members of the organization for a panel discussion with the wider community on the school/college campus.

### Workshop Reflections.....

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## List of Organizations for the Field Visit

This is a suggestive list of organizations working on gender-based violence. Participants can independently identify organizations for the field visit based on their areas of interest.

Akshara Center (Mumbai): <http://www.aksharacentre.org/>

Apne Aap Women Worldwide (Mumbai): <http://apneaap.org/contact/press-kit/>

Astitva (Dehradun): <http://astitvaonline.org/>

Azad Foundation & Sakha Cabs (Delhi, Jaipur, Kolkata): <http://azadfoundation.com/>

Breakthrough (New Delhi, Lucknow, Bangalore, Ranchi):  
<https://www.inbreakthrough.tv/campaigns/bellbajao/>

Center for Social Research (New Delhi): <http://www.csrindia.org/>

CREA (New Delhi): <http://www.creaworld.org/>

Feminist Approach to Technology (New Delhi): <http://www.fat-net.org/>

Jagori (New Delhi): <http://www.jagori.org/>

Kolkata Rista (Kolkata): <http://www.kolkatarista.org/>

Kriti Team (New Delhi): <https://krititeam.blogspot.in/>

Mahila Jan Adhikar Samiti (Ajmer): <http://mjas.weebly.com/>

Manzil: An Educational Center to Transform Masculinities and Promote Gender Equity (National Capital Region): <http://www.manzil.in/>

Maitri (New Delhi): <http://www.maitriindia.org/>

Nirantar (New Delhi): <http://www.nirantar.net/>

North East Network (Chizami, Delhi, Guwahati, Shillong):  
<http://www.northeastnetwork.org/>

Participatory Research in Asia (Ajmer, Ambikapur, Delhi, Hyderabad, Jaipur, Jhansi, Muzaffarpur, Panipat, Patna, Raipur, Ranchi, Visakhapatnam):  
<http://www.pria.org/>

Pardada Pardadi Educational Society (Bulandshahr & New Delhi):  
<http://www.education4change.org/>

Red Brigade (Lucknow): <http://redbrigade-lucknow.org/#/>

Street Level Awareness Program (New Delhi): <http://www.slaponline.org/>

Swayam (Kolkata): <http://www.swayam.info/>

Tulir: Center for the Prevention and Healing of Child Sexual Abuse (Chennai):  
<http://tulir.org/>

Women in Security, Conflict Management and Peace (New Delhi): [www.wiscomp.org](http://www.wiscomp.org)



Meenakshi Gopinath (WISCOMP Director) facilitates a gender-sensitization workshop for school students in the National Capital Region.

## Resources for the Educator

This section includes a list of books and articles which the educator can use as preparatory material for transacting the modules/trainings in the Handbook. These may also be purchased for the school/college library so that students can have access to these resources before, during, and after the workshops.

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Adam Fletcher and Kari Kunst, *Guide to Cooperative Games for Social Change* (Olympia, Washington: Common Action, 2006).

Allan G. Johnson, 'What is This Thing Called Patriarchy: Where Are We', *The Gender Knot: Unraveling Our Patriarchal Legacy* (Philadelphia: Temple University Press, 2014), p.1-24.  
Web-link: [http://www.temple.edu/tempress/chapters\\_1100/1339\\_ch1.pdf](http://www.temple.edu/tempress/chapters_1100/1339_ch1.pdf)

Aziza Ahmed & Sunita Menon, 'Running Effective Workshop Sessions: Resource for Facilitators', *Rights and Desire: A Facilitator's Manual to Healthy Sexuality* (New Delhi: Breakthrough, 2006).

Campbell Leaper, 'Parents' Socialization of Gender in Children', *Encyclopedia of Early Childhood Development* (Santa Cruz, USA: Department of Psychology, University of California, August 2014).

Web-link: <http://www.child-encyclopedia.com/sites/default/files/dossiers-complets/en/gender-early-socialization.pdf#page=6>

Diva Dhar, Tarun Jain, Seema Jayachandran, 'Intergenerational Transmission of Gender Attitudes: Evidence from India', *NBER Working Paper 21429* (Cambridge, MA: National Bureau of Economic Research, 2015).

Web-link: <http://www.nber.org/papers/w21429.pdf>

Geetha B. Nambissan, 'Integrating Gender Concerns', *Changing English: Studies in Culture and Education* (Taylor and Francis Online: 2005), Vol. 12, Issue 2.

Jack C. Richards, 'Towards Reflective Teaching', *The Teacher Trainer* (Hong Kong: Department of English, City Polytechnic of Hong Kong, 1991).

Web-link: [https://www.tttjournal.co.uk/uploads/File/back\\_articles/Towards\\_Reflective\\_Teaching.pdf](https://www.tttjournal.co.uk/uploads/File/back_articles/Towards_Reflective_Teaching.pdf)

Kamla Bhasin & Bindia Thapar, *What is a girl? What is a boy?* (New Delhi: Jagori, 2015).

Kamla Bhasin, *What is Patriarchy?* (New Delhi: Women Unlimited, 2014).

----- *Understanding Gender* (New Delhi: Women Unlimited, 2014).

Lisa Bloom, 'How To Talk To Little Boys', *The Huffington Post* (3 May 2012).

Web-link: [http://www.huffingtonpost.com/lisa-bloom/how-to-talk-to-little-boy\\_b\\_1473167.html](http://www.huffingtonpost.com/lisa-bloom/how-to-talk-to-little-boy_b_1473167.html)

----- 'How To Talk To Little Girls', *The Huffington Post* (22 June 2011).

Web-link: [http://www.huffingtonpost.com/lisa-bloom/how-to-talk-to-little-girl\\_b\\_882510.html](http://www.huffingtonpost.com/lisa-bloom/how-to-talk-to-little-girl_b_882510.html)

Marc A. Brackett and Susan E. Rivers, 'Transforming Students' Lives with Social and Emotional Learning', *Handbook of Emotions in Education* (New Haven, CT: Yale Center for Emotional Intelligence).

Web-link: <http://ei.yale.edu/wp-content/uploads/2013/09/Transforming-Students%E2%80%99-Lives-with-Social-and-Emotional-Learning.pdf>

Poonam Batra, 'Positioning Teachers in the Emerging Education Landscape of Contemporary India', *India Infrastructure Report 2012*.

R. Paul and L. Elder, 'Critical Thinking in Everyday Life: 9 Strategies', *Critical Thinking: Tools for Taking Charge of Your Learning and Your Life* (2001).

Web-link: <http://www.criticalthinking.org/pages/critical-thinking-in-everyday-life-9-strategies/512>

Saferworld, *Gender Analysis of Conflict Toolkit* (Uganda: Saferworld & Uganda Land Alliance, June 2016).

Sanjay Kumar, 'Inclusive Classroom and Social Diversity in India: Myths and Challenges', *Journal of Indian Research* (Vol.2, No.1, January-March 2014), pp. 126-140.

Shailaja Fennell and Madeline Arnot (Eds.), *Gender Education and Equality in a Global Context* (New York: Routledge, 2008).

University Grants Commission, *Saksham: Measures for Ensuring the Safety of Women and Programs for Gender Sensitization on Campuses* (New Delhi: UGC, 2013).

UN Women, *How to Design Projects to End Violence Against Women and Girls: A Step-by-Step Guide to Taking Action* (Suva, Fiji: UN Women Pacific Multi-Country Office, 2015).



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WISCOMP is a research and training initiative of the Foundation for Universal Responsibility of His Holiness the Dalai Lama, New Delhi. The Foundation is a not-for-profit and non-denominational organization established with the Nobel Peace Prize awarded to His Holiness in 1989. WISCOMP works at the confluence of gender, education, and peacebuilding. It foregrounds women's leadership in the areas of peace and security and seeks to build more holistic understandings of gender roles and identities, which empower women, men, and transgenders to become active partners in efforts to end all forms of violence.

This Handbook consists of training modules designed to build the capacities of teenagers and young adults to prevent and end gender-based discrimination and violence in India. It is a learning-cum-doing resource, which school and college educators as well as facilitators and practitioners can use to initiate workshops with participants in the 14-to-30 age-group. It offers over 100 hours of training and engagement on a diverse range of issues such as gender socialization and violence, masculinity and femininity, female foeticide, child sexual abuse, sexual harassment in public spaces, and the role of popular culture in advancing gender equality.



**Women in Security, Conflict Management and Peace**

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