USAPANG BABAE

GENDER AWARENESS THROUGH THEATER ARTS, GAMES AND PROCESSES
This is primarily a manual for gender awareness facilitators who have undergone training in the use of theater games and processes and/or facilitators adept in gender issues and theater techniques.

National Commission on the Role of Filipino Women
Manila, Philippines
1992
Foreword

Gender Consciousness Raising in the Philippines as a component of government development programs is made imperative by the Philippine Development Plan for Women as adopted and approved for implementation by Executive Order No. 348 and recently, by Republic Act 7192 or the Women in Development and Nation Building Act. The program for consciousness raising targets the entire hierarchy of government, from the top management of the agency to the extension workers.

Because of the very nature of their jobs, gender consciousness raising can be given/conducted through highly conceptual and technical orientation sessions or trainings for agency top management and technical staff (MANCOM, Planners, HRDs). On the other hand, when conducting orientation and training of extension workers and researchers, who are actually in the frontlines dealing with the grassroots — women and men — it is not enough to have the concepts. The process of training is as important.

The task of training the extension workers and researchers has been delegated to the Human Resource Development or Training Officers of the different agencies. How can we assist the extension worker raise the consciousness of the grassroots on gender in a
more creative way? How can gender concerns be presented in a manner that people would understand and participate in advocating gender-responsive development? And in turn, how can both women and men easily express their own appreciation, ideas, and experiences of their present realities?

This is where theater for grassroots education or "popular theater" as a consciousness raising methodology comes in. The National Commission on the Role of Filipino Women (NCRFW) had this handbook developed and published as part of our commitment to advocate gender and as our contribution to people in constant communication with others.

The handbook is intended to be a guide for trainors and extension workers. We hope that through the suggested exercises, we may be able to tap the creative potentials of trainors and their participants so that both may be able to freely express their feelings and experiences. The handbook is like a treasure map which we hope will lead those who will use it and those who will experience it to a more meaningful development of the human being.

Remedios I. Rikken
Executive Director
NCRFW

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Introduction

How do we best talk about gender issues with women, especially women in the grassroots? In what way can we best facilitate women's reflections on their lives and help them see the role that gender plays in them? How can we make this process of reflection the beginning of the process of woman empowerment, of women learning to get hold of their lives and to deal with the effects of gender on them?

When the National Commission on the Role of Filipino Women (NCRFW) began running seminars on gender issues, it realized that conventional training approaches, using lectures and discussions, have limited applicability to grassroots women. Feminist theories and gender ideology have to be presented in ways that communicate to women in their real-life situations, in their daily struggle to balance the demands of child care and income earning, most often, in conditions of extreme poverty.

Luckily, the NCRFW did not have to look far. Right here in the Philippines, from the grassroots people's movement, various conscientization approaches have been tried, tested, and proved effective. One of these is theater for grassroots education, oftentimes called "popular theater".
widely used by non-governmental and community organizations. The Philippine Educational Theater Association (PETA), over a decade of experience in popular theater, both in the Philippines and abroad, has now fully developed this educational tool.

The partnership of NCRFW and PETA in the use of theater for gender awareness raising has been intermittently going on since 1987. It began with the holding of workshops on creative dramatics for the NCRFW staff and women from some of NCRFW’s partner agencies in government. Participants were personnel from the Bureau of Women and Young Workers of the Department of Labor and Employment and the Bureau of Agricultural Extension of the Department of Agriculture whose work involved direct contacts with women workers and peasant women. In choosing to give them the theater workshop, NCRFW did not think much of introducing to the bureaucracy a new approach to education. Its main intension was to help transform the woman employees’ own perceptions of themselves.

Aware of the impact of creative dramatics on people, NCRFW wanted to give the participants a venue for releasing their inhibitions, for exploring their creativities and for expressing their inner selves. NCRFW believed that by first helping the participants become more at ease with themselves as women will they be better prepared in relating with their woman clientele.

The next opportunity for exploring how popular theater can be used in gender awareness raising came with the appointment by the Civil Service Commission of Equality Advocates (EQUADS) in all its regional offices. Their main task is to attend to cases of discrimination against women in the government service. Their role requires that they themselves fully appreciate the gender problem before they can effectively assist woman victims of discrimination. NCRFW and CSC believed that this is best achieved by facilitating the EQUADS’ reflections on their lives to see how the gender problem affected them. Thus, the use of popular theater as the training approach, and of gender as the content, was decided. They again tapped PETA to serve as trainors.

The success of these joint efforts encouraged NCRFW and PETA to fully develop a module on the use of popular theater for gender awareness raising. Confident on how well theater has promoted grassroots education, both agencies went ahead in developing a module in the use of creative dramatics for educating grassroots women in gender issues.

The need for completing this module became more urgent with the NCRFW involvement in the UNICEF-funded project for women and children, entitled Area-Base Child Survival and Development Program. NCRFW volunteered to develop a training module that can be used by the project implementors for the woman participants to the project. Funding for the full
development of this module came from UNICEF, to whom NCRFW is grateful.

NCRFW first tested this module in a workshop mainly to its rank-and-file staff who had very little formal training in gender issues. NCRFW chose the staff to be its first participants because it hopes to reach the rest of the rank-and-file women in government. Also as staff, they must likewise fully appreciate NCRFW’s work so that they can connect their work with their own lives, and adopt its mission as their own.

These experiences led NCRFW and PETA to finalize this module on Basic Gender Awareness Workshop. It adopted PETA’s methodology: “education through integrated arts” (See pp. 9-11). The content focuses on gender issues, specifically the participants’ own experiences and insights on the gender problem.

The module makes use of Creative Drama, Creative Writing, Visual Arts, Creative Sounds and Music, Creative Body Movement, and Group Dynamics. It hopes to stimulate the vast reservoir of under-utilized creative energies among the participants and to help them give form and expression to their inner selves. Thus, the workshop takes them along the road towards self-empowerment.

The process advances self-empowerment by using life experiences as the content of the workshop. The sessions try to identify how the gender problems manifest in the participants’ lives and what they can do to break the cycle of gender subordination. It also makes them realize that their problems are not unique and isolated personal misfortunes; they have social and political dimensions. Action must therefore involve both personal and socio-political response. Both content and process allow them to build sisterhood and to begin to think along collective action.

With this module, NCRFW and PETA hope to contribute to raising women’s consciousness, to building women’s collective action, and to promoting women’s empowerment, especially among women who need these most — the women in the grassroots.

MAXIMIZING THE USE OF THIS MANUAL

Below are some guidelines in using this manual.

- We never considered this manual to be a recipe book. The plans, content and methods of attack will always depend on the objective of the workshop, the facilitators’ objective and more importantly, the needs of the participants. (See pp. 12-14.)

- Exercises may vary according to the needs of a particular situation. Methods of giving an exercise can also change. The manual wants to evolve a participatory and evocative or participant-centered process.
• We find the other exercises in the Glossary of Alternative Exercises (Part III) useful. You may supplement the exercises suggested in the model syllabus.

• Notice that the chunking of exercises is modular, thus one exercise leads to another and the graduation of exercises deepen the issues tackled as well as its processes. The facilitator should see to it that graduated series of exercises deepen a major content/issue.

• You can invent or improvise new exercises which will enrich the experience. Share these with us.

• Read through the whole 3-day plan and make your own if you wish.

• The facilitator’s adaptability and sensitivity plays a vital factor in adopting these plans.

At some points, wherever we feel it necessary and helpful, we give instructions and/or examples for the exercises and activities in Filipino or in combination of English and Filipino. We enjoin the facilitators to do the same - using the bilingual approach - whenever they feel that the instructions/examples may be understood better that way.

Good luck and Congratulations. May your concern for the Filipino women be greater.
EDUCATION THROUGH INTEGRATED ARTS

Through the years the Philippine Educational Theater Association or PETA has successfully proved the effectiveness of a method of sharing skills and insights through an Integrated Arts Education Program that considers individuals and their relation with a group. This methodology demonstrates the value of art in freeing individuals steeped in a culture of silence. They realize their creative potentials and in the process release, explore, become aware, select, master and apply this potential for growth.Called RAESMA (after the initial letters of the processes) these methods of stimulating growth constitute the whole workshop process.

The Integrated Arts Workshop (IAW) makes use of Creative Drama, Creative Writing, Visual Arts, Creative Sounds and Music, Creative Body Movement, and Group Dynamics to stimulate the vast reservoir of under-utilized creative energies among the participants. It also taps their inner resources to help them give form and expression to their inner selves. The workshop helps participants grow into creative persons no matter who they are, where they come from, or whatever their occupation and status in life are, rather than make professional artists and performers out of them. In this manner, theater utilizes the development of human resources and creative potentials, truly giving it an educational function.

Creative Drama serves as the workshop’s core subject area. Primarily an improvisational theater, the output depends on the imagination and creativity of the participants. Creative Writing provides non-writers with

experiences that may serve as points of departure to the composition of poems and narratives in written or oral form. **Visual Arts** explores the elements of arts and principles of design in actual improvisations, through the use of exercises that build skills in imagery and actual execution, using simple materials and techniques. **Creative Sounds and Music** introduces the power of sound and music in communicating ideas and feelings, at the same time encourages the participants to explore possibilities rather than allow themselves to be limited by conventional means. **Creative (Body) Movement** helps in making the participants become aware of the extent and the power of the body in conveying messages with gestures and mimetic movement. To prepare the participants in the spontaneous use of their bodies for self-expression, release exercises are included. Warm-ups and physical exercises, used daily in the workshop, release physical as well as psychological tensions that tend to reinforce inhibitions. These release exercises free the participants from the fear of failure or committing mistakes. Ultimately these make participants realize that the ability to express what one thinks or feels and to recognize one's potentials serve as the essence of empowerment. Lastly, **Group Dynamics** facilitates interaction among participants leading to camaraderie, teamship and community spirit.

**Group Process**

Active participation of each and every individual not only in the games and exercises but also in the discussions, in the sharing of views, opinions and suggestions became one outstanding feature of the PETA workshop process. No individual dominates any activity, not even the facilitator who acts unobtrusively. The group in a workshop represents a microcosm of a bigger world outside. The dynamics of a group reflects the dynamics of the outside world. Group dynamics in PETA workshops refers to all activities, games and exercises where group interaction occurs. Most of the workshop exercises end up as group activities, although initially some may start with individuals. Just as exercises progress from simple to complex, the working method also progresses from individuals to subgroups to big group.

The groups, in addition, process their own dynamics. "To process" here means to talk about what transpired during the group's activity and each speaks about his/her experiences with particular co-participants and with the group in general. Giving and receiving feedback, therefore, constitutes a vital feature of group process. Participants constantly give their comments and observations at the end of each unit lesson and whenever possible, give their suggestions and recommendations. Since this is most of the time built in the exercises, the participants get trained to give qualified criticisms that will benefit everyone concerned. Toward this end, participants receive guidelines so that criticisms are constructive, properly motivated and well-directed. Tactless and personal criticisms which do more harm than good are avoided.

Finally, the synthesis session at the end of each day allows the participants to reflect on and assess their experiences. Here, experiences get elevated to the level of concepts thereby integrating the learnings gained.
HOW TO PREPARE A WORKSHOP SYLLABUS

The syllabus, the actual teaching guide, contains the conceptual framework of a particular workshop. It includes the timetable, the objectives, motivational approaches, materials needed, actual lesson plan, theoretical input, procedures, instructions, and guidelines. While a workshop syllabus should allow ample room for spontaneous expression and unhampered creativity of the participants, it entails careful planning to ensure that the facilitators are guided by a teaching approach that will effect the desired objective.

We consider syllabus planning, therefore, as an important phase in the entire workshop process. Likened to a journey, the traveller prepares for the trip and readies the following: personal needs, objectives of the trip, the map and the routes, budget, and activities. She prepares alternative courses of action to achieve the objectives of the journey.

How then do you prepare for a workshop experience? Below are a few guidelines:

- **Sit down with the sponsoring organization.**

  Find out the objectives of the workshop, what it hopes to achieve during and after. Why did they think of a workshop for the group? Is it to tap their creative potentials? Why? Is it a need? Do they intend to come up with a production? Do they intend to use the workshop as part of a process in organizing the group for cultural work?

What is the composition of the workshop participants? Have they undergone previous theater workshops? What cultural work have they experienced?

These very important questions help the facilitators in defining the thrust and scope of the workshop. At this point you must also inform the sponsors about the features, content, methodology, and requirements of the workshop.

- **Set the workshop objectives.**

  After an initial gathering of data on the participants' profile and general expectations from the workshops, the teaching team sits down to plan out the syllabus. They first define the workshop objectives which are answers to the needs of the participants.

- **Plan the content of the syllabus.**

  After setting the workshop objectives, the team discusses the content and thrust of the syllabus. What interesting modules can be used to bring out the objectives of the workshop? What different exercises in the various subject areas can be used in the chosen modules?

  Remember that a module consists of a series of integrated creative exercises using different subject areas, usually arranged from simple to moderate to complex, leading to a final form. It may be based on different theater styles like Realism, Dramatized Poetry (Dula-Tula), Allegorical Play, Sarsuwela, Komedya or Moro-Moro, Bodabil, etc.; or on those forms suggested by popular mass media such as radio, television, and comic books.

  The cultural profile of the participants' community also serves as a guide in the selection of theater forms to be explored. For example, in a community where folktales abound, their adaptation to contemporary allegorical plays may be excellent; or in a place where there exists a tradition of *balagtasan* (poetical joust) or singing, these forms may be adapted or incorporated into whatever theater form module receptive to cultural expression.

A module may also spring from an objective, as in the case of the Release Module, invariably adopted for the first day session. It releases inhibitions and artistic potentials among the participants. The Evaluation Module at the end assesses the workshop process as a whole.

Plan in the context of the local culture, in consideration of the values and mores of specific cultural communities. For instance, in certain Muslim cultural communities, touching between members of the opposite sex is not acceptable; so is the representation of human forms in art which constitutes a transgression of certain cultural values. Be wary of such circumstances.
### Day 1

#### BASIC GENDER AWARENESS TRAINING

#### MODEL SYLLABUS

**THEME: Nasal Sarili ang Kultura**

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<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY/TOPIC</th>
<th>METHODOLOGY</th>
<th>MAT./REF.</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 - 9:00</td>
<td>Registration</td>
<td>Group Prayer</td>
<td>Reg. Forms</td>
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<tr>
<td>9:00 - 9:15</td>
<td>Opening Session</td>
<td>Group Prayer</td>
<td>Hand-out: A Meeting</td>
</tr>
<tr>
<td>9:15 - 9:45</td>
<td>Opening Remarks</td>
<td>Song</td>
<td>Song Chart</td>
</tr>
<tr>
<td>9:45 - 10:00</td>
<td>Personal Sharing: Akò, Ikaw, Tayo</td>
<td>Drawing</td>
<td>Paper, pencil, crayola, pieces of paper</td>
</tr>
<tr>
<td>10:00 - 11:00</td>
<td>Unfreezing Games</td>
<td>Image/Tableaux</td>
<td>Song Chart</td>
</tr>
<tr>
<td>11:00 - 12:00</td>
<td>Expectations Check</td>
<td>Sharing</td>
<td>Drawing of preceeding exercise</td>
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<tr>
<td>12:00</td>
<td>IV. Sarili, Lipunan, Kultura</td>
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<tr>
<td>1:00</td>
<td>a. Sarili</td>
<td>Play way</td>
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<tr>
<td>1:30</td>
<td>b. Lipunan</td>
<td>Group Game</td>
<td>Mla. paper/ pentel pen</td>
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<tr>
<td>2:00</td>
<td>c. Kultura</td>
<td>Reflection/Discussion</td>
<td>Handouts: &quot;Fantasya ni Eba&quot; background music</td>
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<tr>
<td>3:15</td>
<td>d. &quot;What is a Girl? What is a Boy?&quot;</td>
<td>Lecture</td>
<td>Slides</td>
</tr>
<tr>
<td>4:15</td>
<td>V. Short Recap of the Day</td>
<td>Creative Drama &amp; Movement</td>
<td>Day 1 Schedule, pieces of paper, questions written on paper</td>
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### THEME: *Mga Istruktura at ang Babae*

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<th>TIME</th>
<th>ACTIVITY/TOPIC</th>
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<tbody>
<tr>
<td>9:00 - 9:45</td>
<td><strong>I. Opening Activities</strong></td>
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<tr>
<td></td>
<td>a. Limbering Exercises or Physical Game</td>
<td>Body Movement</td>
<td>Taped Music for Limbering</td>
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<td></td>
<td>b. Introduction to Day 2</td>
<td>Reflection/Presentation</td>
<td>Schedule/Chart</td>
</tr>
<tr>
<td>9:45 - 10:00</td>
<td><strong>II. Structures that Dictate The Role of Women</strong></td>
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<tr>
<td></td>
<td>a. <em>Damitan Mo Ako</em></td>
<td>Costume Improvisation</td>
<td>Materials for Costume Improvisation</td>
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<td></td>
<td>b. Reaction through Sound, Movement &amp; Dialogue</td>
<td>Creative Movement &amp; Drama</td>
<td>Pieces of paper</td>
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<td></td>
<td>c. Deepening: <em>Isang Araw Sa Buhay Ng...</em></td>
<td>Creative Drama</td>
<td>Pieces of paper as needed by participants</td>
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<td></td>
<td>d. Synthesis:</td>
<td>Reflection &amp; Sharing Discussion</td>
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### MERRYENDA

| 10:00 - 12:00 | **Merienda**                          |                      |                                |

### PANAHOALIAN

| 12:00 - 1:00 | **III. Analysis of the Structures**   |                      |                                |
|              | a. *Paramihan Ng...*                  | Play way             |                                |
|              | b. Study Groups                        | Sub-group Workshops  | Creative Drama                 |
|              | c. Plenary Session                      | Creative Sharing     |                                |
|              | d. Clearing House                       |                      |                                |
| 3:45 - 4:15 | **IV. Recap of Day 2**                 |                     | Reflection-writing             |

| 3:45 - 4:15 | **Flow of Activities (Days 2 & 3)**, paper, pen or crayons | | |
### Day 3

**THEME: Pagbabago**

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<th>TIME</th>
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<tr>
<td>9:00 - 10:15</td>
<td><strong>I. Opening Activities</strong></td>
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<tr>
<td></td>
<td>a. Limbering Exercises</td>
<td>Body Movement</td>
<td>Taped music for soft &amp; easy Body Movement</td>
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<td>b. Group Dynamics</td>
<td>Play way</td>
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<td></td>
<td>- Entanglement</td>
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<td>- Trust Fall</td>
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<td>- Lifting &amp; Rocking</td>
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<td>10:15 - 10:30</td>
<td><strong>II. Change Resolution and Planning</strong></td>
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<tr>
<td></td>
<td>a. Tunggalian Sa Buhay Ng Babae</td>
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<tr>
<td>10:30 - 10:50</td>
<td>Pre-Exercises:</td>
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<td></td>
<td>- Samson &amp; Delilah</td>
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<td></td>
<td>- Out Balancing</td>
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<tr>
<td>10:50 - 11:30</td>
<td>Verbal Conflict:</td>
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<tr>
<td></td>
<td>- Jog-Freeze</td>
<td>Creative Drama/ Improvisation</td>
<td>Pieces of paper</td>
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<td></td>
<td>- Verbal Pairs</td>
<td>Creative Drama/ Improvisation</td>
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<tr>
<td>11:30 - 12:00</td>
<td>b. Breaking Repression</td>
<td>Group Sharing</td>
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<td>Creative Drama</td>
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<tr>
<td>1:00 - 2:00</td>
<td>Continuation of b.</td>
<td>Body Touch processes Affirmations</td>
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<td>2:00 - 2:15</td>
<td>c. Group Healing</td>
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<tr>
<td>2:15 - 3:00</td>
<td>d. Magagawa Piatin</td>
<td>META Plan</td>
<td>Pieces of paper</td>
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<td></td>
<td>e. Sub group Presentation</td>
<td>Mural-making Song, Dance, Drama improvisation</td>
<td>Pentel pen, crayons mla. paper</td>
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<tr>
<td>3:00 - 3:30</td>
<td><strong>III. Pagbabalik</strong></td>
<td>Writing &amp; Discussion</td>
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<tr>
<td>3:30 - 3:45</td>
<td><strong>IV. Evaluation Module</strong></td>
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<tr>
<td>4:45 - 5:00</td>
<td>a. Pillow talk</td>
<td>Creative Improvisation</td>
<td>Pillow</td>
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<td></td>
<td>b. Growth Chain</td>
<td>3-word Sharing</td>
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### M E R Y E N D A

**II. Change Resolution and Planning**

- Tunggalian Sa Buhay Ng Babae

**Pre-Exercises:**

- Samson & Delilah
- Out Balancing

**Verbal Conflict:**

- Jog-Freeze
- Verbal Pairs

**III. Pagbabalik**

- Writing & Discussion

**IV. Evaluation Module**

- Sharing of Feelings/Insights

**V. Closing Program**

- Pillow talk
- Growth Chain

**Evaluation form Workshop objectives Workshop schedule**

**Pillow**
Day 1 focuses on the participant as a woman. Thus, the most important exercises involve personal and outlook sharing as a woman and the effects of culture on her.

There exists, therefore, a need for the facilitator to see the connecting points and relationships of the ideas surfacing from these exercises, based on the personal experiences of the participants. This will help the facilitator synthesize the whole learning.

The first part, which is the release phase, is just as important. It helps participants prepare for the various attitudinal needs of the succeeding exercises.

The organizational processes in the expectations check set the mood for the succeeding days. Here the participants realize that the success of a workshop depends on everyone; thus, one may set the organizational mechanisms earlier for smooth workshop sailing.

OBJECTIVES FOR THE DAY

1. Tap and encourage the creative energies of the expressive participants through release of inhibitions.
2. Encourage active participation in various discovery games and exercises.
3. Foster camaraderie, friendship and deep concern and understanding for each other.
4. Introduce the workshop objectives, process, scope and issues involved as well as the people behind the workshop.
OPENING SESSION
INVOCATION

15 mins.

Objective:
To open the workshop through a group prayer.

Materials:
Handout - "A Meeting" (See Appendix 1, p.119)
or any prayer may be said for the success of the workshop

Procedure:
1. Form a big circle. Group participants into threes. Each group reads a stanza from the handout Miriam of Nazareth.
2. While a group reads, others follow and reflect on the message given.
3. After the whole reading, have a minute of silence. The facilitator leads the reflection/prayer.

I. UNFREEZING GAMES

30 mins.

The succeeding games release inhibitions of the participants, break down walls and make them more comfortable with each other. Certain aspects on being a woman get injected in the last exercise to make the participants more conscious of the thrust of the workshop. If, however, the participants already know each other, Game 1 may be omitted. Proceed to Games 2,3,4. Each game may last for 5-7 minutes.

OBJECTIVES:

2. Provide unfreezing activities that put participants at ease with each other.

The release games include:

- Tumbaloy - name, movement and melody - (5 mins.)
- Acrostics - (5 mins.)
- Ngusuan - (5 mins.)
- Mahal Mo Ba Ako? - (5 mins.)
- Trabahong Babae? Naku Hall! - (10 mins.)

After the games, have a 4-5 minute sharing by asking the following questions:

1. What do you feel now? Why?
2. What did you discover about yourself or about each other?
3. What can you say about the group now?
A. TUMBALOY

(5 mins.)

Objective:
Introduce oneself creatively.

Procedure:

1. Group forms a circle. One starts by saying her nickname aloud; group echoes.

2. First 6 participants give their names aloud; group echoes.

3. Next 6 participants say their names with a melody (be original); group echoes melody.

4. Next 6 participants give their names with melody and corresponding movement (be original); group echoes melody and movement.

5. Next 6 persons give their names with melody, each with a corresponding movement showing things she enjoys doing (be original); group mirrors melody and movement.

6. At the end of the activity teach the following song and ask each one to sing and move according to her personal goal:

KORO:
Tumbaloy-loy-loy
Tumbaloy-loy-loy
Tumbaloy-loy-loy
Tumbaloy
Tayong Kababaihan
Siyang Pag-asa ng Bayan
Babae'y isulong sa Kaunlaran

Ako si __________________ (sabihin ang pangalan)
Isang Taga __________________
(sabihin ang pinanggalingan bayan)
Ang trabaho Ko'y ____________
(sabihin ang trabaho)
Ang nais Ko'y _____________
(sabihin ang nais)
Ating isulong Babaeng Usapan

TUMBALOY
B. ACROSTICS

(5 mins.)

Objective:
Introduce co-participants based on one's perception.

Materials:
Paper, pen or crayola, pin or tape

Procedure:
1. Each player gets one whole sheet of bond paper and writes her name spelled down.

   E.g. B
        I
        N
        G

   She then asks someone to paste the bond paper at her back. Each player moves around and the other participants write a word - noun, adjective or verb - to picture how or what she feels about the person whose name is written and pasted on her back. The word should start with any of the letters of the name spelled downwards.

2. When all the letters of everyone's name carries a meaning, stop the game and let each player get the paper on her back. She reads what is written.

   E.g. Beauty
        Intelligent
        Nutty
        Great

C. NGUSUAN

(5 mins.)

Objective:
Release physical inhibitions.

Procedure:
We Filipinos like sign language. At times, in pointing out things, we use our mouth or lips (nguso) instead of using our finger.

1. Ask participants to form a big circle.
2. The facilitator points out to a participant who then moves away and goes out of the circle.
3. In order to regain a place in the circle, the "deposed" participant takes her turn in pointing out a co-participant, once again through her lips. As in step 2, the participant who got pointed out leaves her place out of the circle. This goes on and on...
D. MAHAL MO BA AKO?

(5 mins.)

Objective:
Get to know more about the group's physical characteristics.

Procedure:
1. Let the group sit in a big circle.
2. One starts by asking "Mahal mo ba ako?"
3. If answer is YES everybody changes her place.
4. If answer is NO, the IT or the taya asks "Sino ang mahal mo?". One answers according to specific physical description of a group.
   E.g. Lahat ng naka-maong, lalat ng naka-hikaw, etc. All those fitting the description shall change places.

E. TRABAHO NG BABAE?
NAKU HA!!

(10 mins.)

Objective:
1. Define specific tasks done by women.
2. Foster fun and teamwork in a creative activity.

Procedure:
1. Start by teaching this song:
   (To the tune of "WARAY-WARAY").

   "TAYONG BABAE (To the tune of WARAY-WARAY).

   Tayong babae,
   lagi nang handa
   Tayong babae,
   kay raming gawa
   Tayong babae,
   likas malakas
   Tayong babae, PAG-ASA

   Allegro, swing feel
   F
   C
   Ta yong ba-be
   Ta yong ba-be
   Ta yong ba-be
   Ta yong ba-be

   Ta yong ba-be
   Ta yong ba-be
   Ta yong ba-be
   Ta yong ba-be

   F 7/8 1/8
2. Group into threes. Think of tasks that women do or can do given a specific space. Each group defines this task through action. No words may be used.

Sample Spaces:
- Kitchen
- Bathroom
- Garden
- Garage
- Office
- School

Possible tasks:
- Cooks food
- Drives car
- Types in office
- Manages office
- Fetches water
- Sells fish
- Washes clothes
- Helps wash clothes
- Chops wood
- Burns wood
- Plans family activities
- Manages office
- Cleans house
- Goes to market
- Attends PTA meetings
- Tutor children
- Plans meals
- Feeds pets
- Goes to market
- Budgets
- Plans family activities
- Cleans car
- Attends PTA meetings
- Cleans car
- Plans meals

3. Game starts by singing “Waray-Waray” while group dances around. When the last word PAG-ASA is shouted, facilitator yells: “PAG-ASA ang Babaeng Nagluluto.”

Participants and facilitator grab partners (3 in each group) and form a tableau of babaeng nagluluto. Since the facilitator joined, one will not have a group. She becomes the IT or the facilitator.

4. Sing and dance around again with “Waray-Waray” and the IT calls out a new task. The game proceeds as in Step 3.

5. Continue the game until six different participants become the IT.

6. Go back to the big circle and sit down. The facilitator starts with the synthesis by asking the participants to surface their feelings and insights on the different activities they just did. Deepen by asking what they noticed among the tasks traditionally assigned to women. Some questions which could be asked: What did you discover about the different tasks women are expected to do? How do you feel about it? What can you say about it? Participants’ answers may vary: - marami
- iba-iba
- madali/mahirap
- nakakapagod
- hindi binabayaran

7. End the activity with a song.

KAMI ANG BABAE

Kami ang baba
Ang Babaeng PAG-ASA ng Bayan
Napit kamay natin ang lalaking
bukas kalooban
Sabay tayo ngayon
Sa pagsulong ng kababaihan
Ako ay naririto, Ikaw ay naririto
Sabay tayong matututo.
II. PERSONAL SHARING: AKO, IKAW, TAYO

1 hr.

The succeeding exercises allow the participants to know each other deeper. The facilitator stresses among the participants the importance of sharing their personal perspective as a woman, especially in Exercise 2, to make their encounter more meaningful. The notes gathered here serve as referral points for the succeeding modules.

One major question that can be asked is: what important discovery did you notice about lives of women here?

The games and exercises for personal sharing include the following:

- Blind Contour Drawing (5 mins.)
- Five Finger Sharing (10 mins.)
- Urbana at Felisa – Small Group Sharing (30 mins.)
- Plenary and Synthesis (15 mins.)

A. BLIND CONTOUR DRAWING

(5 mins.)

Objectives:

1. Introduce an approach to drawing and minimize apprehensions about not being able to draw.

2. Encourage participants to look straight into each other's eyes, hoping that this will lead to a more relaxed and comfortable feeling about each other.

Materials:

- Bond paper
- Pencil or crayola

Procedure:

1. Give each participant a piece of paper and a pencil or crayola. Ask her to find a partner.

2. Ask participants to sit comfortably facing each other. Lay the paper in front of each owner and hold the pencil well.

3. Ask them to concentrate on each other's face and try to discover prominent features. Each one begins to draw the other's face without looking at her paper and without lifting the pencil, such that the lines are connected. Give them this tip: as the eyes follow the contour of the face, the hand should move in the same direction that the eyes take.

Give them some time to finish the drawing (3-4 minutes).

4. Stop the drawing and ask the participants to look at their work. Are the prominent features there?

5. Now, ask the participants this time to finish and draw the final touches so that the drawing becomes a near picture of their partner.

6. End by asking the pairs to shake each other's hands.
B. FIVE FINGERS OF MY LIFE

(10 mins.)

Objectives:
1. Get to know more about each other.
2. Appreciate each other’s visions and perspectives.

Materials:
Pencil and paper (the back of your picture drawn during previous exercise)

Procedure:
1. Ask the participants to have their pictures drawn by their respective partners. At the back of their pictures, ask participants to trace their own hand. Label each finger as shown in the illustration.
2. Each one begins to share the points mentioned.

Family - background, childhood (games played, movies/
television programs watched, songs), idiosyncracies as a child
Education - schooling, unforgettable experiences in school
Career - work, habits, turning points, strengths, weaknesses
Love - meaningful relationships, friends, others
Vision - ambition, life perspective and goals, beliefs, etc.

SA LIKOD PO LAMANG NG INYONG PHOTO I-DRAWING ANG INYONG KAMAY HINDI PO GANITO KALAKI.

C. SMALL GROUP SHARING - URBANA AT FELISA

(30 mins.)

Objectives:
1. Deepen and internalize the understanding of one’s partner.
2. Open windows of ourselves to a group of friends.

Materials:
The drawings in the preceding exercise

Procedure:
1. Divide the group into 4-5 pairs per subgroup.
2. Ask each subgroup to form a small circle and sit on the floor. Pairs should sit beside each other.
3. Give a short introduction about URBANA AT FELISA: Two friends during the Spanish time, who wrote each other often about good manners and day-to-day relations with people. Their letters became a basis for a book on good manners and right conduct.

4. Each small group decides which pair will share first or any pair may volunteer. Group follows this process:
   - Pair decides who is A; B
   - A kneels at the back of B holding B by the shoulder
   - B holds her picture drawn by A.
   - A shares her discoveries about B by speaking in the first person. “I am B. That’s my picture...” (share FIVE FINGERS DISCOVERY)
   - When A is finished talking about B, B can clarify, deepen or correct some of the things shared by A about herself.
   - Then it’s B’s turn to talk about A, B talking as if she were A.
III. EXPECTATIONS CHECK

1 hr.

The Expectations Check Module is an important beginning phase of the workshop since this will be the objective spine of the workshop. The insights and ideas gathered here will help set the tone of the different processes to be used in the workshop. The assessment sessions of the facilitating team can always refer to the items which surfaced in the expectations check.

Objectives:

1. Surface the participants’ goals and expectations.
2. Synthesize these goals and expectations using the orientation, organization, artistic framework.
3. Compare their expectations vis-a-vis the workshop objectives.
4. Set the participants’ attitude towards openness, learning and discovery.

The activities for the Expectations Check module include:

- Group Sharing
  (15 mins.)
- Symbols to installation
  (15 mins.)
- Facilitators/Staff answer to Expectation
  (10 mins.)
- Orientation to the workshop
  (5 mins.)
- Attitude Setting
  (10 mins.)
- Responsible Teams
  (5 mins.)

Procedure:

1. Participants keep their small group as in the preceding exercise.
2. Facilitator gives out questions for expectations:
   - What do you expect to get/learn from this workshop?
   - What can you give/share to this workshop?
   - What do you expect from the facilitators? From your co-participants?

PLENARY AND SYNTHESIS:

(15 mins.)

Procedure:

After all the pairs in the small group have finished their sharing, group now tries to see commonalities and differences in the lives of the members. The group then lists them down for the next activity.

Among the questions which they may answer:

- What are the things that the participants share in common? What events or experiences are common to most members of the group? What can you say about that?

- Whose experience struck you most? Positively or negatively? Why?

Materials:

Pentel pen, crayola, craypas, water color, Manila paper per group

A. GROUP SHARING

(15 mins.)

Objectives:

1. Share each other’s expectations.
2. Find commonalities and differences from surfaced expectations.
B. SYMBOLS TO INSTALLATION

(15 mins.)

Objective:

Visualize subgroup’s expectations and goals through an art installation.

An art installation is an artistic composition or arrangement of two dimensional as well as three dimensional objects in a given space, representing or expressing a thought, emotion/sentiment, subject or theme.

Materials:

Colored paper, bond paper, crayola, other found objects

Procedure:

1. Reflect the syntheses of personal sharings and goal setting into colorful symbolic representations, using coloring and drawing materials as well as found objects.

2. Create short improvisations which will surface groups’ sharing. Facilitator gives them time to create their art installation.

3. In the Plenary Session, share visuals and improvisations created, representing a summation of personal sharing. Each group can use 5 to 7 minutes.

4. After the group sharing, provide 5 minutes for surfacing of insights, feelings and learning points from the participants.

C. FACILITATORS / STAFF

ANSWERS TO EXPECTATION

Objectives of Workshop/Schedule

(10 mins.)

Objective:

Know the workshop objectives, course outline and schedule.

Procedure:

1. Group participants’ expectations using orientational, artistic and organizational framework.

2. Present workshop objectives written in Manila paper.

3. Compare these objectives vis-à-vis synthesized

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objectives of participants. Point out similarities and differences.

4. Present the course outline.

5. Present workshop schedule. The schedule, supposedly for 5 days can be extended to 4 days to accommodate the time needed for creative activities.

6. You may also stretch the above schedule to a 4-day live-in or a 5-day live-out workshop program depending on the needs of the participants.
D. ORIENTATION TO THE WOMEN'S WORKSHOP

(5 mins.)

Objectives:

1. Know the background and rationale of the workshop.
2. Relate to the participants the events that lead to this workshop, as well as to introduce the people involved.

E. ATTITUDE SETTING

(10 mins.)

Objective:
Set attitudes that will help make the workshop successful.

A. ANG BARKO

Materials:
Pieces of bond paper

Procedure:
1. Make a big paper boat and put this inside the big circle.
2. Give each participant a piece of paper.

F. RESPONSIBLE TEAMS

(5 mins.)

Objective:
Create responsible teams which will help out in the day-to-day needs of the workshop.

Responsible Team (RT) 1. Program Committee for giving warm-up activities and assembling participants on time.

Responsible Team (RT) 2. Environmental Committee that takes care of the cleanliness of the session hall as well as of the material needs of the workshop.

Responsible Team (RT) 3. "Urian" committees that handles the daily evaluation of the workshop activities and processes.
IV. SARILI, LIPUNAN, KULTURA

The succeeding exercises focus on the self, society and culture which are dominant factors in gender oppression (women being boxed in definite roles thus, limiting their potential for growth). Surface the above ideas. During the feedback sessions, elicit participants' discoveries, ideas, emotions, experiences, and insights.

The process involved is action through activities. Reflection is through feedback and synthesis. However, the reflection can graduate to action through what they intend or plan to do after their discoveries. Let them surface these plans or intentions.

Objectives

1. Surface the participants' perception of gender.
2. Discover the meaning of "Gender is Cultural."

RUNDOWN OF EXERCISES:

- **Theme: Sarili**
- **Pre-exercises - ilong-ilong**
  - (10 mins.)
  - Touch body parts (10 mins.)
  - Short feedback (10 mins.)

- **Theme: Lipunan - Panlalaki-Pambabae**
  - (10 mins.)
  - Feedback Synthesis (10 mins.)

- **Theme: Kultura - Fantasya ni EBA**
  - (30 mins.)
  - Kasi Babae (30-45 mins.)

  - "What is a Boy? What is a Girl?" (30-45 mins.)
  - Short Recap (30-45 mins.)

Tips for Facilitation

- In the process of facilitation, create an atmosphere of trust (whatever is shared here, especially the participants' deepest secrets, remains only in this session) so that participants get motivated to give of themselves and to share their innermost feelings and desires.

- Be more animated in your facilitation. Motivate participants to give more feelings, dialogue, movements especially in the creative drama portions.

- Encourage participants to translate their reflections to action. Let them surface plans or intentions, such as dramatization of select experiences.

A. THEME: SARILI

(30 mins.)

Pre-exercise:

ilong-ilong

Objectives:

1. Get more acquainted with one another in a light and fun way.
2. Be aware of one's body and its biological difference with that of a man.

Procedure:

1. Form a big circle. Sit on the floor.
2. Facilitator starts by saying "Concentrate and follow my words not my action. Touch the part of the body I call out and not that one which I touch."
3. Facilitator starts "ilong-ilong" (several times, touching the nose) and then says "mata" (or any other part of the body) but not touching the part she says (e.g. if she says "mata" she may touch the ear instead).
4. Those who touch the part of the body being touched by the facilitator instead of the one being called out will become the facilitator or IT.

Tips for Facilitation

- Extend the game by asking the participants to touch that part of the body which:
  - they like most/don’t like (group according to same body parts)
  - they often touch (group accordingly)
  - they seldom touch (group accordingly)
  - they have not touched (group accordingly)
  - is in pain (group accordingly)

Feedback Gathering
(10 mins.)

Ask the participants:
- What did you discover about yourself?

B. THEME: LIPUNAN

(30 mins.)

Panlalake - Pambabae

Objective:
Realize how we as part of society differentiate gender roles.

Materials:
Manila paper, pentel pens (2)

Procedure:
1. Divide the participants into two groups.
2. Each group forms a parallel line in front of a Manila paper.

3. Each group is given a pentel pen.
4. When facilitator says “Go” Player No.1 writes a trait or role or adjective, passes the pentel pen to Player No.2 who writes another, passes it on to Player No.3 and so on down the line.
5. After the game, let participants sit down and analyze their answers. Facilitator writes “Panlalake” under “Pambabae” column. Ask which adjectives or attributes can apply to both men and women.
6. Analyze the result. Maybe all words will be crossed out except the biological difference and words which connote relationship (e.g. sister, brother, mother, father, etc).
7. Now ask: What then is the difference between a man and woman? What then is common to both of them?

C. THEME: KULTURA

(1 hr. & 15 mins.)

Mga Katangian traits/roles/adjjectives ng Babae

Mga Katangian traits/roles/adjjectives ng Lalake

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Objective:
Discover how culture influences one’s perception of gender.

Materials:
Copies of “Fantasya ni Eba.” (See Appendix 3, pp. 123-124)

Procedure:
1. Give each participant a copy of Fantasya ni Eba.
2. Let each participant read a part until everybody has read at least one part.
3. Let them reflect on what they read.
4. Let them surface their feelings, insights, etc... Facilitator may ask “What do you think is said about women”?

Kasi Babae
(45 min.)

Objective:
Bring up the different roles designated to women.

Procedure:
1. Let the participants stand side by side, keeping a comfortable space not so near nor so far from each other (2 arms length apart).
2. Motivate them to think of their past (Kahapon), the things they did “kasi babae sila.”

3. Let them select one action or experience. Move this with a dialogue. Let everybody move and deliver a dialogue at the same time.

4. Shout “freezel”; tap one participant and say “Action! Dialog! Freeze!” Tap another one until everybody is given a chance to show her Kahapon.

5. Let them think of the present (Ngayon). Follow same process as above.

6. Think of tomorrow -Bukas. Repeat steps 3 and 4.

D. WHAT IS A BOY? WHAT IS A GIRL?

(45 mins.)

Objective:

Synthesize all the learnings and discoveries from the previous activities.

Materials:

“What is a Boy? What is a Girl?” Appropriate background music.

Procedure:

1. Facilitator puts on “What is a Boy? What is a Girl?” slides with background music.

2. The group watches slides silently.

V. SHORT RECAP OF DAY 1

30-45 mins.

Objectives:

Provide recap activity for Day 1.

A. Quick Reactions

Objective:

Surface most important learnings of the first day.

Materials:

Written Flow Chart of Activities of Day 1
Questions written on Paper.

Procedure:

1. Ask the group to jog in circle. Shout “Freezel!” and ask them to group themselves according to a given number of people. They then form smaller circles.

2. The one without a group will be given a piece of paper where a question is written. Then she reads the question.

Questions to be asked:

- Which activity did you enjoy most?
- Which activity gave you a new learning?
- Which activity helped you to discover yourself?
- Which activity made you appreciate other people?
- What factors facilitated your learning?
- What factors hindered your learning?

The questions are answered one at a time.

3. Ask participants to share their answers with numbers of their subgroups, thus discovering similarities and differences.

4. The one asking question will now point to a group and the group pointed out shouts, mimes, or acts out their answers. Call out all small groups.

5. Repeat Steps 1 to 4 for all groups.

6. After asking all the questions, present the agenda for Day 1 and give a short synthesis of the day.

- What common experiences do we share?
- What can you say about women in the course of time?
Day 2 brings to the surface the various structures that dictate the role of women. It also focuses on the critical analysis of these structures. The facilitator, therefore, should bring up the following structures clearly during Feedback Gathering and Synthesis:

- Family, Peers, Place of work;
- Education;
- Church and
- Media.

The facilitator must have a good grasp of these structures.

Use mainly dramatic improvisation and other creative activities. The series of activities for the second half of the day’s module are so related that the first exercise graduates to the next. This whole chunk may take the rest of the morning.

Though the output should give more importance on the content, the facilitator should also draw attention to the artistic forms used through incidental pointers. Content and artistry, after all, can blend well and the groups should strive for this combination.

OBJECTIVES FOR THE DAY:

1. Diagnose how participants perceive and react to different woman characters and situations.

2. Provide a venue for the participants to discover the various roles of women and analyze how structures affect or dictate such roles.
I. OPENING ACTIVITIES

30 mins.

The opening activities include:

- Limbering Exercise or a Physical Game
- Introduction to Day 2

The opening activities of each day usually provide the needed tone/mood or attitude through spirit and body building exercises.

A very short recap of Day 1 and a Sharing of the agenda for Day 2 will help participants see in a wholistic way the relationship between the various activities and exercises.

A. LIMBERING EXERCISE OR A PHYSICAL GAME

(30 mins.)

Objective:

Prepare the participants physically for the activities of the day.

Procedure:

1. Ask the participants to form a big circle, providing adequate space clearance between each other for sideward movements of arms and legs.
2. Demonstrate each exercise as you call out the instructions.
3. Ask the participants to do the exercise all together.

Warm-up:
Standing Position

1. HEAD/NECK. Thrust forward, sideward, backward, rotate.
2. SHOULDERS. Thrust forward, backward, up and down.
3. ARMS. Thrust forward, rotate simultaneously clockwise, then the opposite direction.
4. ELBOWS. Extend arms to the sides in T-position, then bend elbows with palms up, facing inward towards the face; then palms facing front while back of hands face the torso.

TAMA NA!
IBANG EXERCISES NAMAN.

SICE PA!!!
45... 46... 47...
48... 49... 50...

JUMPING JACK
5. UPPER TRUNK. Twist upper trunk by bending from the waist flat forward and then bounce. Bend forward from waist up and touch the floor with hands (1 count), then bounce trunk between thighs (2 counts).

6. LOWER TRUNK. Rotate hips in small and big circles, clockwise then counterclockwise.

7. KNEES. Put knees together, bend a little then rotate them clockwise and then counter-clockwise... Open legs and bending the knees a little rotate each outward... Put back knees together then squat, resting the head on the knees. With head resting on the knees, slowly straighten up legs... Put knees together then squat clasping hands at the back of the ankles and rest head on the knees; then slowly straighten up.

8. ANKLES. “Rock the boat” by pointing toes and then flexing them left and right. Rotate the ankles.

9. JUMPING JACK. Jump to spread legs, simultaneously clapping outstretched arms overhead.

10. STATIONARY RUN. Jog in place with the legs alternately kicking forward then backward, left then right.

II. STRUCTURES THAT DICTATE THE ROLE OF WOMEN

MGA TAUHANG BABAE

2 hrs.

As a prelude to the identification of the structures that dictate the roles of women, a recognition of the different types of women characters is imperative. The participants shall, therefore, mimic or imitate various women character types most familiar to them and thereafter re-enact situations involving these characters. The participants shall do these through meaningful games and exercises that end with a synthesis of discoveries.

The activities are as follows:

- Pre-Exercise: “Damitan Mo Ako” (30 mins.)
- Reaction through Sound, Movement and Dialogue (30 mins.)
- Deepening: Isang Araw Sa Buhay ng... (40 mins.)
- Feedback Gathering and Synthesis (20 mins.)
A. PRE-EXERCISE: DAMITAN MO AKO

(30 mins.)

Objective:

Identify different woman characters through costume improvisations and dialogue interaction.

Materials:

4 sets of materials for costume improvisations (towel, curtains, blanket, books, sticks, shoes, bags, umbrella, hats, clothing materials, jackets, broom, boxes, or any material which can be used)

Procedure:

1. Divide the group into 4 small subgroups. Give each subgroup a particular space where they could see the others.

2. Let the groups select their own models (1 for each)

3. Give each group a box of old clothes, sticks, brooms, hats, bags, shoes and other objects

4. Call out women characters and ask the groups to dress up their respective models to represent the women characters you named/called by the facilitator. The model poses suggestive of the character she is depicting. (e.g. kneeling, sitting, praying, mourning, working, etc.). The nearest picture of the character to the original will be declared “the woman” by the panel of judges.

5. Expand the exercise and proceed as follows.

   1. The other members of the group portray characters around the model to better project the essence of the main character or model. Ask the characters to pose.

   2. Tap each “frozen” character (except the model). When tapped, a character says a line expressing her reaction to the character model or to the situation presented in the picture.

   3. Repeat the earlier steps 2 to 3 times.

B. REACTION THROUGH SOUND, MOVEMENT AND DIALOGUE

(30 mins.)

Objective:

Surface stereotype reactions to various situations.

Materials:

Suggested characters in pieces of paper

Procedure:

1. Using the same grouping as in the pre-exercise let each group draw out a piece of paper from among the rolled pieces of paper prepared by the facilitator. Some suggestions which could be written in these pieces of paper:

   - Woman worker harassed
   - Battered housewife
   - Hostess
   - Rape victim
   - Commercial model
   - Old woman begging
   - Pregnant mother
   - Devoted lady in prayer
   - Woman - farmer
2. Each group sculpts and dresses up their model to represent the character which the group drew out. The model now tries to concentrate and compose some lines coming from the thoughts and experiences (a la monologue) of the character they are portraying.

3. The whole assembly surrounds the four characters. Each character delivers her short monologue. After each character's monologue, participants react through movement, sound, dialogue.

C. DEEPENING: ISANG ARAW SA Buhay NG...

(40 mins.)

Objective:
Identify the different structures that dictate the role of women.

Materials:
Workplaces written on pieces of paper
As needed by participants

Procedure:
1. Facilitator prepares small pieces of rolled paper. On each paper a specific work place is written:
   - home
   - school
   - advertising agencies
   - office
   - church
   - hospital
   - factory
   - television
   - field, etc...

2. Ask each participant to draw out a piece of rolled paper. She creates the character based on the place of work written on the paper she draws out. Participant dresses up like this character. Gather some props that will help her define and act out the character better.

3. Facilitator now gives a movement exercise involving the character. Participants do the various actions and activities of their respective characters at different hours of the day, from waking up to sleeping.

4. Motivate participants to talk as they do their characters' activities. Ventilate their characters' thoughts through words and dialogues. Tell them they can talk to themselves.

5. At some points, call out "Freeze." Then tap someone to act out her character and deliver her lines. Then ask the actress to freeze.

6. Tap another one and then another until everyone has demonstrated her activity and delivered her lines.

7. Expand the exercise. Let each character try to find ways to relate to other characters. This will lead to building up a scene.

8. Again let these be a freeze-action moment. As everybody freezes, point out and ask each member to enact her scene.

9. Repeat the process until each group has been given focus.

10. End the exercise with a group-centering activity. Give them a Relaxation Exercise: inhale, exhale, relax.

D. FEEDBACK GATHERING AND SYNTHESIS

(20 mins.)

In gathering feedback from the participants to lead them to a synthesis of the preceding activities, ask the following questions:
- How did you feel about the whole exercise?
- What were your discoveries?
- How did your character react given different situations? Why?
- What dictated such reactions or roles?

Focus on:
- Resources of women
- Structures
- Human Dignity
III. ANALYSIS OF THE STRUCTURES

The following activities are devised to bring out and present creatively the participants' analysis of the structures that dictate the role of women:

- Pre-Exercise: Paramihan ng... (20 mins.)
- Study Groups (1 hour & 30 mins.)
- Plenary Session (15 mins.)
- Clearing House Portion (15 mins.)

This whole module needs constant monitoring on the part of the facilitator. The initial game (Paramihan) ushers the mood for creation. This also serves as a pre-exercise for the required creative sharing of insights during the study group session.

During the study groups session facilitators may divide among themselves which groups they would closely monitor and motivate.

It is important that the facilitators fully discuss this module and make sure assumptions for possible questions or guidance needed to make this module productive and relevant are clarified. Materials to be used like the textbooks and commercial ads should be given careful study and discussion before giving the exercise.

Give instructions one at a time.

If the participants have to discuss and bring up important points that need to be dramatized, give the instructions on the discussion first. When they have surfaced important points then instruct them about dramatic improvisation. Keep them working within a time frame. The last module may take the whole afternoon.

A. PARAMIHAN NG...

(30 mins.)

Objectives:

1. Bring out spontaneously as many answers to specific stimulus which represent the different structures.

2. Build a team through fun/play activities.

Procedure:

1. Using the same grouping ask each group to give short instant improvisations of "paramihan ng..." (complete with movement and dialogue).
   - Paramihan ng Commercial
   - Paramihan ng Headlines
   - Paramihan ng Panalangin or Devotion - Paramihan ng Church Ritual

2. Start with one (e.g. commercial) given. As you point out a group, the group gives their commercial jingle at the count of 5. If they fail to do so they are eliminated. No repetition of commercials is allowed. The one who repeats is eliminated. The last to stay longest is the winner. Then proceed to the other paramihan items.

3. Gather short feedbacks. What is your personal view about the different contents (commercial, news headline, devotion and rituals) of our exercise? Elicit a little discussion.
B. STUDY GROUPS

(1 hour & 30 mins.)

Objectives:
1. Analyze how structures affect/dictate the role of women.
2. Formulate statements to summarize findings.
3. Share these statements through a most appropriate, creative way.

Materials:
Text books on any of the following: Philippine Culture, Literature, Prose and Poetry, Fairy tales, etc.
Tabloids, newspapers, magazines

Procedure:
1. Divide the participants into four subgroups. Let them analyze through group discussion the structure and questions assigned to them. (45 mins.)

   Note: Everybody must participate actively in the discussion. Share your (facilitator's) insights as you find the need.

2. The subgroups proceed to formulate one or two statements which summarize their group findings and analysis. (15 mins.)

3. Each group improvises creatively and appropriately in presenting their statements. (30 mins.)

   E.g.: Sub-group on Education can present through poetry-drama; Media group, through lampoon of films and commercials. Or they may create their own commercials through salin-awit (translation of songs)

   There are so many ways!

STUDY GROUPS ON THE FOUR STRUCTURES:

1. FAMILY/PEER:
   Ang Mga Babae sa Ating Paligid
   - Who are the women in our house?
   - Among our peers or friends?
   - What can you say about them?
   - How does being a woman affect their hour-to-hour existence?
   - What can you say about the woman, the home and the family?

2. PLACE OF WORK
   - Who are the women in our place of work?
   - What can you say about them?
   - How does being a woman affect their hour-to-hour existence?
   - How does this affect their advancement?

3. EDUCATION
   Book Analysis
   - Get a book and look for parts of the book discriminatory to women? Why?
   - Share stories, myths, fairy tales learned at home or in school that developed consciously or subconsciously gender-conditioning.
   - How do these text affect women's role?
   - What can you say about women and education?

4. THE CHURCH
   - Analyze the various church practices, prayers, devotions, and rituals. How do they promote discrimination against women?
   - What can you say about the Church's role in society and vis-a-vis womanhood?

5. MEDIA
   - Get newspapers and magazines. Look at the headlines and the advertisements. What can you say about them?
   - How do the media contribute to the dictation of women's role in society?
   - What do you feel about that?

C. PLENARY SESSION, SHARING OF STATEMENTS AND PRODUCTION NUMBER

(15 mins.)

The Plenary Session is the visual climax of the results of the studies. Make this alive and exciting. Facilitator can act as emcee-annotator.
D. CLEARING HOUSE PORTION: HANGING QUESTIONS, ANSWERS, COMMENTS FROM GROUP TO GROUP

(15 mins.)

In the Clearing House portion, groups can give insights, comments on their group's or other groups' output. Hanging questions could be written and dropped in a box and drawn out so that everybody has her own idea or answer to the questions raised.

Let important statements come from the participants. Help draw out these statements from them. And finally, in all instances, enjoy the more creative semi-academic exercise.

IV. RECAP OF DAY 2

30 mins.

Objectives:

1. Identify the most and least important learnings of the day.
2. Prepare oneself for the succeeding activities.

Materials:

Flow of Activities for DAY 2 and DAY 3. Bond paper, pentel pens or crayons.

Procedure:

1. Give each participant a piece of paper and a pentel pen. Ask them to write the most important learnings they learned in Day 2.
2. Instruct them to paste their paper on the board and put together the similar ones. Then point out the item that constitutes the biggest learning point among the participants, then the least.
3. Segue from these Learning Points for topics in DAY 2 to DAY 3 Flow of Activities. Give them extra words on challenge and attitudes for DAY 3.
4. End the session with a closing meditative activity accompanied by soft music. Ask participants to be in their most relaxed position.
Day 3 is a synthesis of the previous workshop processes and contents. It focuses on CHANGE AND THE WOMAN. The take-off point is the oppression/repression experienced by women. The need for change to free the woman from oppression shall then be emphasized.

The facilitator needs to be sensitive to the various personal sharing, especially in the BREAKING OF REPRESSIONS. Handle this session with an open mind and an objective heart. Be supportive of the participants as they share their problems. On the other hand, the Body-Touch activities and some Healing processes need centering and special motivation from the facilitator.

Finally, give emphasis on what the participants can do after this workshop and how they can help each other pursue women’s issues.

OBJECTIVES FOR THE DAY

1. Guide the participants through the process of identifying how the gender problem manifest in their lives.

2. Guide them on what they can do to break the cycle of gender subordination.

3. Provide a tool for the participants to identify their agenda for change.
I. OPENING ACTIVITIES

A. LIMBERING EXERCISES

Same as in Day 2
(15 mins.)

B. GROUP DYNAMICS

(1 hr.)

Objective:
Make participants aware of the importance of team-building to facilitate group process.

This series of exercises will help build trust and teamwork. Continuously motivate participants to stick to the rules of the game so that the games are maximized.

Group Dynamics for the day consist of the following activities:
- Entanglement
  (15 mins.)
- Trust Fall
  (15 mins.)
- Lifting and Rocking
  (15 mins.)
- Feedback Gathering
  (15 mins.)

There can be only one feedback-gathering session, but make it more participatory and let each participant freely share their self-discoveries. Facilitators should avoid making general statements but allow participants to do so.

ENTANGLEMENT

Objective:
Develop sensitivity and a sense of cooperation and unity.

Procedure:
1. Let the participants stand side by side in one row, each one clasping a hand of the person next to her.
2. Ask the person on one end of the row to act as the leader. Tell her to start weaving through her co-participants — between them, around them, under their legs — until she is able to reach out for the hand of the person on the other end of the row.
3. Ask everyone to follow the leader, keeping their hands held together such that a horrendous tangle results.
4. Ask the participants to work towards the objectives of the game, which is to unravel the snarl and end up in a circle without re-clasping hands.
**TRUST FALL**

**Objective:**
Develop a sense of trust among co-participants.

**Procedure:**

1. Form groups of 5 to 7 participants each. Ask the members of each group to stand in a circle and spread the smaller ones among them evenly around the circle.

2. Tell one person to move to the center and cross her arms in front of her chest.

3. Ask the person at the center to close her eyes while keeping the body straight and her ankles relaxed. Tell her that she is supposed to begin later by "falling and swaying" to one side, feet and knees straight together. The group member on that side where the center person "falls" will prop her up back to center position. Thereafter, the center person will sway to another side, and then another, each time with a member of the group propping her up back to center position.

4. Instruct others in the circle to move up towards this person and hold her lightly with their hands for a while.

Tell them to place one foot forward and the other behind. If they do this, they can hold up quite a lot of weight even if they are not physically strong.

5. Ask the person at the center to start "falling."

6. Encourage the other participants to pass the center person around or across the circle.

7. Ask the participants to increase the size of the circle gradually as the game progresses; continue passing the person for some time... and then slowly reduce the size of the circle. Tell participants to end by holding the person again for awhile, and as they do, everybody hums softly.

8. End with "Lifting and Rocking," the exercise that follows. (Optional)

9. Give everyone in the circle the chance to become the center person.

10. After the experience, sit down together and let each participant tell her experience as center person and what she has noticed about the others. Take about ten minutes to share experiences.

**LIFTING AND ROCKING**

*(This exercise may be done to end the preceding Trust Fall or it may be taken as an entirely separate exercise.)*

**Objective:**
Develop a sense of trust.

**Procedure:**

1. Form groups of 7 to 9 participants each. Ask each group to form a circle and the members to keep absolute silence during the exercise.

2. Ask a volunteer, someone who wants to be lifted and rocked, to move to the center of the circle. Tell her to fold and interlock her arms across the chest, and to close her eyes.

3. Tell everyone else to move up to the person at the center and place their hands on her, holding her gently for a while. Those participants of moderate strength should merely stand directly behind the person at the center, while the stronger ones should position themselves on either
side of her. The person at the center should relax and yet keep her body fairly straight.

4. Instruct the participants to tip the person at the center slowly backwards to lying position, holding her horizontally, with their hands and arms under her. The smaller ones behind her cradle her head, while the stronger ones on each side support the chest and back. Others have to hold up the hips and legs.

5. Ask the participants to begin rocking the person slowly back and forth, or around, as if rocking a baby, without moving their feet. Tell them to hum together softly as this exercise is done. Continue for a while.

6. If the person at the center is not too big for the others, rock her at several levels. From the original position, ask the supporting participants to slowly lift her up, until she rocks way above their heads (supported by their hands stretched overhead). Give the person at the center a rock at that level for awhile and then slowly lower her (as she is being rocked) towards floor level. Be sure that while rocking she is kept at a level position to prevent her from tilting. Gradually slow down the rocking as floor is reached. When the person reaches the floor, she keeps still and does not realize that she is lying on the floor. Afterwards, ask supporting participants to remove their hands from the body of the woman slowly and gently. Let her stay resting on the floor undisturbed until such time when she opens her eyes.

7. Let as many participants experience the rocking.

8. After the experience, sit down together and let each participant tell her experience as “center baby” and what she noticed about the others. Take about 10 minutes to share experiences. Were there moments of fear and apprehensions? Why? What could be positive as well as negative about trust? How will you personally reconcile this?

II. CHANGE

RESOLUTION AND PLANNING

The following exercises and activities are action-oriented as well as verbally and emotionally laden. The sensitivity of the facilitator to make the exercises meaningful for all is necessary. Be sensitive about breaking points and handle these moments not necessarily with words but more with comforting actions. Let them feel that you’re behind them in all these exercises. Reduce stress through breathing and toning down exercises.

Objective:

Identify the meaning of conflict and its different types: physical and verbal.

The module consists of the following activities:

A. “Tunggalian sa Buhay ng Babae”
   - Pre-Exercise: Samson and Delilah (10 mins.)
   - Out-Balancing (10 mins.)

B. Breaking Repression (1 hour)
C. Group Healing
   (15 mins.)

D. Meta plan
   (30 min.)

This module is memorable both for the participants and facilitator alike. Carry on! You're great!

A. TUNGGAUAN SA BUHAY NG BABAE

Objective:
To make the participants feel the essence and sensation of physical conflict.

Pre-Exercise:
SAMSON AND DELILAH
(10 mins.)

Recall the story of Samson and Delilah with the participants. Participants shall then assign characteristic movements and sound for the characters Samson, Delilah and the Lion. The rule of the game is like that one for Jack en Poy:

Samson beats the lion.
Lion beats Delilah.
Delilah wins over Samson.

Procedure:
1. Divide the group by pairs, members of which are more or less equal in physical strength.
2. Ask the pairs to stand with their feet close together, facing each other half a meter apart. Tell them that their objective is to try to push-outbalance their respective partners. In this game, a person shall be considered outbalanced when she moves or shifts position of even only one foot.
3. Give signal for the pairs to start pushing each other.

VERBAL CONFLICT
Jog-Freeze
(10 mins.)

Objectives:
1. Release through dialogue improvisations various situations in conflict.
2. Develop sensitivity through listening.
3. Tell them that as their verbal exchange progresses, the whos, what's, wheres, whens, and why's of the situation should develop. Remind whoever shall start to drop key words that will quickly suggest to her partner the situation that she has in mind as well as their relationship. Example: When she asks "Ate, bakit mo ginamit ang sapatos ko?", the actress immediately defines the relationship between the characters engaged in the dialogue as well as the source of their conflict.

Pre-Exercise:
OUT-BALANCING
(10 mins.)

Procedure:
1. Divide the group into two.
2. Each group agrees on the character to portray. The two groups form 2 lines facing each other.
3. When the facilitator shouts: "Lights! Cameral Action!", the two groups face each other with their corresponding sound and action.
4. Tell the actresses that they don't have to resolve their conflict in this exercise.

5. After the pair or group is through with their verbal exchange, call them back into the circle to join the rest in jogging around again.

6. Do this until everybody has experienced the exercise.

Facilitation Tips:

1. Don't give too much time for each group to create a situation.

2. Constantly remind them to listen to cues that will help them develop the point or situation they want to pursue.

3. Create an atmosphere of fun and treat this as a game.

4. If a group can't create a situation, call them back at once into the circle and tap another pair.

5. If in some instances, some participants would like to join in the improvisation, allow them.

VERBAL CONFLICT

Verbal Pairs

(30 mins.)

Objective:

Identify gender problems which manifest in one's life.

Procedure:

1. Ask the participants to get a partner whom they haven't been paired with yet.

2. Hand out rolled pieces of paper. Ask each pair to pick one.

The following are the issues that may be written in the rolled pieces of paper:

- household economics
- health care
- division of labor
- child rearing
- household responsibilities
- kind of schooling for children
- labor migration
- how to spend a weekend or a vacation
- rapid economic change
- friends, gangmates
- sex

3. The pair decides who they are; where they are; what they are arguing about. Allow no rehearsal but just a short discussion.

4. Ask the pair to face each other and look at each other's eyes. Motivate them to develop tension so that their arguments may be logical, meaningful and dynamic. When the facilitator shouts "Action! Dialog!", a member of the pair starts the argument. The pair will only stop their argument when they feel they want to use physical violence. All the pairs in the groups argue simultaneously.

5. In a circle, each pair now demonstrates to the whole group their verbal conflict.

6. Encourage analysis of character, situation, development and resolutions of conflict from listeners.

Guide Questions:

- How do you feel about the different issues which surfaced during the verbal pairs?
- What can you say about the characters and situations which surfaced in the above exercise? How did the various conflicts develop? What resolutions were made or how did they end?
- If you have time for yourself, what will you do?

B. BREAKING REPRESSION

(1 hr. & 30 mins.)

Objectives:

1. Share and re-enact the most repressed/oppressed gender situation one has experienced.

2. Break one's repression by doing the things she planned to do then through dramatization.
Procedure:

1. Ask the participants to go to the person she is most comfortable with. (Until there are 5 women in the group).

2. As an introduction for reflection, tell them that there are times in the life of a woman (as a wife, a mother, or a sister) when she experiences a non-physical type of violence, a total oppression where she is unable to answer back or explain her side.

Example: "My husband always tells me that I should stay at home and that I need not join community organizations. Dito na lang ako sa bahay at alagaan ko ang mga bata... or he says: Hindi mo naman kailangan ang mga yan – dito ka na lang sa bahay, mag-alaga ng mga bata. Sa kusina ka na lang tutal ang babae ay dapat sa bahay lamang, sa kusina at sa kama."

3. Now ask them to recall an incident where they were placed in a similar situation. Share this to the other members of the group. Add details like when, where, why and how it happened and what she felt then.

4. After everybody in the group has shared her experience, the group will now choose only one oppressive situation.

5. This experience will be shown in a short dramatic re-enactment. The woman who shared the experience will portray herself but this time she has the chance to answer back or be able to explain herself to break the repression. She can now do the things she planned to do then but was not able to do. Other members of the group will play other characters involved in the situation.

6. If time permits, they can do two or three other re-enactments based on the other women's experiences. Go through the same process.

7. Before the group presentation, the facilitator tells the group to "freeze". Facilitator reminds them to concentrate and motivates them to think and feel as the characters they are to portray.

8. During the plenary session, each group presents their short improvisation. After everybody has presented their short dramatic re-enactments, gather the group in a circle and encourage them to surface how they feel, specially those whose experiences where re-enacted and whose "repressions were broken."

Guide Questions:

- Ano ang inyong naramdaman noon nagsi-sharing?
  - Noong nagpalabas na? 
  - Nahihiya ba kayo o biglang nabura ang hirap ninyo?

- Ano ang point ng exercise? Bakit natin ginagawa ito?

- Gumaan ba ang inyong kalooban nang nadinig ninyo ang problema ng iba?

- Bakit mo nasabi na hindi maligay o masyadong maligay?

9. For synthesis, facilitator encourages participants to break their repressions. But this means trying and doing the breakaway in real life.
C. GROUP HEALING

(15 mins.)

Objectives:
1. Affirm each other's strength.
2. Share one's realization after the "Breaking of Repression" activity.

Procedure:
1. Everybody goes back to her previous grouping. Each individual gives her advice, wish or message of assurance to others.
2. The person being given "healing" or love messages shall say her realization or what she wants to do.

D. "MAGAGAWA NATIN!" (METAPLAN)

(45 mins.)

Objectives:
1. Identify the system which needs change.
2. Present an ideal situation or a vision of an ideal system which is non-sexist through creative improvisations.

Materials:
Pieces of paper, pentel pens, crayons

Procedure:
1. Each one is given a strip of paper. Ask participants to write on that strip: "Kung mayroon tayong gustong baguhin na kalakaran bilang mga babae, ano ito?"
2. Participants paste similar answers under one column.
3. They then choose which column of resolutions most of them would like to carry out.
4. Each group presents an ideal situation through drama, song, poetry, etc.

III. Plenary Session: PAGBABALIK (Re-entry)

30 mins.

How do we go back (re-enter) to our place of work, family, home, community, etc. now that we have acquired a new pair of eyes?

Going back to reality after an emotional high point in a workshop needs preparation. There is a need to draw out from the participants where they are now, how equipped their senses are and how they will re-enter the real world, carrying out what they've planned without stepping on other people's toes or shocking them.

Again, sensitivity to the participants are needed now especially if they have to apply the new learnings in the real world.

The facilitator should inspire the participants to make their firm resolve and devise ways by which they can get inspiration from each other.

Again, congratulations!

Objective:
Plan concrete agenda for change in any of the following: self, family, place of work, community, etc.

Materials:
Manila paper, pentel pens

Procedure:
1. Each participant writes simultaneously her agenda for change on the manila paper pasted on the wall.
2. Group together similar answers.
IV. EVALUATION MODULE

1 hr.

This final module aims to provide a tool to evaluate the 3-day workshop.

Objectives:

1. Evaluate the content and methodologies used in the workshop.
2. Assess the participation of co-participants.
3. Confirm one's growth as a woman.
4. Affirm each other's strengths and minimize weaknesses discovered in the 3-day workshop.

Materials:

Workshop Objective Chart
Day 1-2-3 Flow of Activities
Evaluation Form

Procedure:

1. Present the workshop objectives defined during the first day. Present also the flow of activities. Facilitator can come up with visual images of the flow of topics and how they are related to one big vision. Presenting the workshop through a visual image (e.g., a ship sailing) will help participants view it in its totality and not merely in segments.

2. Give them the Evaluation Form (see Appendix 8, pp. 135-140). Give them time to answer.

3. Gather them in a circle and ask them to put their sheets of paper at the center one at a time. While each one is doing this, the person should say in one complete short sentence her feeling of growth.

4. When everybody is finished, ask each one to look for 4-5 people in the group in whom they have discovered something new and likeable. Ask them to go to their
“chosen new friends” one be one, each time holding the other person’s hands, as they look into the person’s eyes and say “I like you because... I hope that...”. The co-participant approached shall in turn give her own words of affirmations.

5. Go back to the circle after each participant has approached 4-5 participants to get ready for the group massage. All turn right and sit close to each other, reaching the back of the person in front. Start with the mini-shiat-sus to relax each other. After some time turn about and do the same to the one in front.

6. In the same circle, this time shoulder to shoulder: ask the participants to cross their arms across their chests as they hold each other’s hands. Sing - Pagbabago. After the song raise hands and then arms slowly, and turn around and finally say “Goodbye!”.

WORKSHOP ENDS.

ALTERNATIVE EXERCISES
THIS SECTION LISTS AND EXPLAINS THE EXERCISES WHICH CAN BE USED AS SUPPLEMENTARY OR ALTERNATIVE EXERCISES BASED ON THE FOLLOWING TOPICS/ISSUES IN THE GENERAL 3-DAY SYLLABUS:

- Opening Activities
- Getting to Know You/Unfreezing Activities
- Attitude Setting
- Limbering Exercises
- Gender is Cultural
- Women & Structures
- Change
- Reflection & Evaluation

SPECIAL FUNCTIONAL EXERCISES ARE ALSO SUGGESTED:

- Diagnostic Exercises
- Sensitivity & Centering Exercises
- Ice Breakers
- Various Fora

*Diagnostic exercises* are given to gauge the orientational or organizational level of the group.

*Sensitivity & Centering exercises* are given when the participants are too released or restless or when their energies are scattered and therefore need to be centered or focused.

*Ice Breakers* are given to break the monotony of the day or of the moment when the participants are getting bored.

*Various Fora* are creative approaches using various means to synthesize the whole experience. These exercises hopefully can help the facilitator try various approaches with the same subject or topic. Other exercises may come from the facilitators' own experiences.

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*Dugso. A Tribal dance of Higaanon tribe from Bukidnon to celebrate the light - and life - giving power of women.*
I. SOME SUPPLEMENTARY/ALTERNATIVE EXERCISES FOR THE 3-DAY SYLLABUS

A. OPENING ACTIVITY

The Creed

Objective:
Provide a fitting Morning Praise activity.

Materials:
Handouts "The Creed"
Mood Music

Procedure:
1. Give each participant a handout of the "Creed" (See Appendix 2, pp. 121-122.) Note that there are 13 points.
2. Ask the group to form a circle.
3. Ask volunteers to read a point. Some points could be read by 1, 2, 3 or 4 participants. Vary reading.
4. Tell them that the last two points will be read in unison.
5. Set the mood for prayer. Let them reflect silently on the points. Play appropriate music.
6. At a certain point or signal from the facilitator, Participant # 1 begins. Follow same procedure until Participant # 13.
7. End by holding hands in a minute of reflection.

B. GETTING-TO-KNOW-YOU GAMES

Kamusta Ka - Mabuti Naman

Objectives:
1. Know each other's names.
2. Release one's inhibitions.

Materials:
Chair for each participant

Procedure:
1. Group forms a circle. Each participant sits on a chair. The facilitator, in the middle, acts as the first IT.
2. IT goes around, stops at one participant and asks "Kamusta ka _______ (says the name)?" The person greeted answers in either one of three ways and the group responds in three ways, too.

   "Mabuti naman" - each one moves 1 seat to the right.
   "OK lang" - everybody moves 1 seat to the left.
   "Masakit ang liyan ko" or any other answer - everybody grabs a seat neither left nor right but elsewhere in the circle.

3. Game continues as facilitator feels the group atmosphere.

C. ATTITUDE-SETTING EXERCISE

Materials:
Pieces of paper cut as parts of a pie.

Procedure:
1. Let's bake the workshop cake. What ingredients can each one give? Ingredients such as attitude that will make this workshop memorable, meaningful for everyone and successful. Ex.: A pound of sugar, coated with teamwork, milk of listening and attention, starch of patience, etc...
Give each participant a piece of paper cut-out from a big pie.

Write on the paper the ingredients you will give to make this workshop cake successful.

3. Let each one write and say one by one the ingredient she will give. Let them put the pieces together to make the big pie. The pie will serve as the group's norm for the duration of the workshop.

D. LIMBERING EXERCISES

MIRRORING

Objectives:

1. Sharpen one's concentration.
2. Prepare the body for the day's activities through a series of movement exercises.

Procedure:

1. Each participant finds a partner. Agree who is A and who is B.
3. Facilitator calls out B to start. Without stopping to a neutral position, B continues a series of entirely different slow movements. It is now A's turn to mirror B's movements.
4. Call out A, then B, and so on.

Facilitation Tips

- Motivate participants to be creative in their movements. Tell participants to explore other levels or positions; that they may use facial expressions.

- The shift from A to B leading should not be distinct and obvious. The mirroring should become one flowing movement.

Limbering Exercise

Procedure:

1. Ask the participants to form 5 lines facing the facilitator.
2. The facilitator instructs the participants as she/he demonstrates the following:
   - Inhale/exhale
   - Rotate fingers, hands, elbows, shoulders
   - Rotate eyeballs (ceiling, floor, left, right)
   - Open eyes wide, narrow but can see
   - Make face small/big
   - Pout lips, chew with mouth closed
   - Balloon cheeks
   - Massage face/hair
   - Put chin on right shoulder. Rotate from right to left and reverse
   - Hand stretched on the sides, move chest left, middle, right, reverse.
   - Bend half knee (both knees). Rotate to the right. Rotate to the left.
   - Point toes downward and
rotate clockwise. Then counter clockwise.
- Bend knee fully (squat). Bounce.
- Rock on feet.
- Rock feet backward.
- Rotate arms as if swimming (back stroke).
- Inhale/exhale.
- Cross arms over the head, turn around and look at right ankle then at left ankle. Do this 8 times.

A. Verbal Release

Materials:
Chalk, blackboard

Procedure:
1. Divide participants into two teams forming two lines each 7-8 meters away from the board. Give each team a piece of chalk.
2. Divide the board into:

<table>
<thead>
<tr>
<th>Team A</th>
<th>Team B</th>
</tr>
</thead>
<tbody>
<tr>
<td>BABAE</td>
<td>BABAE</td>
</tr>
<tr>
<td>LALAKE</td>
<td>LALAKE</td>
</tr>
<tr>
<td>Sandok</td>
<td>Llave</td>
</tr>
<tr>
<td>Batya</td>
<td>Makina</td>
</tr>
</tbody>
</table>

3. At the shout of “Go!” the first participant in each team writes an object that is gender-related under each column. Pass the chalk to the next player who does the same and so on down the line.

4. When the teams finish, elicit short analysis of their answers. If a scoring system is needed do so.

5. Now shift to GENDER-RELATED SPACE
   Follow procedure as in above.

6. Gather some feedback about discoveries made by the participants during the game.

B. Space/Shape Studies

Procedure:
1. Form a circle and teach this song with movement
   Kaming mga babae nag-iisip
   Kaming mga babae gumagawa
   Kaming mga babae lagi nang handa
   Kahit ano puwede naming magawa
   (Refer to Waray-waray song, page 31)

2. This time the participants sing and dance in a circle. After each song the facilitator shouts the number of persons and objects which they will form or shape using their whole body.
   Ex. 1 person - sandok
   2 persons (in pairs) - batya
   In 3's - apron

3. Elicit feedback, insights, and learning points. Ask: What can you say about the objects and spaces you have created? Where did you get the idea that certain objects or spaces are associated with specific genders? Is this true? Relevant? Right?

4. Give time for short synthesis-input:

Gender is a cultural, mental interpretation of sex differences and male-female relations. Sometimes these mental interpretations represent an ideal, rather than what is actually done, and observable.

Whenever there are gender-based statistics, it is important to seek information on the relevant category of women and men, be it by sector, region, ethnic group, social class, age or any combination of these categories. When we use non-sex disaggregated data, we conceal reality.

5. End session with challenges by singing any song from the preceding exercises. (Refer to Day 1 songs).
**TIME BUDGET: PARAMIHAN NG GAWAIN**

**Objectives:**
1. Enumerate all activities one does in a day.
2. Survey and understand the development implication of women activities.

**Materials:**
- pieces of paper
- crayons
- manila paper
- masking tape

**Procedure:**
1. Give each participant writing materials. Ask each one to list down all the things she does from waking to sleeping time. Enumerate.
2. When they have finished ask them to put the amount of time they spend for each. Add all the minutes/hours to find total time for one's daily activities.
3. Group them into 5's or 6's and let them share their discoveries, feelings and insights about what they have listed. Ask them to synthesize their sharing by creating 2 or 3 statements on Women & Time & Resources. Print these statements on manila paper. Post them on the board together with their individual list.
4. Give them time to read and view each other's work.
   Deepen by asking what they noticed among the tasks or activities of women? How do you feel about all these activities? If given your free time, how would you like to spend it? Are there any activities you want to do to develop yourself?

**SEX AND GENDER: TIME MACHINE - COSTUME IMPROVISATION**

**Objectives:**
1. See women's role in the light of society's expectations through historical epochs.
2. Improvise situations of women through dialogue and costume improvisations.

**A. Pre-Exercise: Movement and Dialogue**

**Procedure:**
1. Participants form 5 lines.
2. Ask participants to show how the following characters walk.
3. Ask participants to provide dialogue as the characters walk.
4. Ask participants to say something what these characters could have said during those days.
5. Provide period music if possible.

**B. Group Improvisation**

**Procedure:**
1. Divide participants into 4 groups.
2. Give a specific time and place (e.g. kitchen at 11 a.m.) Everybody simultaneously moves/acts in the given space and at the given time.
3. Ask participants to provide dialogue.
4. Give each group time to synchronize action and dialogue.
5. As group acts out their presentation, others "freeze."

**C. Costume and Scene Improvisation**

**Materials:**
Native costumes or blankets, scarf, towels, etc. which can be improvised as costumes

**Procedure:**
1. Divide group into 4. Let each small group select one person to be dressed as a character during a certain period. (Refer to A2, preceding page.)
2. Let the model stay in the middle of her group. Ask the other members of the group to each assume a character in relation to the main character.
3. Ask them to move about and try to interact with the main character, one at a time, showing their relationship and their expectation of the main character. Motivate them to concentrate on their own character.
4. Let them go in a "stop-go-freeze-dialogue" process.
simultaneously and later on one at a time.

5. Do this for some time giving them proper motivation to emote clearly and to use defined dialogue. Help them come up with natural situations of the period.

D. The Present

Procedure:

1. Give each group a specific space: Mindanao, Negros, Cordillera, Katagalugan. Encourage participants to bring up specific activities of and expectations on women, given the spaces mentioned.

2. Give participants time to rehearse.

3. Get initial feedback: What did you see? What were the activities done by women? What were expected of women?

GENDER AS IT AFFECTS THE GENERAL SITUATION OF WOMEN.

Visual Arts & Tableau Studies

Objective:

Express one’s reactions to women’s situation through visual arts and tableau studies.

Materials:

Drawing materials
Slides: “What is a Boy? What is a Girl?”
Handouts: “He works, she works”; “For every Woman”
Mood Music

Procedure:

1. Present the slide show, “What is a Boy? What is a Girl?” Provide appropriate music. Do not follow up the viewing with any lecture or discussion.

2. Give each participant a piece of paper and coloring materials. Tell them to express their reactions to the slide show through lines, colors and shapes. Motivate them to use as many colors, shapes and lines which represent how they feel and think.

3. Give each one the handout, “He works! She works!” (See Appendix 4, pp. 125-126.) Divide group into two. One group reads “He works” column, the other group “She works” column.

4. Now ask them to surface their reflections visually through colors and key words.

5. Ask them to look for three other persons to show their two visual reactions. Give them time for sharing. Some guide questions for the sharing: Why the shapes and colors? What feelings or thoughts crossed your mind? What do you think is the present situation of women? Why do you think this is so?

6. Each group decides on a common statement which represents the group’s reflection. Show this through a group tableau. Use no dialogue.

7. Conduct a plenary sharing of tableau statements. Ask participants to present their respective group’s tableau: its message and the relation of each individual in the picture. Provide time for clarification and polishing of tableau studies.

8. End session with a poetry reading of “For Every Woman” (See Appendix 6 pp. 129-130). Provide appropriate music.
F. WOMEN & STRUCTURES

Objectives:
1. Diagnose how participants perceive and react to gender situations.
2. Provide creative venues for the participants to discover various roles of women and analyze how these structures affect/dictate such roles.

CHARACTER-SITUATION STIMULUS

Objective:
Surface spontaneous reactions to various situations.

Procedure:
1. Ask the group to sit in a circle.
2. Ask anyone to react by saying a line, phrase or dialogue given the following stimulus:
   - batang lalake naglalaro ng manyika
   - batang babae nanonood sa amang nagtatrabaho sa makina
   - 16 anyos na babae buntis
   - asawang lalake naglalaba sa poso sa harap ng bahay
   - Ika-12 anak na babae, hindi na mapag-aral dahil mahirap
   - anak na babae dumating nang ala-una ng hatiinggabi
   - asawang lalake dumating nang late mula sa trabaho
   - ano ang ibigibay na advice sa malapit nang ikasal?
   - naghiwalay na; ano ang sasabihin sa babae?

3. Gather feedback and/or insights. What did you discover in the reactions/dialogue which surfaced? Why were those expected of women and men? What were society’s pressure on the child-girl or boy?

SCENE IMPROVISATIONS

Objective:
Surface spontaneous reactions through creative improvisation on various life situations.

Procedure:
1. Divide the group into 4.
2. Each group creates an instant improvisation complete with dialogues, character, movement as required by the scene suggested by the facilitator.

Some suggested scenes:
- daughter giving report card to parents
- group of girls talking about boyfriends
- mother and father giving son and daughter pieces of advice
- school problems rooted out from being a girl or a boy
- some TV/movie episodes with women characters in any of the following: drama action comedy
- pictures in print advertisements suggesting society’s regard for women
- preparing for marriage (pamanhikan)
- prayer in the church

Note: Use freeze-action process to facilitate the presentation of each group improvisation

3. Pick out from the above some scenes which could be played with the Time Machine Exercise.

E.g.: Preparing for Marriage (Marriage Proposal) — show this particular event in various times: pre-colonial era, during the Spanish regime, during the Japanese war, today.

PRIVATE AND PUBLIC ARENAS

Tableau Studies

Objectives:
1. Analyze arenas of women activities.
2. Develop teamwork and sensitivity through group activities.

Materials:
- Pictures of Women at Work
  - in the household
  - in the community/neighborhood
  - in the school (volunteer, extra-curricular, PTA)
  - in organizations
  - in the state
  - in the market

Procedure:
1. Divide the group into 4 subgroups. Give each subgroup a picture.
2. Ask participants to copy the pictures using their bodies.
3. Tell participants to show each scene as a tableau. Ask each character in the tableau (or picture image) to speak out a line.
4. First ask the participants to "freeze". Then tap a group to start developing their scene through movement and dialogues. Shout “Freeze!” after some time and call out another group to develop their scene.

5. After all the groups have presented, tell them that this time they have to come up with their own original picture as facilitator calls out arenas of women’s activities. Example: home, community, place of work, school, media, church, etc.

6. End the activity with one big picture with everybody in it as participant - Women United.

7. Gather feedbacks:
   How did you feel? What are your discoveries? Who are the women in the different arenas? How did your characters react in the different arenas or situation? Why? What dictated such reactions or roles? How did you find your group process?

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8. **WOMEN AS SOCIAL AND ECONOMIC ACTORS**

   **Women as Producers**
   **Rhythm & Sound Studies**

   **Objectives:**
   1. Identify and affirm women as social and economic animators.
   2. See and consider how women activities relate to larger systems of activities or a production system.
   3. Create sound and rhythmic pieces projecting women-related issues.

   **Materials:**
   Pentel Pen, manila paper, various objects which can produce sounds when manipulated

   With the following pre-exercises participants can explore artistic possibilities with sound and rhythm that they can use later in Exercise B: Space-Sound Story Improvisation. Use the latter exercise as a take-off point for discussion.

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**Procedure:**

**A. Pre-Exercise:**
**Body Sound Exploration and Orchestration**

1. Ask participants to form a big circle. Let them sit comfortably on the floor. Encourage them to explore the different sounds which can be created by body parts.

   hand - clapping
   finger - flicking
   feet - stamping
   nasal sounds
   vocal sounds
   others

2. Ask each one to demonstrate one’s discovery through a rhythmic pattern. Group echoes rhythmic pattern of each participant.

3. Lead them to the orchestration of these rhythmic pieces. Facilitator acts as conductor.

4. Elicit short reactions — what feelings, places, events are you reminded of by our orchestrated pieces? How do you feel about it?

**Pre-exercise C:**

**Junk Explo and Orchestration**

1. Now ask them to get their found objects. Explore the different sounds and rhythmic patterns which could be made out of these objects. Provide time for exploration.

2. Now each one demonstrates her rhythmic pattern through her found object.

3. Lead them to an orchestration of their pieces with you, the Facilitator, acting as orchestra conductor. Encourage them to move and dance around. Let the junk orchestration reach to a climax and then slowly fade out.

4. Elicit surfacing of feelings, insights, events, places, people which participants were reminded of by the musical improvisation.
Pre-Exercise:

Sound Improvisation
Paramihan ng Gawaing Babae

1. In groups of 6 members each, participants list various women's activities. They then recreate these activities through sounds using one's body and voice as well as found objects.

2. Call out a group to present an improvisation. Another group guesses the activity depicted in the improvisation. The group who guesses it right presents next. List on board the various activities depicted.

3. Provide a specific space. (e.g. balkonahe). Each group recreates through sounds what a woman does in the space. List on board the activities. Next, indicate a specific time of day (e.g. 1:00 am.). List down the responses on the board.

C. Space-Sound Story Improvisation:

1. Divide the group into 4 sub-groups. Ask the participants to create an artistic story/piece with a beginning, a middle and an end, using creative sounds. Use no dialogue. The following topics may be suggested:
   - household chores from morning till evening
   - farm life - morning to evening
   - office hours
   - factory Site

   Give participants enough time for group work and rehearsal.

   2. Ask the participants to share with the other groups their experience through a presentation. Give each group a piece of manila paper and a Pentel pen for them to write their impressions later as a group performs. Draw lots for sequence of performance.

   3. Ask the groups to perform as their turn comes.

   4. As each group performs, asks the other groups watching and listening to write down on their manila paper women's activities that they visualize in the work space-sound-and-story improvisation of the performing group. After each performance, ask the audience to identify the story sequence. The performing group in turn clarifies their presentation and validates the audience's perception of their story.

   5. When everybody has performed and their pieces have been analyzed, ask each group to paste their paper on the board. Ask the groups to dramatize by turn the various women's activities visualized from the different sound stories.

   6. The facilitator or resource person provides deepening through intimate discussion and surfacing of insights. The following questions can help analyze the issue or topic:

      - Why do we say that women are also producers?
      - How do they contribute greatly in the production systems?
      - How can we make our contributions be more felt and visible?
      - What are some practical ways to better understand gender-relations and the interdependence of men and women in the economy?

Some important points which need to come out:

We tend to ignore the fact that most women are engaged in work not only in their family-related roles. They also act as producers--farmers, fisherfolk, crafts people, traders, workers, employed, self-employed, employers, etc. The actual roles of women are usually more varied and significant for the economy, more than economists and planners realize. It is fruitful to consider how women's activities relate to larger systems of activities or a production system. Looking at women's activities, the systems they contribute to, as well as performing a gender analysis of these systems result in greater visibility for women, a better understanding of gender-relations and the interdependence of men and women in the economies.
Drama, Poetry and Mural

Objectives:

1. Identify the different structures that dictate the role of women.
2. Experience artistic/creative activities as a group.

Materials:

Drawing and writing materials, manila paper, pentel pens, blackboard, masking tape, ball or improvised ball

Following is a series of activities which are so closely related that the first exercise builds up to the next. However, there is a need to define the focus of each exercise. Thus, after every exercise, feedback should be gathered. If, however, the facilitator finds the participants quick to respond to stimulus and are quite open, there may be no need for feedback gathering after each exercise. A general feedback synthesis at the end of this series of exercises will suffice. The facilitator is free to make adjustments. See to it that the exercises flow smoothly.

A. Isang Araw sa Buhay ng Isang Babae

Procedure

1. Instruct the participants to choose a woman character who strikes them most (whether positively or negatively). That woman may be a historical, literary or political figure or may be somebody very close to them. Think of that woman.

2. Ask the participants to relax and lie on the floor. Give them breathing exercises. Tell them that they are now assuming the character of the woman they chose. Now each woman will undergo a travelogue and she has to move according to what she is doing at the specific time and space that the facilitator mentions. Her movements should be clear with well-defined details.

3. Now start the travelogue: Start from 3:00 a.m. to 12:00 p.m. Give them continuous motivation by supplying detailed instructions and questions to help them visualize their actions.

4. Give “freeze” moments, and choose some participants to act out their character’s activities, or allow others to say their dialogue. Elicit more creativity and realism. There can be interactive moments if needed. Allow the participants to go back to their lying positions. Motivate them to relax and slowly go back to the workshop setting.

5. Elicit feelings and insights for feedback:
   - What did you feel? Why did you choose that particular woman? Why do you think a woman never runs out of things to do? What are the contributing factors?

6. For synthesis, discuss the structures that affect/dictate the role of women.
B. Catch-and-Throw
Poetry Dugtungan

Procedure:

1. Gather participants in a circle and play catch-and-throw ball. Tell them to give words, phrases, lines which remind them of the following as they catch the ball.

   Keywords

<table>
<thead>
<tr>
<th>Gawaing Babae</th>
<th>Naisip</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oras ng paggawa</td>
<td>Naalalang</td>
</tr>
<tr>
<td>Gamit sa Paggawa</td>
<td>Mga Bagay</td>
</tr>
<tr>
<td>Kapalit ng Gawain</td>
<td>Taong</td>
</tr>
<tr>
<td>Suweldo, pera</td>
<td>Dialogue</td>
</tr>
<tr>
<td>Etc...</td>
<td>Kasabihan</td>
</tr>
<tr>
<td>Etc...</td>
<td>Symbols</td>
</tr>
<tr>
<td>Etc...</td>
<td></td>
</tr>
</tbody>
</table>

2. Continue the catch-and-throw through a poetry-dugtungan process. Give a title or theme. Start with a line and throw the ball to someone who adds a line thereafter, the ball is thrown to another member who adds another line and so on down the line. Stress that rhymes are not always in many poems. Facilitator can get the ball back to control the flow of the poetry.

Samples of Dugtungan Introduction Lines

Title: Si Ginang sa Bahay
Kiring... umaga na naman
Bangon Ginangkahit alas
4:00 pa lang

Title: Ang Asawa ko
Bo na si Mister, pagod na
pagod
Salampak sa sopa, siya't tila
hilahod

Title: Ang Ina
Sa gitna ng gabi
magigising ka
Sa iyak ng bata o
sa kalabit niya

3. Ask them to go back to their groups of 5's or 6's and instruct them to write a short dugtungan poetry on any of the structures identified earlier. In attacking their poetry writing session, motivate them to use particular concrete experiences.

4. Give them more time for this. Go around for added coaching. When one group is through, ask them to polish, edit, read, listen to the poem and write the final text on manila paper.

5. End the poetry session with a choral reading of the poems written.

Mural-Making From Poetry

Procedure:

1. Give each group coloring materials and manila paper. Ask them to picture the images in their poem through shapes, forms and color, showing women in various activities and making use of time and resources.

2. Give participants ample time for making murals. Encourage them to leave no space uncolored.

3. Ask participants to share insights about the murals. Draw out some important points:
   - How can the total burden on women be reduced, and their time become more productive?
   - Can new information, welfare or income be introduced in ways compatible with women's time and budget?
   - When and where can women be involved? Can their work schedules or responsibilities be rearranged or relocated?
   - Which age groups are likely available for new opportunities and initiatives? What are their constraints regarding time and mobility?

How should development and planning programs respond to the assumption that educated and economically active women postpone and minimize giving birth and maintain better health as a result?

How can we increase the proper appreciation of women's great contribution to the economy?

What strategies and schemes can women do to have access to critical resources for increased productivity and income?

4. End session through chants. Chant all the important challenges and answer to the above questions.

G. Change

Objective:

1. Guide the participants through the process of identifying how gender problems manifest in their lives.
2. Guide them to define ways to break the cycle of gender subordination.

3. Provide a tool for the participants to identify their personal agenda for change.

• FILM, POSTER, CREED

Objectives:
1. Point out practical examples of double burden of women.

2. Point out some ways to unleash this burden.

Materials:
Film - Impossible Dream
Poster - “Mr. & Mrs. sa Trabaho/Bahay”
Hand-Out - “Obstacle Course”

Procedure:
1. Show the film - The Impossible Dream.

2. Divide the group into small groups of 5-6 persons. Give each person the poster “Mr. & Mrs. sa Trabaho/Bahay”.

3. Ask the group to reflect. Ask them to point out and discuss the similarities between the film and the poster. Relate these points to one’s own life.

4. When they are through with their discussion-sharing, give each participant the hand-out “Obstacle Course” (See Appendix 5, pp. 127-128.)

5. Ask them to go over the “Obstacle Course” and assign each group to study one or two items thoroughly. Then ask them to give recommendations on proper attitude gleaned from the “Obstacle Course.”

6. Ask participants to form one big circle. Group members stand beside each other.

7. Point by point, each “Obstacle Course” is recited and whichever group is assigned shares their appropriate attitude. Ask someone to write all the attitudes on the board.

8. End the session by reading the “Proper Attitudes” written on the board.

• PARTICIPATION AND CHANGE

Image Theater

Objectives:
1. Share and recreate gender problems through dramatic improvisations.

2. State one’s agenda for change through dramatic pieces.

Procedure:
A. Pre-Exercise:
Oppressor-Oppressed

1. Ask each one to get a partner. They decide which one is the oppressor and which one the oppressed (e.g. a drunkard husband and a submissive wife). Ask them to provide each character with a line:

EX: DRUNKARD HUSBAND: Wala kang pakinabang na babae... bahala ka!

WIFE: “Aray! Maawa ka naman!”

2. Ask participants to form a silhouette of their chosen characters.

EX. Husband pulling the hair of the wife. (Husband’s position is higher and wife’s position is lower.)

3. Following the example given above, ask husband to repeat his line 5 times and to intensify, for example, his anger from angry to very angry. Ask wife, on the other hand, to answer back, from pitiful to most pitiful.

4. Facilitator shouts “Change!” and counts from 1 to 10. Slowly the performers switch characters and lines (like a see-saw).

5. Go on with this process 3-4 times until the participants get the feeling of both the oppressor and the oppressed.
B. **Group Tableaux**

1. Divide the group into 4 small groups. Let each group brainstorm on a particular problem of women. 

2. Show this problem in a picture image or tableau. Give them time to rehearse to clearly show each other’s relationship and the problem. This is the **Actual Image.**

3. Go to group tableau presentation. Now create a new tableau using the same important characters in your previous tableau (with problem). This time the new picture will no longer have the problem. It has been resolved. This is called the **Ideal Image.** Give them time to create this ideal image tableau. Practice showing these two pictures one after another. Add a new dimension by letting each one speak out their character’s inner thoughts. Give them some time for rehearsal.

4. Each group now shows two tableaux: the Actual Image and the Ideal Image.

5. Go back to your group and create one or two new pictures showing the **transition images,** between the first tableau, Actual Image and the last tableau, Ideal Image. Rehearse them again: 1-2-3-4 or 1-2-3 images. Character dialogues may come in.

6. Go to the final presentation of all their Image tableaux. Gather them again in a circle and talk about the problems and solutions shown. Analyze the process of solving, particularly transition from the Actual Image to the Ideal Image. How was the process of attaining the Ideal Image? What difficulties did you personally encounter? How else can we attain the Ideal image?

**Draw out some important points:** Women in development means development with people as participants and not only as beneficiaries. A participatory approach requires a process that brings new opportunities for women.

C. **Letter-Writing**

**Materials:**

Paper, pen or pencil

**Procedure:**

1. End the previous session by instructing the participants to write a letter to a loved one choosing from any of the following themes:

   - Memories of Being a Woman
   - Aking Kahapon,
   - Ngayon at Bukas Bilang Babae
   - Participation and Change for Women
   - Personal Reflections

   Or: Activities that I have been doing as a woman and what I want to do or not do; want to learn, to change.

2. Give participants the rest of the afternoon for writing. Letters will be read during evening session.

   • **MGA LIHAM, AWIT AT ALA-ALA**

**Objectives:**

1. Share personal feelings and insights.

2. Provide a fitting Day 3-ender.

**Materials:**

Letters written by participants
Soothing taped instrumental music for background
Copies of songs and taped music of:

   - BABAE KA
   - PAGBABAGO

**Procedure:**

1. Divide participants into three smaller groups, ensuring that each one of them reads her letter. Provide proper mood and setting through lights and music.

2. End by listening and learning the song:

   - BABAE KA or PAGBABAGO

H. **Reflection of the Day - Salin-awit**

**Objectives:**

1. Define, enumerate discovery, and learning points of the day.

2. Provide a more relaxed ending session.

**Materials:**

Pentel-pen, manila paper, writing materials

**Procedure:**

1. Divide the group into 4 teams. Give each team a piece of paper and a pencil. Instruct them to write titles of songs on women - folk songs, pop songs, etc… Ask them also to give a name to their group (band). Give them a defined place to sit.
2. Call out a group to sing one or two lines from a selected song. The first group calls out the second group which then calls out the third group and so on down the line. A group can call back the group which has called them earlier. But there should be no repetition of songs. Group is eliminated if they cannot start to sing after they have been called and a countdown of 5 has been made. Winners can be declared at the end of the game.

3. Now each group selects from their list the song they like best. Each group sings the whole song.

4. Now change the lyrics of the song to words and phrases which tell how they feel after one whole day, their discoveries, insights, learning points, etc...

5. Give them time to compose and rehearse.

6. Share experiences encountered during the exercise.

7. End the day with a group massage.

II. SPECIAL FUNCTIONAL EXERCISES

A. DIAGNOSTIC EXERCISE

Objective:

Gauge the participant's orientational and or organizational level.

Procedure:

1. Group participants into 4's.

2. Facilitator shouts a stimulus word (e.g. "women", "development", "work", "need", "change", etc.). At the count of 5, participants immediately mime or act out what comes to their minds.

3. Each group should unite on one action only.

Facilitation Tips:

- This exercise is best done in silence. This is to gauge how each one interacts in a small group given only 5 seconds to react and to unify.

- Give focus to each group's piece. Then proceed to next stimulus word.
B. SENSITIVITY EXERCISE SHOULDER TO SHOULDER

Objectives:
1. Build sensitivity among the participants.
2. Build up a team.

Procedure:
1. Tell the participants to face any direction. Then tell them to close their eyes.
2. Lead each participant to a different space in the room.
3. Give out the command, "Move!" Each participant should find two other shoulders to lean her shoulders on. She should not stop until she finds the two other shoulders.
4. When everyone has her "two other shoulders", facilitator shouts "Freeze!"
5. Tell the participants that when the facilitator taps someone, that person should fall. The objective of the person beside her is to save her or to prevent her fall. While others are forbidden to make any noise, the participant about to fall can make a sound.
6. When everyone has experienced "falling" and being "saved", facilitator allows participants to slowly open their eyes.
7. Group participants back to a circle for surfacing of insights. Facilitator asks these questions: How did you feel looking for the two other shoulders? How did you feel when you could not find the other two shoulders? And when you have finally found them? How does it feel to fall and be saved? Or not saved? What learnings, insights did you discover in this exercise? Relate to real life situations.

C.

CENTERING EXERCISE: GROUP ELBOW MASSAGE

Objectives:
1. Help each other relax.
2. Center each other's energy.

Procedure:
1. Form a big circle.
2. Face right and do a one knee bend (genuflect) position. Using the elbow, massage the person's back in front of you.
3. When through, everybody faces left and do the same elbow massage.
4. The next count starts from 1 again. This is again determined by the direction of the hand resting on top of the head.

D. VARIOUS FORA

Objectives:
1. Share in an interest group output.
2. Share group-resolutions through creative venues.

Materials:
As needed by the group

Procedure:
1. Divide the group into 3-4 interest groups.
   - Concert Production
   - Drama Production
   - Creative Module Production
   - Visual Arts Production
2. Each group begins to work on their group interest project:
   - CONCERT PRODUCTION
     Learn to sing songs properly about women, complete with
movement or a choreography of images. Prepare a 5-10 minute concert production.

Drama Production
Come up with a mini-production on a particular women's issue. Rehearse this production for a 5-10 minute showcase, complete with costumes, sets, sounds and dialogue. The outcome of the Image Theater Exercise can be a take-off.

Creating Learning Modules
Go back to some particular topics in the workshop. Select a topic and create an outline of activities to bring out the message of the topic. Create module teams (3-4 people in each team) to plan module packaging and facilitation.

Visual Arts Production
The group makes a mural about women. Participants can put together a big mural production.

3. Give participants the whole morning for rehearsal and production work. Facilitators move around for monitoring or each facilitator takes care of one production or interest group. Facilitator may also act as a consultant.

Sharing of Production
Procedure:
1. Present the various showcases or productions.
2. Ask each group to conduct its own Synthesis and Evaluation.

Suggested Readings
Basic Gender Awareness Training:

Today we gather.
Meeting together to consider
where we stand
and who we are.

We come to order ourselves
into a new sense of order according to our progress
from the last gathering to this one.

Be with us, O God,
in this space and time
as we affirm and shape the changes
in our understanding of the Way.

We desire not to fly apart
in garish fantasy of vision
but rather to move the boundaries
that we have set before
in order to encompass and embrace
the living and breathing growth
of each and all.

We work in prayer and dialogue.
In going back to see where we have been,
we steady ourselves
for the journey forward today.

We are here
to reconcile all that we were,
our trust... our hopelessness
our joy... our despair
our confirming... our betrayal
to offer a farewell to those who are departed and to welcome those who are newly come. To confess, absolve, reconcile, renew. To be all that we can be.

To set firm a pathway that is possible. Possible for us to walk until we meet again to reassess the journey and again set firm a pathway.

Each step along the way we clear the stones and obstacles, healing and refreshing each other. We listen openly to each tale of travel and hear each one's proposal for the time ahead.

Knowing you are here, God, we are freer in our interaction, more daring in the sharing of our personal visions, loving in our confrontation, deeply silent in consideration and accepting in the choices that for a little while will help us to define our actions until broader definitions draw us on.

In this your presence, we meet to order ourselves anew, to consider where we stand and who we are.

Today we gather.

SOURCE:
MIRIAM OF NAZARETH
Woman of Strength & Wisdom
Ann Johnson

APPENDIX 2

CREED

I believe in God/who created woman and man in God's own image/who created the world and gave both the sexes/the care of the earth.

I believe in Jesus/Child of God, born of the woman Mary/who listened to women and liked them/who was followed and financed by women disciples.

I believe in Jesus/who discussed theology with a woman at the well/and first confided in her, his messiahship/who motivated her to go and tell her great news to the city.

I believe in Jesus/who received anointing from a woman at Simon's house/who rebuked the men guests who scorned her. I believe in Jesus/who said this woman will be remembered for what she did - /minister for Jesus.

I believe in Jesus/who healed a woman on the sabbath /and made her straight/because she was a human being.

I believe in Jesus/who spoke of God as a woman seeking the lost coin/as a woman who swept seeking the lost.

I believe in Jesus/who thought of pregnancy and birth with reverence/not as punishment—but as wrenching event/a metaphor for transformation/persevering in anguish/giving birth to joy.

I believe in Jesus/who appeared first to Mary Magdalene/who sent her with bursting message: /GO AND TELL...
I believe in the wholeness of the Saviour/in whom there is neither Jew nor Greek/slave nor free/male nor female/for we are all one in salvation/in liberation.

I believe in the Holy Spirit/as she moves over the waters of creation/and over the earth.

I believe in the Holy Spirit/the woman spirit of God/who created us and empowers us/to seek out faith and truth and justice.

FOR I BELIEVE THAT NONE OF US CAN FIND LIBERATION UNTIL ALL OF US HAVE FOUND IT. .

APPENDIX 3

ANG FANTASYA NI EBA

M asaya at maayos ang buhay sa bayan ng Kagawasan. Ang babae ay kilos babae, at ang lalake, kilos lalake: nasa tamang lugar ang lahat. Bagamat pantay-pantay ang pagtingin nila sa kababaihan at kalalakihan, hindi sila naniniwala sa mga makabagong pananaw na pareho dapat ang kilos, ugal at papel ng babae at lalake sa lipunan.


Nararapat lamang ito, dahil iyan ang papel na itinakda ng Diyos Ina para sa mga babae. Kaya nga ’t biniyayaan ng Diyos Ina ang kababaihan ng Kagawasan ng mga katangiang angkop sa kanilang mahalagang pananagutan sa lipunan: ang matalas na isip at kaka-yahang magpapasiya, ang lakas at katatagan ng kaloooban, ang lakas ng katawan.


Ang ganitong pagkakahati ng trabaho sa lipunan, at ang pagkaiba ng likas na pag-uugali ng babae at lalake, ay alinsunod sa pagkakaiba ng kanilang mga katawan. Tanda ng lakas at katatagan ng kababaihan ang kanilang kaka-yahang magdala ng bata sa kanilang sinapupunan, at tiisin ang

Prepared as a discussion exercise for paper on "Sex and Gender" by Ellen Dionisio
Adapted from The International Tribune, "When we say woman. Do we also mean man?"
sakit at hirap ng pagluluwal nito. Ang kanilang papel bilang mga manggagawa sa lipunan ay nakapatay rin dito, at sa kanilang kakayahang mapapasuso sa mga bata: hindi ba’t ang panganganaan, at ang pagkakaroon ng gatas para sa anak, ay isang urin ng produksyon?


Samantala, dahil walang kakayahang alaiking magdalantao at mapapasuso, at dahil ang babae na ang nagsusugal ng buhay sa panganganak, makatarungan lamang na sa kalalakihan na ipaubaya ang pag-aalaga at pagpapalaki sa mga anak. Bukod pa rito, nailimitahan ang kanilang mga galaw ng kanilang aring di tulad ng sa babae, nakalawit ito at madaling mabasag.

Kung kaya’t kailangang pagkaingatan sila, huwag masyadong pabalbasin ng bahay, dahi kung may mangyari sa kanilang aring, paano na ang pagpapatuloy ng lahi? Kita rin naman sa kanilang aring ang kakulangan nila ng kakayahan sa mahalagang pagpapasiya: dahil nakalabas ito, may kababawan silang mag-isip at hindi gaanong magaling magtago ng mga sekreto. Kung kaya’t nabaabagay silang magpapasiya tungkol sa mga bagay na hindi na dapat pagkaabalahan pa ng mga babae, tulad ng kulay ng kurinda. Gayon din, ang posisyon nila sa pagtatalik ang nagpakapakita kung ano ang papel nila sa lipunan: sila ang nakathihay, naghihintay habang tinatrabaho ng asawa. Dahil sa aktong pagtatalik napaloob ang kanilang aring sa aring ng babae, laging sinasabi sa kanila kapag sila’y ikinasal: “Magpasok kayo sa inyong mga asawa...”

Sa Kagawasan, isang masayang pangyayari ang pagkakaroon ng anak na babae: “Hayan,” wika ng mga ina, “may magdadala na ng pangalan ko.” At nangangarap na sila sa pagiging Pangulo balang araw ng kanilang anak. Masaya rin sana ang pagkakaroon ng anak na lalake, dahil magkakaroon ng isa pang katulong sa gawaing-bahay ang mga ama; ngunit kung bakit napapaluha ang mga ama kapag nakitang lalake ang kanilang mga supling, at naibibigkas ang: “Heto na ang isa pang pambayad sa kasalan!”

APPENDIX 4

HE WORKS, SHE WORKS
BUT WHAT DIFFERENT IMPRESSIONS THEY MAKE!

Have you ever found yourself up against the old double-standard work? Then you know how annoying it can be and how alone you can feel. Supervisors and co-workers still judge us by old stereotypes that say women are emotional, disorganized, and inefficient. Here are some of the most glaring examples of the typical office double-standard.

The family picture is on HIS desk:
A solid, responsible family man.

The family picture is on HER desk:
Hmmm, her family will come before her career.

His desk is cluttered:
He’s obviously a hard worker and a busy man.

Her desk is cluttered:
She’s obviously a disorganized scatterbrain.

He’s talking with co-workers:
He must be discussing the latest deal.

She’s talking with co-workers:
She must be gossiping.

He’s not at his desk:
He must be at a meeting.

She’s not at her desk:
She must be in the ladies’ room.

He’s not in the office:
He’s meeting customers.

She’s not in the office:
She must be out shopping.
HE'S having lunch with the boss:  
He's on his way up.  
SHE'S having lunch with the boss:  
They must be having an affair.

The boss criticized HIM:  
He'll improve his performance.  
The boss criticized HER:  
She'll be very upset.

HE got an unfair deal:  
Did he get angry?  
SHE got an unfair deal:  
Did she cry?

HE'S getting married:  
He'll get more settled.  
SHE'S getting married:  
She'll get pregnant and leave.

HE'S having a baby:  
He'll need a raise.  
SHE'S having a baby:  
She'll cost the company money in maternity benefits.

HE'S leaving for a better job:  
He recognizes a good opportunity.  
SHE'S leaving for a better job:  
Women are undependable.

## APPENDIX 5

### THE OBSTACLE COURSE

**THE ISSUE IS:**

<table>
<thead>
<tr>
<th>ATTITUDES</th>
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</thead>
</table>

The multiple of discriminatory practices women experience in the paid labor force are sustained and maintained by a web of prejudicial attitudes that define and confine women to a secondary role in society. These attitudes are reinforced through the educational and training opportunities made available to women and are major obstacles to action and legislation designed to remedy the economic inequities women experience. For example:

### PERSONAL OPINION = PUBLIC POLICY

1. A woman’s place is in the home  
   =  
   Only hire a woman worker if there are no men available for the job

2. Woman have nimble fingers  
   =  
   A woman’s place is on the assembly line or at the typewriter

3. Women are highly emotional and cry when they are upset  
   =  
   Keep women out of managerial positions
<table>
<thead>
<tr>
<th>Women are nurturing; they love to take care of others</th>
<th>Women wanted for the following positions: secretary, nurse, waitress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women’s salaries are supplementary: their husbands earn money to support the family</td>
<td>If a woman is hired, we can pay her less</td>
</tr>
<tr>
<td>Women are undependable. They frequently miss work because of home and child responsibilities.</td>
<td>Hire women as part-time or contract workers. That way, we need not pay benefits or provide job development</td>
</tr>
<tr>
<td>All women want to get married and raise families</td>
<td>Don’t waste time or money training women for greater responsibilities</td>
</tr>
<tr>
<td>Women are not ‘team’ players; they don’t know how to negotiate or operate by business rules</td>
<td>Keep women in inside jobs. Do not put them in positions of importance where they will represent the organization</td>
</tr>
<tr>
<td>Women know how to take orders; they are accustomed to this from their husband, brothers and fathers</td>
<td>There is no need to consult women about the work they do; just direct them, tell them what to do</td>
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<td>Outspoken, self-confident women are troublemakers</td>
<td>Hire docile, subservient women without much self-confidence</td>
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**APPENDIX 6**

**FOR EVERY WOMAN**

*by Nancy Smith*

for every woman
who is tired of acting weak
when she knows she is strong
there is a man
who is tired of appearing strong
when he feels vulnerable.

for every woman
who is tired of acting dumb
there is a man
who is burdened with the constant expectation of "knowing everything".

for every woman
who is tired of being called “an emotional female”
there is a man
who is denied the right
to weep and be gentle.

for every woman
who feels “tied down” by her children
there is a man
who is denied the full pleasure of shared parenthood.

for every woman
who is denied meaningful employment and equal pay
there is a man
who must bear full financial responsibility for another human being.
for every woman who was not taught the intricacies of an automobile, there is a man who was not taught the satisfaction of cooking.

FOR EVERY WOMAN WHO TAKES A STEP TOWARD HER OWN LIBERATION,

THERE IS A MAN WHO FINDS THAT THE WAY TO FREEDOM HAS BEEN MADE A LITTLE EASIER.

APPENDIX 7

WHAT IS TO BE DONE?
Program for Advocacy

PRINCIPLES

1. The right to grow
   According to each one’s capabilities and inclinations
   - elimination of gender stereotypes
   - androgy

2. Sexual & Reproductive Freedom
   - sexuality that affirms self and others
   - whether, when and with whom to have children

3. A Primary Group that Supports these Aspirations
   (Family)

4. Elimination of Sexual Division of Labor
   - Recognition & valorization of reproductive work
   - entry of women into productive sphere, men into productive sphere

AGENDA FOR CHANGE

1. Sexual Division of Labor
   A. Valuation of reproductive work
      1. Inclusion of reproductive work in GNP
      2. Social supports for housework and child care
      3. Development of household technology
      4. Flexible work arrangements

Reprinted from paper on “Sex and Gender” by Ellen Dionisio.
B. Entry of women into productive work
   1. Training in non-traditional productive skills
   2. Projects towards economic independence
      Access to productive technology
   3. Legislation of equal pay for work of equal value

C. Entry of men into housework, retraining of men

II. The Family
   A. Redefinition of basic unit of society
   B. Social recognition and support for alternative household arrangements
   C. Revision of family laws and policies on:
      - domestic violence
      - decision-making
      - control of economic resources
   D. Redistribution of work within the family
   E. Social supports for victims of domestic violence
   F. Non-sexist child-rearing

III. Sexuality
   A. Redefinition of sexuality towards stress on responsible choice
      - laws
      - policies
      - media
      - religion
   B. Population policy for educated reproductive choices and access to these choices
   C. Strict appropriate penalties for sexual violence
   D. Support for victims of sexual violence

IV. Ideology
   A. Language: non-sexist
   B. Education
      - elimination of gender stereotypes in content and structures
      - retraining of men and women orientation
   C. Mass Media
      - elimination of stereotypes
      - projection of alternative images

D. Religion
   - separation of church and state: policy
   - personal choice, not imposition
   - transformation from within: rites, teaching, hierarchy

STRATEGY

I. Collective Action
   A. Organizing of Women
      - general issues
      - gender issues
      1. Separate women's organization
      2. Women's group within organization
      3. Women's groups/committees within political groups and parties
   B. Education
      1. Training of women in leadership and economic skills
      2. Integration of gender consciousness in education programs of mass organization
      3. Articulate relationship between gender and sectoral/social issues
   C. Mobilization
      - as base groups
      - with other women's groups
      - with other forces
      - democratization

II. Support for collective action
   A. Research
      empirical
      theoretical
      policy-oriented

   IIT. Support for alternative media
      communal support
      IGP
      women's participation
      in organization
   C. Advocacy
B. Transformation of institution for popular education
   1. Critique and transformation of formal education
   2. Critique and penetration of conventional media

III. Personal Action

   A. Re-examination of consciousness and action
   B. Non-sexist child-rearing
   C. Workplace

SPEAKER: Ellen Dionisio

APPENDIX 8

COURSE EVALUATION

A. On the Objectives

1. Where the objectives met?

   __________ Yes _______ Partially ________ No

   Which objectives were not met?

2. Were your expectations met?

   __________ Yes _______ Partially ________ No

   Which of your expectations were not met?

B. On the Contents

1. What topics did you feel most relevant to you?

2. What concepts would you like to be clarified further?
C. On the Methodology

1. On the whole, how effective were the trainors/resource persons in handling and getting their inputs/topics understood?

<table>
<thead>
<tr>
<th>Trainer/Resource Person</th>
<th>Very Good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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- a. Identify any outstanding display of strength by any trainor/resource person in this regard.
- b. Identify any outstanding display of weakness of any trainor/resource person in this regard.

2. Which activities (e.g. lecture, workshop, exercises, open forum, etc.) were facilitated well?

3. Which activities were not facilitated well?

D. On Participation

1. How would you rate your own participation in the different activities during the course?

   - Very good
   - Good
   - Fair
   - Poor

   What possible factors could have affected your participation?
2. How would you rate interpersonal relations among participants?

________ Very good
________ Good
________ Fair
________ Poor

3. How would you rate your relationship with the training staff?

________ Very good
________ Good
________ Fair
________ Poor

What possible factors could have affected your relationship with the training staff?

E. Technical Matters

<table>
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<tr>
<th></th>
<th>Very Good</th>
<th>Good</th>
<th>Fair</th>
<th>Poor</th>
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<tr>
<td>Timeliness of the Course</td>
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<td>Venue</td>
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<td>Sleeping Quarters/</td>
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<td>Reading Materials/Handouts</td>
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F. What other course/workshop would you want to be offered to your organization/office?

G. What other suggestions, not covered elsewhere in this form, do you have to further improve this course/workshop?

Accomplished by:

Name ____________________________ Signature ____________________________

Date ____________________________ Title of Course Attended ____________