

# Gender-Based Violence Education for Youth:

A CARIBBEAN ARTS-BASED FACILITATION GUIDE



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## **Introduction**

Many young people are active participants in making changes in their schools, communities and nations. One of the changes they seek is the elimination of gender-based violence (GBV), especially against women and girls. Movements of brave youth ensure that new voices are centre stage in the efforts to rid our societies of violence.

GBV is not a single act of harm in someone's life; it adversely impacts the social, economic and psycho-social outcomes of individuals and communities. Though significant attention is rightfully placed on ending violence against women and girls, the emphasis on combating GBV in this facilitation guide allows facilitators and workshop participants to be sensitive to the complex gender dynamics of violence. GBV is an issue that is relevant to women, girls, men and boys. Wherever there is GBV, there is a direct attack on the fundamental human rights of people.

Youth witness and experience multiple forms of GBV. Violence in the household, exposure to risk and sexual violence on the way to school, and community conflicts are all part of how violence is experienced in the Caribbean.

Youth have led campaigns on combating GBV using social media, popular art, theatre, spoken word and dub poetry and other creative forms to communicate 'big ideas' about human rights protection, gender equality and public safety. Harnessing this creative and organising potential of youth provides immense possibilities for developing a culture of peace and ending GBV.

### **What does this publication do?**

This facilitation guide is a resource for combating GBV through the arts. We believe that the arts, especially theatre, has the power to positively change harmful gender beliefs, raise awareness of social problems, and create communities for social change.

The guide is intended to act as a manual for facilitators in secondary schools and youth organisations to convene spaces for interventions on ending GBV through the use of theatre and other forms of creative expression. This text was designed to introduce workshop facilitators to the key concepts of gender and GBV. Moreover, this guide promotes collective reflection and conversation for workshop participants to come into their own understanding and feelings about gender and ending GBV. In the end, facilitators and workshop participants should feel empowered with the knowledge, resources and community to

become changemakers. This facilitation guide includes suggestions on how to engage adolescents. It is particularly useful for drama and spoken-word facilitators engaging a school or youth organisation for the first time. The guide provides resources for increasing young people's understanding of GBV, some of its different forms, how it is experienced by youth and how peers can provide support, in addition to knowing what actions can be taken by survivors and their peers.

## **Putting this guide into practice**

There are two approaches outlined in this guide which offer facilitators the opportunity to apply different methodologies to engage youth. Flexibility is important in youth engagement because facilitators must embrace the specific capacities in knowledge, arts practice and environmental conditions for learning and exchange.

**Approach 1:** This approach provides a session outline and script of a play, *The Free Period* (see Appendix 2). The script focuses on multiple forms and dimensions of GBV, and is an awareness-raising tool. While the workshop participants learn to perform the script, they are encouraged to discuss and clarify their understanding of these forms of GBV, speak about their beliefs and questions, explore the contributions of different characters in a scene, describe how they would feel and respond if they were these characters, and reflect on what they learned. Workshop participants can also be encouraged to edit the script to make it more their own. At the end of learning the script, the play can be performed for others, and the participants can answer audience questions, as a form of youth peer-led education about GBV. The script can also be adapted to better fit workshop participants' experiences and their contexts.

**Approach 2:** This approach provides a session outline to support participants' creation of their own plays, poems, spoken word performances, or songs. This approach promotes youth-led conversations on GBV. The workshops have two parts: guided conversations on GBV and basic performance and performance-gearred writing lessons. By the end of Session 3, participants will be equipped to produce their own creative material with increased awareness and understanding of gender and GBV intervention. By session 5, they will be able to perform their creative work for their peers and increase their capacity as peer educators in youth settings. A play script, *Stop Gender-Based Violence!!* (Appendix 4 in this guide) was created in a pilot workshop series led by the performing arts collective Tribe Sankofa at Green Island High School in Hanover, Jamaica. It provides an example of the kind of creative work that can be produced using Approach 2.

This guide will enable facilitators to:

- Define GBV and relate it to the lives of youth;
- Enhance the capacity of youth to combat GBV through the arts;
- Present models for youth peer education on GBV intervention;
- Improve interpersonal relations and empathy among youth.

**To give your feedback on this facilitation guide,  
please access a short survey by clicking [here](#) or using this QR code:**



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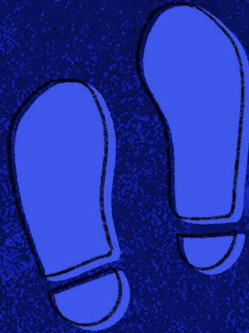
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# First Steps



## FIRST STEPS

### Step 1: Setting the Stage for the First Conversation

#### *Assess the situation*

When entering a new environment as a facilitator, whether it be a school or community centre, it is important to acknowledge that the stage has, in many ways, already been set. If you already teach at the school, or work with the community group, you know that each group has an established set of practices, norms and mores (consequences for the adherence or lack thereof to those norms). In the context of this facilitation, your time with the group may be relatively short, but the impact that you can have on each other can be lasting. You get to bring your personal and collective strengths to bear in making this project as powerful as possible!

#### *Respect the culture*

Acknowledging the cultural patterns of a group is important not just so that you can respect them, but also so that you can consider them as you adjust your gameplan (curriculum, project design etc.) going forward.

When you understand how a group works – its strengths and challenges – it is possible to transform these dynamics. Improving group outcomes requires understanding and respect of the people in a process. Sensitivity to group relations, building the leadership capacity of workshop participants and communicating the objectives consistently show a sign of respect for a group or community. This is crucial to garnering the trust of the group. Resistance in groups is natural because of cultural differences and understanding is an individual as much as it is a collective journey.

#### *Check in with yourself*

Just as you will ask participants to check in with what they know and what assumptions they may have coming into this process, it is important that you also take a moment, either as a team or individual to check in with some of the inherent biases, assumptions, and areas of discomfort that you may hold space around.

These may be around the communities within which you are about to work, and they can range from something as simple as ‘teenagers don’t listen’ or ‘young adults



are all sexually active' to something that you have never even fully vocalised. The areas of discomfort may be around some of the topics that you are about to explore with participants, and these can be for various reasons, including ideas you have internalised from a young age, or trauma. Either way, it is important to be aware of these areas of sensitivity or hidden trauma and, where possible, to arm yourself with extra reinforcements around those areas be it more information, having a tag-team work with you when you anticipate that they may emerge or having a mental health professional on hand for a call or visit.

## Step 2: Welcome and Introductions

As part of the welcome, introductions and positive affirmations, a creative ice-breaker can be introduced. This can be as simple as 'What word defines you?', or 'Use a word that rhymes with your name to describe your personality'.

Giving the participants an opportunity for a somatically engaged introduction at the beginning of the workshops will serve three main purposes. Firstly, we have found the use of creative and physical elements crucial to keeping the participants engaged throughout the sessions (we are doing drama-based sessions, after all!) Secondly, in the school context, you may wish to differentiate your session from the participants' other lessons throughout the day by keeping the activities dynamic. Lastly, many people learn somatically or kinesthetically and so, particularly because you are intending to approach learning in as inclusive a manner as possible, this allows for participants to experience the programme more holistically and thus reveal more of themselves.

Some examples of creative ice-breakers:

- 'Boom Chicka Boom': This is a rhythmic call and response song that is repeated by each person in a different style until everyone has had a turn. This gives everyone an opportunity to show their style of expression and enables you to distinguish natural performers from those who may be initially less comfortable with the spotlight.
- Silly Roll Call: Each person can share their fictional title, name, house of/descendant of, special skills and rank or medals e.g. 'I am Admiral Jolly Rancher, House of Candy, second of my name. Special skills in strategic gingerbread town construction.'
- Two Truths and a Lie: Each person will share two true things and one false thing about themselves and the group will have to figure out what the false thing is as quickly as possible.
- Morning Dash: Show us your routine to get ready in the morning and come to school in 30 seconds or less.
- Tell Us Your Initials: Spell your initials with your arms, legs and body.
- What's Your Vibe: Each person shares their name and age, and chooses a word that sums up their overall feeling or personality

### Step 3: Creating Ground Rules and Expectations

Respecting the culture of the space will also help you to identify the common practices or values that you would like to adhere to as a group. Allow participants to set the Ground Rules for the sessions. This will not only help the facilitator to hold participants accountable for their actions, but also help participants to hold each other accountable. The facilitator should list what they expect from the participants. These expectations should be designed in such a way as to allow participants to freely express themselves within respectful and safe boundaries, for example, the use of national dialect or patois should be encouraged if the participants feel most comfortable using it to communicate. The participants will then have the opportunity to list their expectations. These Ground Rules and Expectations are to be repeated at the start of each session.

Example: These are some ground rules and expectations that can be used in sessions.

<b>Session Ground Rules</b>	<b>Participants' Expectations</b>	<b>Facilitators' Expectations</b>
Listen to Others	To Learn Something New	Be Creative
Respect Each Other	Facilitators Accept Full Responsibility for Actions	Be Yourself
Communicate with Each Other	Facilitators are Understanding	Participate Fully
Ask Questions	Facilitators Accept the Youth	Give Your Best Effort
No Disrespect	Facilitators Listen	Have Fun
No Bullying	Sessions are Smooth and Successful	Respect Self and Others
Tackle Problems, Not People	Sessions are Engaging	Be Open Minded to New Things
Be Present	Information is Explained Well	What is Said Here Stays Here

Once you decide how you want to behave and how you want to treat each other, the next step is to make sure that everyone understands why they are there. This may seem like a



given since in most cases, the participants would have been informed in advance and, in the case of minors, their parents' permission would have been granted, but it is important to go over the purpose of the sessions once more so that participants can feel informed and included. Once everyone understands the aims of the workshops, they can decide whether or not they still want to be involved.

Example: These statements can be read and participants can clap or put up their hands if they understand these as reasons why they are there. Participants can also be asked to suggest their own reasons.

I am here to learn more about gender-based violence.
I am here to explore how drama and other art forms can help me learn more about gender-based violence.
I am here to learn more about my right to be safe from gender-based violence.
I am here to learn how I can help others who might be experiencing gender-based violence.
I am here to learn how I can educate my friends and other young people.
I am here to help others learn.
I am here to use my voice.
I am here to have fun.
I am here because I like to perform.
I am here to learn about being an advocate for the reduction of gender-based violence.

## Step 4: Check-ins

Once everyone has decided that they wish to participate in the programme, this guide suggests a 'check-in'. The 'check-in' enables you to document participants' knowledge, perceptions, beliefs and attitudes before the process of learning or creating a performance begins. The idea is to ask the same questions in check-in at the beginning and at the end of the experience, even if not exactly in the same order. The check-ins are not a necessity, but may be a helpful tool for documenting learning outcomes. You can also frame these check-ins in the form of activities.

An example of a check-in activity at the end of the programme could be participants working together on a few lines that reflect what progressive action they need to take together to support each other in a world where GBV is real and impacts us all. For example, participants could address the question: 'What does GBV mean to me?' Participants can be invited to orally answer the question individually or in groups.

A post-production reflection with participants on what they have learned from the production and its performance is another important learning mechanism you can use.

### *Check-in time!*

If you decide to do a more traditional check-in, you can begin with a 'test'. This process can look very different from one group to the next based on participants' level of literacy, familiarity with the terms, and comfort with 'test conditions'. This is where your teamwork as facilitators comes into play: one person can be handing out the 'tests' and ensuring that everyone has what they need while another person is talking through the instructions and, if you have a third person, they can be keeping time and collecting once the time is up.

- Although we recommend that you remind the participants that it is not a 'test', the same psychological association often occurs, and participants can begin to present with anxiety-induced behaviours. It may be necessary to sit with some participants one-on-one and talk them through the check-in, especially if you suspect any issues linked to literacy or comprehension, and allow them to answer the questions verbally. If it seems that many or most participants are having a challenge, then reading the questions aloud may be beneficial for everyone.
- The amount of 'test' time that you allot will vary based on the length of the check-in and its content. However, you may find that participants finish more quickly or take

more time than you have allotted. In the event that participants appear to need more time, you could offer one-on-one assistance.

- The conclusion of the pre-check-in may leave participants with many questions, even if they do not voice them, so this is the perfect time to begin the introduction of the definitions.



## Step 5: Defining Terms

*Break it down!*

While official definitions of terms are useful, our experience suggests that participants can find them confusing, so they need to be simplified, as we have attempted to do below. It is equally important that participants develop their own understandings of the key concepts of gender and gender-based violence. You can begin the session by asking questions like:

- Had you heard of GBV before today?
- Do you know the names of different types of GBV? If so, which ones?

Breaking down these terms can take on a variety of forms. Feel free to experiment with your own methodologies to keep the participants engaged and thinking critically. The accuracy of the definitions is important, but even more important is the participants' synthesis of the information. Possible approaches include:

- *Collective knowledge*: this method turns to the group's existing knowledge first, using examples with which most people would be familiar. The facilitators may create a 'word cloud' using the answers to questions such as 'Where have you heard this word or phrase before?' or 'Does this word or phrase remind you or make you think of anything?' The resulting answers may match or relate to key phrases in the official definitions. This method may help participants to more immediately connect with the subject matter and they may begin to relate the terms and concepts to their own lived experience. Because the definitions set forth by the World Health Organization are so comprehensive, they may also inspire the participants to think about the terms in a broader context, for example in relation to popular culture or news events.
- *Classic dictation*: sometimes the tried and tested methods can still prove to be effective, particularly in a school setting where the students may be most comfortable with this methodology as an introduction to concepts. Thereafter, you can have a more in-depth conversation about the concepts. In cases where participants have challenges with reading and/or writing, you could allow them to record the definitions as you recite them on their phone or take photos once you have written it out on the whiteboard, so that they can access the material at their own pace. When using this method, remember to break down the definition into palatable parts for everyone to understand and add examples where possible.

- *Dramatisations*: once you have gone over all the terms, the group can be split into teams based on each term and dramatise what they understand the term to mean. After each performance the group can give feedback on their conclusion based on the presentation, and then as facilitators you can clarify or redirect where necessary to come to the most accurate definition of each term.
- *Debate*: This approach can be most helpful when trying to differentiate one term from another, for example 'gender' from 'sex' or 'gender identity' from 'gender expression'. The participants can be divided into two teams to express their understanding of one term as opposed to the other. The facilitators can provide prompts for the 'debate' to put the terms in contexts with which the participants would already be familiar. For example, 'Shebada is a popular cultural figure known for his overt traditionally feminine gender expression but not necessarily his gender identity. Discuss.'

## Definitions

This section provides definitions of terms, and also provides additional accessible language to help explain and exemplify these terms for young participants.

### *What is gender-based violence?*

The United Nations Women definition of **gender-based violence (GBV)** encompasses all forms of violence and abuse directed at an individual, deemed justifiable because of social views regarding differences between females and males.<sup>1</sup> It includes, but is not limited to, domestic violence, rape and sexual assault, community violence, verbal violence, sexual harassment, gender-based bullying and emotional or psychological abuse. GBV largely affects women and girls, and most perpetrators are men. However, people of all genders can be impacted by GBV. The nature and extent of specific types of GBV vary across cultures, countries and regions, and levels of GBV in a society determine how safe and equal it can be.

**Accessible definition for youth:** Gender-based violence is harm and hurt that someone experiences because they are a girl, boy, woman, man or transgender or non-binary person. GBV is related to the kind of power that a person is allowed to have over others or the kind of power others typically have over them. The fact that a person is identified as

<sup>1</sup> Definition based on <https://www.unwomen.org/en/what-we-do/ending-violence-against-women/faqs/types-of-violence>.

female or male, or is expected to appear feminine or manly in their dress or roles in the family or society, or may not fit any of these identities or expectations, is the reason that they experience threat, fear, bullying or any other form of violence. The expectation that girls and boys will only be attracted to the opposite sex also leads to some kinds of GBV as they may be shamed or punished for not being the kind of person or behaving in the way considered most acceptable for a woman or man.

What makes violence gendered is that it is shaped by our beliefs about manhood and womanhood. Girls experience greater sexual harassment on the street because they are girls and men think they have the right to decide what girls experience in the world. Boys experience greater physical violence at home because people think they are more tough. Both girls and boys experience GBV, but different kinds, to different extents, and from different people, whether other girls or boys, fathers or mothers, or men in public spaces.

This guide deals with the following forms of GBV:

*What is child sexual abuse?*

**Child sexual abuse (CSA)** is defined as any activity between a child before the age of legal consent and an older, more powerful adult or substantially older child, in which the child is used for a sexual or erotic purpose.<sup>2</sup> Adults or older children in positions of power could include persons who are older than the child, in a higher status or class in society than the child, persons who have more financial resources than the child, persons who are more educated and have more networks and access to resources than the child.

Child sexual abuse does not always involve physical contact or intercourse and can include exposing oneself to a minor, fondling, masturbation in the presence of a minor, forcing a minor to masturbate, obscene conversations, phone calls or text messages, sharing pornographic images or movies of or with children, and sex trafficking.

**Accessible definition for youth:** Child sexual abuse is any kind of sexual activity that takes place between a child and a much older child or an adult. In Trinidad and Tobago, a child is below the age of consent until 18, and in Jamaica they are below the age of consent until 16. This type of relationship is seen as abuse because the child has less understanding and power than the older child or adult, and may be too afraid, trustful or uncertain to stop what is happening. One example of CSA is molestation of a child in a family. CSA is a form of gender-based violence because girls and boys experience it differently. For example, girls

2 Definition based on IGDS 'Break the Silence Teacher Toolkit: Raising Awareness about Gender, Child Sexual Abuse and Implication for HIV In Trinidad and Tobago'. Available: [https://sta.uwi.edu/igds/breakthesilence/documents/BTS\\_Toolkit\\_complete\\_AS13JUNE2017.pdf](https://sta.uwi.edu/igds/breakthesilence/documents/BTS_Toolkit_complete_AS13JUNE2017.pdf).



are seen as sexual even when they are children and boys fear speaking out because they may be shamed for not being manly enough to stop molestation. Abusers ensure children do not speak about abuse through threats or telling a child that such abuse is normal or that they enjoyed it. Sexual touching or intercourse between two teenagers when no one is forced and when it is something desired by both is not child sexual abuse.

*What is family violence?*

**Family violence** includes any physical, sexual, emotional, and psychological violence or aggression occurring in the family, including beatings, sexual abuse, assault, marital rape, traditional practices harmful to women, non-spousal violence, neglect, and violence related to exploitation.<sup>3</sup> Family violence includes psychological torments that wither self-esteem and contribute to mental trauma over time.

**Accessible definition for youth:** Family violence is any type of violence that occurs in the home or within families because these are spaces in which someone believes he or she has a right to be violent toward someone else. For example, a husband thinks he has the right to show who is in control through violence toward a wife, or a father or mother seeks to control children by insulting or hitting them to make them 'behave', or a family might neglect a child's needs for safety, love and food because they are punishing that child. Children also experience family violence when they witness shouting, insults or beatings between older family members, such as between fathers and mothers.

*What is adolescent intimate partner violence (IPV)?*

**Adolescent intimate partner violence (IPV)** is often called 'teen dating violence' and includes stalking as well as physical, emotional, and sexual dating violence, including controlling behaviour.<sup>4</sup> It also includes digital abuse, which is online harassment or misuse of sexually explicit messages and/or images. It includes isolating a person from family and friends; monitoring their movements; and restricting access to financial resources, employment, education or medical care.

**Accessible definition for youth:** Adolescent intimate partner violence (IPV) is any type of physical, sexual, or emotional harm that occurs between teenagers in a relationship. For example, not respecting when a girl says she doesn't want to have sex with her boyfriend, or

3 Definition based on Spotlight Initiative. Available: <https://www.spotlightinitiative.org/news/shattering-myths-about-family-violence-trinidad-and-tobago>.

4 Definition based on Myers, E.M., 2020. *Intimate Partner Violence Screening in Adolescent and Young Adult Females* (Doctoral dissertation, University of Missouri–Saint Louis). Available: <https://irl.umsl.edu/cgi/viewcontent.cgi?article=2008&context=dissertation>.

trying to control who a boyfriend or girlfriend is friends with and isolating them from others, or telling them how to dress, or making them feel that if they don't share nude photos that they are not showing love.

*What is sexual harassment?*

**Sexual harassment** is unwanted and unwelcome behaviour that infringes upon a person's body, space, and makes sexual demands verbally or non-verbally.<sup>5</sup> Street harassment is a form of sexual harassment which includes unwanted verbal advance, and threats to the person's body. It remains a widespread problem that women and LGBT persons experience disproportionately. It is widely considered a form of gender-based violence and discrimination across the world. Despite cultural norms, unwanted sexual advances and behaviours are never acceptable. It can happen in private or public spaces, in the workplace, on the street, or in our communities and families.

**Accessible definition for youth:** Sexual harassment is any unwanted sexual attention that takes place in school, in the office, on the street, at a party or during sports. This can include any unwanted comments made about a girl or boy's looks, clothes, hair or body, sooting (making a 'pssst' sound), touching, and calls, texts or messages. Girls experience sexual harassment much more than boys because men and boys often make comments to them on the street that make them feel unsafe and afraid. Girls are not in control of when men and boys make these comments, which is an example of how girls and women lack power and experience greater vulnerability. Boys experience sexual harassment also but less than girls. When girls sexually harass boys, they may not feel fear the way that girls do, even if the attention is unwanted. When boys are sexually harassed by girls, it may threaten their 'manhood' as it is not the societal norm for girls to be 'tracking' boys. All children have a right to live free of sexual harassment.

*What is cyber bullying?*

**Cyber bullying** is a type of abuse through the use of digital technologies.<sup>6</sup> It takes place via social media, messaging platforms, gaming platforms and mobile phones. Like face-to-face bullying, cyber bullying is repeated behaviour, aimed at scaring, angering or shaming those who are targeted. Spreading lies about someone or posting embarrassing photos or videos of them on social media are examples; as are sending hurtful, abusive, or threatening messages, images, or videos through messaging platforms; and impersonating someone and sending mean messages to others on their behalf or through fake accounts. Bullying

5 Definition based on 'IGDS Fact Sheets – Issue I – Sexual Harassment and Consent'. Available: [https://issuu.com/igdssau/docs/igds-fact\\_sheets\\_sexualharassment\\_feb2020final](https://issuu.com/igdssau/docs/igds-fact_sheets_sexualharassment_feb2020final).

6 Definition based on: <https://www.unicef.org/end-violence/how-to-stop-cyberbullying>.

in person and cyberbullying can frequently happen together. But cyberbullying leaves a digital footprint – a record that can prove useful and provide evidence to show adults and help stop the abuse.

**Accessible definition for youth:** Cyber bullying happens online over social media, messaging apps or other places people talk on the internet. This could involve sharing personal images without consent, spreading rumours about other people, stealing someone's identity, or using upsetting or scary language to hurt, threaten or harm someone.

*What is empowerment?*

**Empowerment**, for young people, can be described as a personal journey during which an adolescent increases their knowledge and understanding to develop clear and evolving insights about themselves, their rights and opportunities in the world around them. This provides them with more power, voice and participation, to make personal and public choices for the improvement of their lives and their world.

**Accessible definition for youth:** Gaining more power and confidence by learning about yourself and the world around you. We can use this knowledge to help us make decisions, and to make a difference to others and change our communities.

*What is peer learning?*

**Peer learning** refers to learning together from, and with, the other adolescents in your social groups and communities.<sup>7</sup> Learning from peers is a very effective learning method as you get to debate in a language you and your peers are familiar with, jokes that can ease tension are understood and it is not embarrassing discussing sensitive issues such as puberty, family planning, HIV and GBV. Peer learning is a good way to increase your knowledge together, gain confidence to ask questions about things you want to know more about and build trusted relationships while learning about important topics. Some examples of peer learning are student-led workshops, study groups, peer-to-peer learning partnerships, and group work.

**Accessible definition for youth:** Peer learning is about learning together with people your age in your school or community.

7 Definition based on: [https://www.unicef.org/tanzania/stories/power-peer-education\\_](https://www.unicef.org/tanzania/stories/power-peer-education_)



### *What is empathy?*

**Empathy** means being conscious that we cannot stand in another's shoes but we can develop the ability to imagine and comprehend what it feels like to be someone else. This includes thinking about another person's feelings without judging them but instead trying to understand why they feel like that. Empathy is a key skill for good relationships.

**Accessible definition for youth:** Empathy is being able to understand someone's feelings and experiences without judgement. Empathy helps us to be able to build good relationships with each other.

### *What is patriarchy?*

A **patriarchy** is a society where the qualities and characteristics stereotypically associated with dominant masculinity carry highest status, value and power. Men's dominance over women and some other men is considered normal and natural, not a problem of inequity, exclusion, disadvantage or exploitation. In a patriarchy, men generally hold more power over the state, family, media, religion, the economy, law and politics. Yet some women negotiate or challenge male power whether in their interpersonal relationships or through accessing education and employment, which gives them greater independence and authority. Men's dominance and women's exclusion at decision making levels of society and in terms of what people are paid in social, economic and political life are examples of patriarchy. Attributes seen as 'feminine' or pertaining to women are generally undervalued in a patriarchal society, while attributes regarded as 'masculine' or pertaining to men are mostly privileged. This plays out in terms of the sexual division of labour both in housework and in waged work.

**Accessible definition for youth:** A patriarchy is a world in which men have more power than women and men are considered to be more naturally deserving of power than women. Women and girls exercise power in their relationships and in their own sense of empowerment, but that doesn't take away from the overall world in which girls and women experience greater subordination and violence at the hands of men. Not all boys and men have more power than women or girls, but even when some women and girls may have more power, for example in the family or as community leaders, there is still a world out there in which men as a group rule over women as a group and violent or dominant ways of being a man give men respect and authority.

## *What is the male gaze?*

**The male gaze** describes a way of portraying and looking at women that empowers men while sexualizing and diminishing women.<sup>8</sup> A lifetime of seeing women sexualised in television, music, advertisements and culture has conditioned society to accept and adapt to the male gaze. The male gaze creates an imbalance of power between men and women. The male gaze supports a patriarchal status quo, perpetuating women's real-life sexual objectification. Whether directed at them or others the male gaze affects how women feel about themselves in terms of female self-perception and self-esteem. It shapes how women think about their own bodies, abilities, and place in the world – and that of other women. The male gaze empowers men while disempowering women.

**Accessible definition for youth:** The male gaze describes how men and boys treat women and girls as bodies to look at even when girls and women feel it is scary, unwanted or disrespectful. It explains why women's bodies are so exposed in ads and videos and only valued in terms of their attractiveness or sexiness. The male gaze reduces girls and women to how men see them or value them, and can influence how women and girls see, portray, carry and value themselves.

## *What is consent?*

**Consent** means to agree to something or give permission for something. Sexual consent means to consent to sexual activity such as touching, kissing, fondling, intercourse and online sexual interaction whether talking, texting or sending or receiving explicit images. Teenagers who are under fourteen years old are usually considered to be unable to consent so that they can be protected from sexual abuse and from consequences such as pregnancy which can harm their later lives. Consent can be verbal or non-verbal, but verbal consent should always be sought and it should be given freely when someone is awake and aware of what is happening to them, and it should include a young person's right to change their mind at any point in a sexual encounter.

**Accessible definition for youth:** Consent means that you have decided to give permission for something without being pressured, without fear, while you are awake and aware of what is happening whether in person or online. Consent means you can change your mind at any time and that should be respected. Many young people are forced to have sex by someone their age or older. This is a violation of their right to consent and should be punished by law.

8 Definition based on: <https://theconversation.com/explainer-what-does-the-male-gaze-mean-and-what-about-a-female-gaze-52486> and <https://www.verywellmind.com/what-is-the-male-gaze-5118422>.

## Step 6: Content Warnings and Disclosures

It is important to be aware that the issues and themes covered in the workshops may be personally evocative for participants. Take some time at the beginning of each workshop to offer content warnings to prepare participants for this. Offering content warnings is valuable because it gives facilitators the chance to signpost their sensitivity to the mental and emotional wellbeing of participants.

Here is a generic example you might choose to adapt:

'The subject matter that we will cover in these workshops may be difficult to discuss and could cause emotional distress. If at any point during the workshop, you experience difficulty or distress, please let a facilitator know, and feel free to step out of the room for some space and return when you are ready, or alternatively leave the session early. The facilitators will be there to support you in these moments. You are free to stop attending these workshops at any point if you choose to. If you find that you need support outside of the workshops, please reach out to the facilitators who can support you and, where necessary, give you access to appropriate support channels.'

Although disclosure is possible at all points during the process, particularly if you have been able to establish and maintain trust, addressing violations and violence can often open the space up to disclosures. In the cases where the participant(s) appear to be triggered, the following can apply:

- Remind them of the availability of space and time for self-care;
- If it appears that physical intervention is needed, first ask their permission to touch them, and then guide or support (do not lift) them away from the main group and offer any further assistance (water, breathing exercises, a walk);
- If a psychologist is available (physically or on-call), get in contact in order to either get guidance for yourself to assist the participant or to put the participant in direct contact with the psychologist.

If the case is not so acute in reaction, but the disclosure is something of note, the following can apply:

- In the case of a minor, ensure that another authority figure is aware of the situation

(whether it be at the school or in the community); if not then make the report according to the protocol of the school or institution;

- Ascertain whether any intervention has been made in terms of support for the child and offer the support of a psychologist, if available;
- Take note of the disclosure and check in with the participant(s) in subsequent sessions, especially if similar subject matter comes up;
- Encourage the participant(s) to use their journals to process their feelings around the topics as they arise;
- Where written journaling is not available to the participant(s), voice memos, video recordings, drawing/visual art and movement should also be encouraged as ways to process their experience;
- Encourage the participants to begin to explore creative means of expression around their thoughts, feelings and experiences.
- Decompression exercises may be engaged.



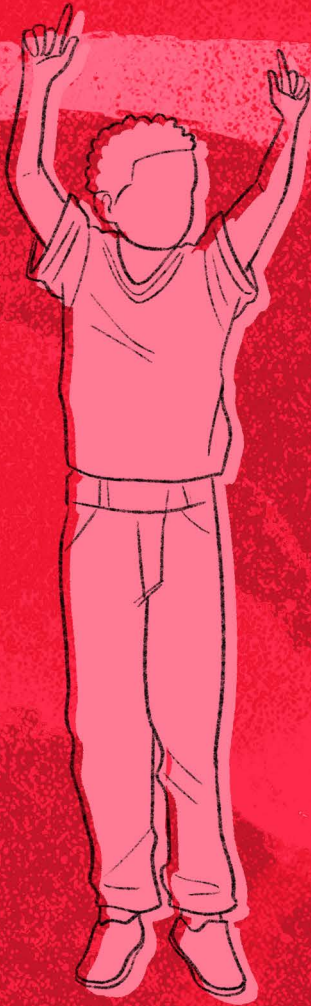
## Step 7: Facilitator Self Care

- You and your team are coming into the space with your own experiences as well. You may, in fact, be motivated to do this work because of those experiences. Regardless of your story, it is crucial to stay aware of how you are responding to the subject matter and the disclosures as they occur;
- Your self-care is just as key as it is for your participants and you and your team/partner should have an intentional conversation about how you will make space for each other to step away, or to check in, should the need arise;
- A debrief session with your co-facilitator(s) after each session can also be very helpful in unpacking things that came up either for the participants or for you and to determine next steps if needed;
- If possible, arrange for a psychologist to be available as a resource for facilitators, should they find the need;
- Practising basic self-care – for example by staying hydrated, eating enough before or during sessions, using the restroom when you need to – can go a long way to maintaining equilibrium when things get taxing. We are all guilty of overlooking our own needs in service of the work, but we may be setting the wrong example for our participants.



APPROACH 1

# Working with the Script





## Approach 1: Working with the Script

### 1. Introduction to the script, *The Free Period*

*How can this script be used in the workshops?*

This script allows drama groups, theatre clubs and form classes in schools to learn about GBV. Through five scenes each focusing on a different theme, the script allows participants to have guided conversations about the play's characters and topic. It enables adolescents to reflect on the causes and consequences of GBV, how it manifests in young people's lives, and solutions such as peer learning, asking for help and understanding how to transform current social and gender norms.

The learning and performing of the script will benefit participants in the following ways:

1. It empowers young people to understand GBV;
2. It promotes an understanding of the consequences of GBV for children, families and society;
3. It provides youth with knowledge, skills and insights which will equip them to address GBV in their own lives;
4. It uses a model of peer learning, empathy and respect for group relations among and between young people;
5. It encourages youth to take steps towards improving their relationships and their lives together with each other.

In performing the play for others in their schools or communities, young people will be enabled to answer questions about GBV, speak about their own experience of learning more about it, and become peer educators, using a form of creative practice associated with Caribbean oral traditions.

### *Welcome message for participants*

Greetings and welcome to all youth. This spoken word play is designed to help you learn about gender-based violence, also known as GBV, and empower you to understand what you can do about it. The play has five different scenes. Each scene tackles a different form of GBV. We also want you to share the knowledge and skills you learn from this drama production with your friends and peers, so they can learn about GBV too. Often adults do not listen to young people about what is happening to them. Producing a play like this is one way to make adults listen to youth.

If there are any words you don't understand please don't hesitate to ask.



## 2. Guide to the Script

### Scene One

#### *Background*

The theme in this scenario is child sexual abuse (CSA). The main character is 'Sleepy Girl'. Her behaviour demonstrates some of the emotional and behavioural warning signs of being a victim of CSA. She has become withdrawn, tired and irritable. She is not talking as much as usual, she has lost interest in academic achievement, she is having nightmares, she fears being alone at night, and her personality seems to have changed. Girls One and Two are concerned friends and close classmates. 'Bystander One' is a classmate of Sleepy Girl too and provides guidance.

#### *What the scene does*

Sleepy Girl needs support to understand what has happened to her. She needs support to name the abuse. She needs friends and a trusted adult she can speak to so she can get the help that she needs. Sleepy Girl needs those around her to notice she has changed and ask her why. The key takeaway lesson from this scene is that CSA exists, it is important to break silences about it to show that a young person is not alone, and it is important to get help from others including their friends, peers and trusted adults.

#### *Suggested questions for use when discussing this scene:*

- What did you think about this scene?
- Why is Sleepy Girl so tired?
- How do the girls help and support Sleepy Girl?
- In terms of getting help, what makes the School Guidance Counsellor an important and trusted person to talk with?

## Scene Two

### *Background*

The theme in this scenario is family violence. Student One has seen violence in the home. He needs peer support to learn why it is wrong. Student Three has also experienced violence in the home and gets upset at what he is hearing. Student Four is the type of student others listen to. He is not a bully but when he talks, the students listen. He provides insights to the other students and helps the process of peer mentoring so the boys can support each other. Student Two is a friend of student One. Student Five is a friend of Student Four.

### *What the scene does*

The problems of family violence can be connected to problematic issues of patriarchy within the home. For example, family violence can be connected to expectations that men will act as protectors, or to expectations that women will act as homemakers. The scene allows participants to reflect upon these traditional gender roles while also considering how they can be connected to male violence and dominance in the home, especially towards women and children.

### *Suggested questions for use when discussing this scene:*

- What did you think about this scene?
- What kinds of traditional gender roles are referenced in this scene?
- How did the boys deal with the instance of family violence?
- What does it mean to say children 'have a right' to live without violence in the home?

## Scene Three

### *Background*

The theme in this scenario is adolescent intimate partner violence (IPV). Girl One is a friend of Girl Two. Girl Two is 13 or 14 years old and dating a 15-year-old. She is the protagonist and her relationship is the basis of the scene. Girl Three is a friend of Girl Two. She explains GBV to the other girls. Girl Four is a friend of Girl Two. She provides guidance and insights to the other girls. It is through back-and-forth dialogue between the four girls that Girl Two is able to recognise what is happening to her and understand the potential consequences of emotional, psychological and verbal abuse.

### *What the scene does*

In the context of teen dating this story provides examples of emotional abuse and controlling behaviour. Participants can learn what examples of adolescent IPV look like. The play shows how IPV can take the form of emotional, psychological and verbal abuse as well as physical and sexual violence. The scene also provides examples for participants of what peer learning looks like and how it helps support an individual to make sense of their world.

### *Suggested questions for use when discussing this scene:*

- What did you think about this scene?
- How did the experience Girl Two told to her friends make you feel and why?
- Why is the behaviour of Girl Two's boyfriend a form of dating abuse and adolescent IPV?
- What is peer learning and how does it help to reduce GBV in society?

## Scene Four

### *Background*

The theme in this scenario is sexual harassment. Boy One is using inappropriate language to talk about Girl One's body. Girl one is the protagonist. Girl Two is a friend of Girl One. Girl Two offers guidance and explains how verbal harassment is a form of GBV. Girl Three is a friend of Girl One. Boy Two is a friend of Boy One. Boy Three understands empathy and is trying to encourage Boy One and Boy Two to empathize with the girls.

### *What this scene does*

What seems playful to the boys at the beginning of the scene is offensive to the girls. It provides an example of how language used by boys and men when amongst other boys and men can be offensive to women and girls. The boys also demonstrate peer learning by helping their friend to address his verbal harassment of a classmate. There is a moment of reconciliation when Boy 1 apologises at the end of the story, which helps the whole group move forward cohesively in their respect to each other and demonstrates what a basic empathy for the girls' experience can look like.

### *Suggested questions for use when discussing this scene:*

- What did you think about this scene?
- What did you learn from this scene about sexual harassment and its effects?
- Why is sexual harassment harmful?
- What can you do when you see someone experiencing sexual harassment?



## Scene Five

### *Background*

The theme in this scenario is cyberbullying. Both Girl One and Boy One have been eavesdropping on the conversations that have taken place in scenes 1 to 4. Girl One is a victim of cyberbullying through revenge porn, which involves the unwanted distribution of intimate and personal images, videos and messages. Boy One is a victim of cyberbullying by his peers who spread messages on social media about him for not liking a girl back who liked him, and shaming him for not meeting stereotypical masculine expectations.

### *What the scene does*

Revenge porn is a form of sexual bullying and abuse. It is often done with the intention of hurting another person. This is the cyberbullying experience Girl One is going through. Boy One is being called names in school and on social media about his lack of desire for another person. It is aggressive harassment behaviour and another example of sexual bullying. When done via social media it is a form of cyber bullying. The play draws attention to how GBV can take the form of cyberbullying.

### *Suggested questions for use when discussing this scene:*

- What did you think about this scene?
- Why might young people take part in bullying, and cyberbullying in particular?
- What can you do if you are a victim of bullying?
- Who can you ask for help and why?

## Final Group Chorus

### *Background*

Each scene of the play offers participants an opportunity to develop new knowledge and understanding. The conversations are productive for the participants in the play. Talking and sharing are peer learning moments and provide catharsis. Once the participants have read and discussed the play, they can script their own final spoken word chorus. This chorus can bring together insights from each of the five scenes. An example of the final chorus has been included in the script of *The Free Period* appended to this guide.

### *What the play does*

Lessons learned from the play as whole may include: the importance of sharing what is happening to you with people you love; the importance of peer learning; the importance of asking for help from trusted adults; understanding what the meaning of GBV is and what forms it can take; the importance of empathy, solidarity and dealing with GBV together.

### *Suggested questions for use when discussing the play and the final chorus:*

- Which parts of the play were most meaningful for you?
- Did this play offer you a new perspective on gender-based violence, and if so how?
- What kinds of messages might you include in your Chorus, and how will you include them?
- Why is it important to learn about GBV together?

### 3: Guidance for Performance of the Play

#### *This is our time!*

This phase of the process is as much about affording your group a chance to showcase what they have developed, as it is about nurturing their sense of accomplishment and self-esteem. It is an opportunity for you to gauge how much the participants have had an opportunity to reflect on their own experiences in relation to the subject matter and to develop their own perspectives.

#### *Check-in time again!*

- You may choose to administer the post check-in either during your second to last or last session, depending on what your schedule is and where you anticipate your group's focus may be on the day.
- The post check-in should take place under the same conditions as the pre-check-in and the participants should identify themselves in the same way that they did on the first check-in test.
- The same accommodations can be made for those with literacy and comprehension challenges as were made in the pre-check-in test.

#### *Performance time!*

The participants should be as involved as possible in the preparations for the presentation or performance day. They may design a flyer or invitation and distribute it to their peers and families or other means of promotion. They may decide how they wish to prepare the venue etc.

- Everyone's roles with regards to production should be clear before the day to avoid confusion and to prevent participants from becoming overwhelmed. Some participants may wish to be involved backstage while others are best suited for the stage or even front-of-house.
- As this may be the first production for many participants, the two sessions leading up to it should include rehearsals which contain guidance on the stage terms so that things can run as smoothly as possible on performance day. The facilitator(s) may,

depending on the competency of the group, assign a Stage Manager to oversee the running of the production. However, it is likely that you will be wearing many hats on this day.

- After the performances, you can facilitate a question-and-answer session between the audience and the participants. This can serve as an opportunity for the participants to display what they have learned and also to expand the audience's understanding of the subject matter.
- This is an opportunity to give positive feedback to the families and peers of the individual participants on their strengths and what they have brought to the process. We have seen that it has bolstered morale for many of the families who may not otherwise ever hear that kind of feedback about their loved one.
- Specific acknowledgements can be given in the form of prizes or certificates for particularly outstanding members of the group; however, each participant should receive a completion certificate presented to them in prize-giving fashion.

### *Remember!*

Things are unlikely to go perfectly on this day (do they ever?) and all participants may not go on to be the next major GBV activist or scholar, but the structure of the programme and information that you have set as a foundation can cause shifts in the minds and actions of everyone involved. Most of all, facilitators can emphasise to participants that one important goal is to enjoy the performance.





APPROACH 2

# Creating Performances about GBV





## Approach 2: Creating Performances about GBV

### *Welcome message for participants*

Hello Young Creative, and welcome to your choose-your-own-adventure style journey to exploring the impact of gender and gender-based violence on your life and society. This series of workshops will have us engaging in conversations and debates, so don't be afraid to bring your opinions and your experiences to the room! This is also a chance to use your individual talents to bring more understanding to gender issues and GBV and make it more relatable to other people your age.

### **1: Introduction to Process for Students to Create their Own Performance**

#### *Relating the terms and concepts to popular culture and everyday life*

By your second or third session, depending on how you follow steps 1-6, you may have already begun to hear how the terms that you defined in the first conversation relate to the participants' reality. However, you can now begin to steer the talk more specifically towards instances of GBV in popular culture or current/news events. There are a myriad of ways to go about this, and you probably have plenty of ideas yourself. The key thing is to get the participants thinking and involved in the process.

#### *Activity suggestions*

- *News stories:* Looking at these has an impact because news media is undeniably relevant, pulled from the pages of 'real life'. It will be crucial that you utilise your discretion in choosing articles so that overt depictions of violence, specifically named victims, underage victims or other types of inappropriate content in the stories are avoided.
- *Popular songs/media:* Again, discretion may have to be employed here depending on the age group, but popular songs, particularly in genres such as Reggae, Calypso, Dancehall, Dub, Soca and Trinibad, are rife with material around gender roles, gender norms and expectations, gender-based violence, and the subversion of gender roles in more current examples. Therefore, inviting the participants to 'bring in' a song or other form of media (Tik Toks, memes, reels, ads etc) for reference and discussion can lead to very rich dialogue on a number of the topics.

- *Games such as 'Word Association' or 'Song Association'*: Word or song association requires the participants to say or sing the first word/phrase or song lyric/phrase that comes to mind when they hear a particular 'trigger word/phrase'; for example, it may start with the term 'bad gyal' and go from there. Games like these can be very helpful in gauging the participants' thought processes, their reasoning, inherent biases or, of course, associations. These can be the root of discussions or even of their creative work going forward.
- *Mock TV game show, such as 'Caribbean Jeopardy'*: Putting trivia in this context can make it even more fun for the participants while they gain a broader appreciation of the scope of gender-related issues within the society as manifested through popular culture.

### *Tip time!*

An interesting observation that we had was how emotionally charged certain topics could become in comparison to others. For example, anything related to homosexuality, particularly in men, or the presentation of more traditionally feminine traits in men still garnered an almost visceral response. It may be necessary, in some cases, in order to maintain safety within the group, to redirect the messaging to that which is in keeping with the ethos of the programme rather than extending the conversation. We know it is not possible to bring everyone to one accord on these controversial topics, especially when they become intertwined with religion, as they often do in Caribbean societies. Instead, it can be useful to remind the group about the guidelines regarding respect and to channel the energy towards the writing and performance processes.

## 2: Performance Pedagogy

Here is another point at which your gifts really get to shine! The timeline of the process is relatively short, so the key is to focus on the skills that will allow the participants' message to come across most effectively.

Knowing your group's strengths will help you to guide them in making the decision of what form their performance will ultimately take. In the meantime, your intention should be to equip them with as many performance or dramatic techniques as possible so that they can accurately communicate their intentions.

The actual pedagogy of writing and performance skills should really happen throughout the process so it feels seamless and fun. However, recognizing that your group, as individuals and as a whole, may be starting at different points in their creative development, you may want to begin certain formal practices from the first session.

Some practices that we found useful throughout the process, and would have as part of our sessions each time included:

- Breathing exercises
- Stretching and bodywork
- Vocal warm-ups
- Journal prompts

You may choose to begin integrating drama or teambuilding games early on to help the group to get used to working together and to relating physically, particularly in cases where they may not have met before.

### *Tip Time!*

This is another signpost at which you can raise issues around touching and consent, especially in younger groups that are still trying to figure that out for themselves.

How involved or detailed you may need to be in your guidance will also depend on if you are working with collaborating partners at an institution. For example, if you are a community activist or community leader coming into a school setting and working with a drama teacher, you may be setting the foundation with the information and guidelines and the students will work within the drama club context in between your sessions.

As your time with the group is limited, it is ideal if the group(s) can organise their own rehearsals between sessions. However, it is crucial that the content is supervised so that any misconceptions, harmful rhetoric or overtly misleading information can be addressed. This is, however, the participants' time to truly express themselves, and so, within the confines of time and budget and appropriateness, their creative expression should have full reign. Your role as facilitators is to direct so that what they come up with is as stage or film worthy as possible.

To that end, here are some basic performance tenets which may be helpful regardless of what form of performance your students may ultimately use:

- Diction
- Projection
- Intonation

Diction or clarity, projection or volume and intonation or moderation. Your participants may be familiar with the use of these terms with regards to the use of their voices. Perhaps it can be helpful to encourage them to think of their bodies as the whole instrument performing the piece. Therefore, as performers, you can help them to explore diction, projection and intonation as broader concepts. To most effectively communicate an emotion or convey a point, it is just as important to be precise in its execution, as loud or as soft as the situation calls for, and moderate the 'tone' of your body language and facial expressions, as to be clear in what you are saying.

We have found it useful to introduce these concepts from the first sessions through games in our 'Warm-Up' stage, just as in a classic drama or theatre class.

Some go-to's were:

- Vocal control: building from the breathing exercises, we would practise sustaining notes or sounds or shortening them in spurts on command.
- Tongue-twisters: it's most fun when the participants bring in some of their (appropriate) favourites and challenge each other week to week.
- Emotions scale: learning about a particular emotion, warning signs and how it progresses from low to high intensity. Allow participants to describe an emotion and describe the thoughts, behaviours and symptoms they experience as the emotion progresses along a continuum from 1 (low) to 10 (high).

*Tip Time!*

An important part of this creative development process is that the participants feel that their work is seen and understood by you, their facilitators. You may find your own personal biases – whether they be intellectual or artistic, relating to belief or even taste – jumping out through this process. It is important to be aware of these to keep them in check where they do not serve the work. More important than your approval, is that the participants should feel that what they produce is a true reflection of who they are and what they have to say.

Once they are proud of it, and ready to show it to their families and peers, then it is time to support them through that process!

### 3: Guidance for the Performance

#### *This is our time!*

This phase of the process is as much about affording your group a chance to showcase what they have developed, as it is about nurturing their sense of accomplishment and self-esteem. It is an opportunity for you to gauge just how much of the information has ultimately gotten through to the participants. The post-test will give a more tangible form of this feedback; however, the performances will also give valuable information.

#### *Check-in time again!*

- You may choose to administer the post check-in either during your second to last or last session, depending on what your schedule is and where you anticipate your group's focus may be on the day.
- The post check-in should take place under the same conditions as the pre-check-in and the participants should identify themselves in the same way that they did on the first check-in test.
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- Everyone's roles with regards to production should be clear before the day to avoid confusion and to prevent participants from becoming overwhelmed. Some participants may wish to be involved backstage while others are best suited for the stage or even front-of-house.
- As this may be the first production for many participants, the two sessions leading up to it should include rehearsals which contain guidance on the stage terms so that things can run as smoothly as possible on performance day. The facilitator(s) may,



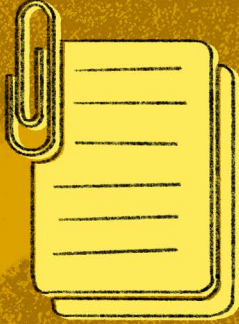
depending on the competency of the group, assign a Stage Manager to oversee the running of the production. However, it is likely that you will be wearing many hats on this day.

- After the performances, you can facilitate a question-and-answer session between the audience and the participants. This can serve as an opportunity for the participants to display what they have learned and also to expand the audience's understanding of the subject matter.
- This is an opportunity to give positive feedback to the families and peers of the individual participants on their strengths and what they have brought to the process. We have seen that it has bolstered morale for many of the families who may not otherwise ever hear that kind of feedback about their loved one.
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# Appendices





## Appendices

### 1. Check-in Form

Name/Initials: \_\_\_\_\_

1. What is gender?

- A) Gender means whether you are male or female
- B) Gender describes our beliefs about what it means to be a man or a woman and how they shape how we experience and express a sense of self and power

2. What is violence?

- A) Violence describes any words or actions that intend to cause or cause harm
- B) Violence is only physical violence like fighting or beating someone

3. How is violence gendered?

- A) Violence is gendered when girls and boys experience it the same way
- B) Violence is gendered when it targets someone in a specific way because she is a girl or he is a boy or is done to someone in a way that is influenced by what it means to be a man or a woman.

4. What is family violence?

- A) Family violence is any fighting among family members
- B) Family violence is when a more powerful family member beats, abuses, neglects, torments, shouts at, keeps money from, rapes or repeatedly hurts a less powerful family member.

5. What is child sexual abuse?

- A) Child sexual abuse is any sexual touching of anyone under 18 years old.
- B) Child sexual abuse is any kind of sexual activity that takes place between a child and a much older child or an adult, and can cause confusion, fear, pain and trauma.

6. What is adolescent intimate partner violence?

- A) Adolescent intimate partner violence (IPV) is any type of physical, sexual, or emotional violence that occurs between teenagers in a relationship. It usually occurs in ways shaped by gender.
- B) Adolescent intimate partner violence is bullying by children against others in school.

7. What is sexual harassment?

- A) Sexual harassment is unwanted and unwelcome sexual advances or attention
- B) Sexual harassment is attention that girls ask for depending on how they carry themselves.

8. What is cyber-bullying?

- A) Cyber-bullying is behaviour that uses social media, gaming and mobile phones to scare, shame or harm someone.
- B) Cyber-bullying is sending playful messages or jokes to make someone laugh.

9. How might gender based violence be prevented?

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APPENDIX 2

# *The Free Period* Play Script

(FOR APPROACH 1)



## 2. The Free Period Play Script (for Approach 1)

### ***The Free Period***

**SETTING:** [All five scenes take place in the same rowdy classroom during the same free period. Students are both outside and buzzing inside too. There is no teacher in this free period, only students]

### **Scene 1**

[The theme covered in this scene is child sexual abuse. There are four roles in this scene (four girls).]

**Girl 1:** Yuh ever notice how every year around April she does be sleepin like all d time?

**Girl 2:** Yuh right. Dat is why I call her '**Sleepy Girl**'. I start tuh notice she distant too. Like a stranger.

**Girl 1:** For real. She act like she always in danger. Like someone out tuh get her. I jus wan tuh know how yuh getting straight A's in January to straight C's in April? How?

**Girl 2:** Trueeeee. Somethin botherin she I guess. Iz also botherin me tuh see a friend failing her tests. Wonder if we could help.

**Girls 1 & 2:** Aye. Sleepy Girl. Wake up!!

[*Sleepy Girl yawns, stretches*]

**Sleepy Girl:** Dis better be good. Cus if all yuh wake me up on my free [*steups*]...tuh annoy me, better think twice [*aggressively*].

[*Girl 1 and Girl 2 both turn and stare at each other for a brief moment*]

**Sleepy Girl:** Well?

**Girl 1:** Sis we worried bout yuh. Yuh look like yuh not feelin good.



**Girl 2:** Yuh always sleepin gyal, in break, in class. Yuh cyah sleep all day.

*[Girl 2 snickers but Sleepy Girl starts to look sad. Bystander 1 is close by and interjects]*

**Bystander 1:** Leave her nuh. Yuh cyan see yuh stressin she out.

*[Bystander 1 walks up to Sleepy Girl, sits next to her and puts her arm around her shoulder]*

**Girl 2:** For real. Let me stop playing. What iz de real scene? Yuh know yuh could talk to we. And don't say yuh pulling no all nighters because test dun.

**Girl 1:** We care bout you.

Even if yuh tink we don't, we do.

What's up?

Why around dis time yuh does go into dat sleepy zone?

For the past two years Easter break does change yuh.

Yuh does get sleepy in the day.

Yuh grades does drop too.

Yuh don't talk anymore.

What's happenin with you?

*[Sleepy Girl looks around nervously]*

**Sleepy Girl:** Leave me nuh. I don't wanna talk bout it. *[Steups]*

**Girls 1 & 2** *[in chorus]*: What happen to yuh? Yuh know we better than dat. We have yuh.

*[Sleepy Girl looks emotional]*

**Bystander 1:** Allyuh leave her nuh. She doh wanna talk bout it.

*[Bystander 1 puts her arm around sleepy girl and they walk to two more private seats in the corner of the classroom]*

*[Girls 1 and 2 continue to talk at the table Sleepy Girl has just left]*

**Girl 1** *[in a quiet voice]*: I feel she need to speak to somebody big. Somethin nuh right.

**Girl 2:** Yeah like somethin happen that she don't like. We was just joking and telling her we here for her. Maybe something happening at home to make her upset?

**Girl 1:** Yes, I guess. She could talk tuh Miss, as she is the Guidance Counsellor. She is good people. She would know what to do.

**Girl 2:** Yuh sure? Yuh could trus she? You know they love to talk yuh bizness...

**Girl 1:** Nah. Miss is someone who could fix dis. I talk with her when my parents separated and she helped me with dat and kept my business confidential. Miss real professional.

*[In the corner of the classroom Sleepy Girl and Bystander 1 are talking]*

**Bystander 1:** I know it not easy to talk about tings in front anybody. But if yuh want tuh talk tuh me, I right here and yuh safe.

**Sleepy Girl:** I ain't know what to say. I feel so sad.

**Bystander 1:** Ok. Sometimes talkin bout things does help. Then you know someone listenin. And maybe dey could help yuh wid dees tings.

**Sleepy Girl:** Yeah yuh right. Girl. I doh kno what to say.

**Bystander 1:** Take your time.

*[Sleepy Girl is opening up slowly]*

**Sleepy Girl:** So a couple years ago.

Around this time.

Easter time.

We had a family lime.

Like every year. It was fun.

We were playing like there is no tomorrow.

But yuh know it wasn't how it supposed to be.

I thought family supposed to have your back, but that trust was broken.

Now I feel broken.

**Bystander 1:** Why? Wha happen? Who break yuh trust? You ever talk to your parents bout it?

*[Sleepy Girl shakes her head indicating no]*

**Bystander 1:** Ok

**Sleepy Girl:** And so yeah, it happened de next year too. Same Easter. Same family party. And now Easter comin again and I'm scared. There is so much fear. Is that abuse? I'm so confused.

Every time I close my eyes I relinquish control,  
Let the hollow feelin in my chest disappear into the darkness of my slumber.  
I am tired,  
Yet no amount of shut eye seems to make me feel rested.  
Maybe because I keep running from what I'm actually feelin.  
In sleep, I find solace,  
A moment where the pain from that day disappears,  
In these moments I do not dream.  
Broken children do not dare dream lest their ponies turn to dark horses,  
Their innocence turn to questions.  
When I sleep I remain still.  
I hope no one wakes me up  
What I was not able to be at home,  
Safe.  
A child.

**Girl 1:** Wow dat is plenty. It sound like abuse. Wha happened should not have happened to you. Miss is somebody you can trust. She go know what to do.

*[Sleepy Girl nods and her eyes open wider]*

**Bystander 1:** Yeah. When children are taught their rights they are less likely to think abuse is their fault, and more likely to report an offender.

**Girl 1:** Yeah girl, lewwe take you to the Guidance Counsellor.

**Sleepy Girl:** You tink dat we can deal with this together?

*[They all embrace each other then head to the Guidance Counsellor's office]*

**Everyone** *[together]*: Yeah we can deal with this together.

*[The girls walk out of the room and the group of youths who were in the class start to speak to each other. Two more students sit by the tables close to the door speaking as well.]*

## **Scene 2**

*[The theme covered in this scene is family violence. There are five roles in this scene (five boys).]*

**Boy 1:** Dawg, yuh know daddy and mummy quarrel yesterday?

**Boy 2:** For wha so?

**Boy 1:** I don't know. Sometimes you hadda be firm, daddy say so. Let them know the timing. Be the boss.

**Boy 2:** Well yeah. Who vex loss. We name "man" right? Can't let dem woman tell we what tuh do.

**Boy 1:** My daddy doesn't often hit my mummy eh.  
But he tell me sometimes you does hadda shout or clout dem for dey to understand.  
Last night he even fling ah pan,  
against the wall it slam.  
He didn't hit her but yeah, he hadda prove that he is the man.

**Boy 3:** *[Steups]*

*[Student 3's face is frowning. He is angry at what he is hearing, which suggests the scenario is something he has experienced too.]*

**Boy 2** *(speaking to Boy 3):* Gosh you always emotional, eh bess you did walk out with them gyal.

**Boy 4** *(speaking to Boy 2):* Dan, you hearin yourself?  
I does really wonder bout your mind yes.  
Instead of trying to calm the situation you encouragin it.  
And why you putting down dem gyal?  
So what, we all have emotions.

That's what makes us human.

**Boy 4** (*speaking to Boy 1*): Boss. Your mother is a human being too. Doh let your father thief your head with dat talk. He givin yuh chupid advice boy. And making you sound dotish!

*[Boy 1 is upset at what is said about his father. He gets up. Pushes past Boy 4 moving him out of the way and then walks to the door. Boy 2 follows Boy 1 as well. Boy 4 who was previously speaking with Boy 5 is now joined by Boy 3.]*

**Boy 4**: So what is the scene bro? I know it when I see it, what going on? *[this is in regard to Boy 3 previously frowning and getting upset at Boy 1's comments.]*

**Boy 3**: See certain Kings rule with an iron fist in their Kingdom,  
where even the Queens are subject to punishment.  
Treated like servants, pets, slaves, taking pain and putting on a smile...*[puts on fake smile]*  
like nothin wrong, but there are days where the Queen gets brave,  
but the King does not like that,  
and her voice is easily silenced.  
Sigh...Like what happened with me and my mudder and fadder  
Sigh *[tone change for last two lines]*...  
and that is how we supposed to be learning to be Kings?  
by getting get pulled down, by witnessing violence?

**Boy 5**: Easy. Breathe.

**Boy 3**: After she repeatedly cried for help,  
I try to stand in the King's way but to no avail  
I just became another target in his war trail,  
these battle scars come from wars fought within a Kingdom,  
a war that is fought internally,  
a war my father wanted to win over my mother...  
and me.

**Boy 5**: We get you. We not in the old days no more, and tings like that shouldn't be tolerated.  
He shouldn't hit her or you, but is so the system is of what a woman supposed to be. These  
men carrying on some decision or tradition that woman should be in house cooking food,  
washin clothes, lookin after pickney and hushin dey mouths. That not right.

**Boy 4**: Women should be allowed to be whatever they want. It crazy, Queens deserve power



and respect. that's why my mom always talking about equal rights of women. But my fadder doh really understand dat.

**Boy 3:** Yea dawg, we must be the change we want to see;  
Change what my sister's class calls the patriarchy.  
That's what my mother tells me.  
I understand bro what happened at his home [*points at Boy 1*].  
That also happened to me,  
but I went to Sir and I asked him to help.  
He taught me that we children  
All of we have rights, and a right to live at home without violence.  
Now mommy don't live with daddy,  
but it's better for her health and mine too.  
Times have changed and I don't want to be exactly like my fadder and his friends.  
We cant be hittin and shoutin at women, or children.

*[Boys 1 and 2 have been speaking to another girl and also listening to the conversation here, walk back over to Boys 3, 4 and 5]*

**Boy 1:** I don't mean to butt in but she over there explained to me how I can love my daddy but not agree wid who he is. I can be the man I decide to be. I don't have to be him. Daddy says men are supposed to be protectors right, but he disrespecting women too. We shouldn't repeat the same cycle. Then the same problems continue.

**Boy 4:** Yeah my 'G'. These are really the issues we need to be raisin.

**Boy 1:** So hear what I statin right,  
this convo really open my eyes to new things.  
See I've always believed that the Kings supposed to rule,  
to be high and mighty.  
But not all Kings are heroes,  
many are cowards,  
who are scared of the power change,  
the truth is I am scared too.  
I say things before I try to understand dem.  
I try to be like my daddy.  
Because I'm scared of becoming something other than what I'm supposed to be.  
I don't want to be the kind of man who turns his anger against his family.

**Boy 3:** Nah, that's not who yuh supposed to be...

*[short pause]*

**Boy 1:** Yeah. Yuh right. See I need someone to talk to as well, but most times I tip toe around topics like I walking on eggshells, it's really a living hell.

**Boy 4:** Don't worry bro we here for you. All of us. Remember what it says above the door of our school – 'we must be the change we want to see in the world'. It's true.

**Boys 3 and 5** *[together]*: Children have a right to live without violence at home. Yeah we gotta change this world together.

**Everyone together:** Yeah we could deal with this together.

### Scene 3

[The theme covered in this scene is adolescent intimate partner violence (IPV). There are four roles in this scene (four girls).]

*[Four girls are talking together]*

**Girl 1:** Sis how you, and how do boy goin, allyuh good?

**Girl 2:** We good. He does tell me he rell love me, but these days it's been kinda weird.

**Girl 3:** Like what? So you finally catch up to his schemes?

*[Girl 1 laughs]*

**Girl 1:** Mummy says them love to sell you dreams and then some months later everything is not what it seems.

**Girl 2:** Nah is not really like that, he love me.

I just find he's a bit controlling.

Like he want to possess me.

Behave like he own me.

Sometimes I feel like I have no say,

and everyday he show his true colours,  
just because he two years older he feel he so wise,  
and when I don't do something his tone does rise,  
and he does act all distant and angry.  
Then he does apologize.  
I does always forgive him.  
Allyuh think an apology without change is jus manipulation?

**Girl 4:** Steups, yuh know how much I hate that.  
Remember what she mother was sayin.  
Dey will sell you one set ah dreams,  
but we doh know better  
so we buy it wholesale,  
at retail price  
and then is we tail to catch when we get surprise

**Girl 1:** Ah. We should know better. Nobody doh own yuh. Yuh should not have to go through this. This is madness for real.

**Girl 4:** I think you should take a break, take some time for yourself.

**Girl 2:** Oh, but I go miss him.

**Girl 1:** Girl ah being real, nobody could control me or tell meh what to do. But I know even when yuh vex yuh does miss him too. I understand that yuh want a boyfrien.

**Girl 3:** But sis you didn't go to the mall with your boyfriend yesterday? How was that for you?

[*Girl 2 sighs*]

**Girl 2:** Well long story.  
We plan this like two weeks ago,  
he told me what to wear, so  
I was going to,  
but I have this real nice dress, that I had for a while.  
I say we going out,  
lemme put on something cute.  
Well, who tell me to do dat?  
I reach in the mall and girl is rell rabs.

He start shouting at me an telling me how I doh listen.

**Girl 4:** Wow. Not even a, 'hey you look nice'? Like yuh out, but in a prison.

**Girl 3:** Wayssss! Nah man.

**Girl 2:** Right, so we dey fightin in de mall,  
but yuh know me I doh raise my voice at nobody,  
my father doh even raise his voice at me.  
This boy saying how I come out here to look for man.  
And questionin my love for him.  
Yuh could swear I commit a big crime the way he talk to me,  
He cool down after a while but I feel rell shame.  
He only stop getting on so when tears was streamin down my face.

**Girl 3:** Let me guess, he apologize, and everything was good again? [*rolls eyes*]

**Girl 4:** Girl I know this is not my convo, but I could relate. See nobody should shout at you for what you wearing, an takin this verbal abuse lightly should never be tolerated cause on a real that is how it does start.

**Girl 2:** What does start?

**Girl 4:** The next thing he start to hit yuh.

**Girl 1:** For reallll.

**Girl 4:** I know from experience with my sister.  
Her ex always claiming he loved her until one day he literally pull her arm.  
Try to drag her like an animal.  
He left her with a bruise. She end it there. Not because of fear,  
but because she not confused.  
You not going to intimidate or manipulate she.  
I used to get upset when he shout at her but still be forgiving.  
But once you put your hands on her.  
Nah I learn that we shouldn't accept the shouting.

**Girl 2:** That is true. Yuh right

**Girl 3:** See what we was talking about before gender-based violence or GBV isn't jus physical.  
It's also bout the shouting, bullying and the manipulation too.  
GBV is physical, psychological and emotional.  
It's about power.  
We all have a right to live free from GBV.  
He don't own you.  
They told me that you have to let boys like that go and you will feel better.

**Girl 1:** You don't have to take it from us you could ask her sister.

**Girl 2:** Yuh right.

**Girl 3:** I tink yuh too young tuh be goin through this.

**Girl 2:** Yeah. I really need to get out before it's too late and stop giving all these chances.

**Girl 4:** We have to establish how we expect to be treated early or leave that relationship.

**Girl 3:** See we can't let what was normal back then, be normal now, cus we know better. The only way we would be strong is together. We could deal with this together.

#### **Scene 4**

[The themes covered in this scene are sexual harassment, the male gaze and peer learning. There are six roles in this scene (three girls and three boys).]

*[The boys and girls are on separate sides of the classroom. One girl goes to get something from her bag and she is greeted with a comment or soot about her body]*

**Boy 1:** These days you looking mighty fine inno, ripe for the pickin, rosey like ah mango.

*[Boy 2 chuckles, Boy 3 keeps a serious face]*

**Boy 1:** Bess ting in de class. If I had ah opportunity to rewrite de alphabet I'll surely put 'U' and 'I' in it together.

**Girl 1:** *[Steups]*. Clever. I sure yuh modda taught yuh how tuh talk to a young lady. I iz not



your baby, but even if I was, you cyan talk to me like dat. So give we the ease up nuh and jus stop.

*[Girl 1, looking frustrated, walks back over to the girl's group]*

**Girl 2:** How your face so, you didn't just leave here good.

**Girl 1:** I don't know why this keeps happenin.  
They cyan see that I not interested?  
I cyan juss walk-through class,  
or the school,  
or in de road,  
without feelin like ah under a microscope?  
They doh have the right tuh speak bout the body  
my modda give me. You got me.

**Girl 3:** Completely.

**Girl 1:** They act like it's just a casual greeting  
But it leave me feelin...*[pause]*...uncomfortable  
Why must we be made uncomfortable?  
I'm confident. We know when we look nice *[emphasize]*  
But that doesn't give anyone the right to bother us.  
Shouldn't that be obvious?  
It should be normalized *[emphasize]* that a man or boy have to first think twice.

**Girl 3:** I feel yuh eno. I wish we cud live in a world where we doh have to feel uneasy. But girl it not easy nah, it rell annoyin. Why we does have to go through this all de time so? Wha goin on?

**Girl 2:** They real rude and outta timin.  
My big sis say what they doing is sexual harassment.  
Dat's what you call dat kinda ting.  
Where dey feel like dey could talk about ur body anyhow.  
Like the catcalls and inappropriate 'smalls'?  
This harassment is another type of gender-based violence.  
And we have a right to live free from GBV.  
Stop making sounds when we pass yuh.  
Or telling us what you like or dislike.

That's not respect and it's not your right.

**Girl 1:** Yuh tellin me?! Dey don't understand what we does be goin through. Dey behaviour, their unwanted talk is never acceptable. [*Steups*]

[*the girls shake their heads*]

**Girl 2:** If I had a dollar for every comment, I'd use the money to hire ah bodyguard so I could go for walks at night.

**Girl 3:** True.

**Girl 2** [*speaking to Girl 1*]: But sis is always good to say how yuh really feel, cus it does be hard when somebody tryin to open up about GBV. Being harassed for our bodies is wrong and makes us feel uncomfortable, unsafe and like we don't know who to trust. But these conversations together are good for us. We not alone.

[*The girls continue talking but now the boys start up*]

**Boy 1:** Dawgggg I fed up inno. Every day this woman on my phone talkin one set of looseness. Bai I doh like dat.

**Boy 3:** And how dat makin yuh feel? Uncomfortable?

**Boy 1:** Of course dawg. What you mean?

**Boy 3:** Yuh say yuh feelin some type of way but you didn't study how sis feel...  
Be real.

**Boy 1:** Is jus a joke. Give me the ease up.

**Boy 2:** Yea dawg. What's wrong with a [*pssst sound*] now and then?

**Boy 3:** That is the problem. The room been talkin whole day about GBV, and yuh feel is only about fighting and touching inappropriately. Dat's where we draw the line ....

**Boy 1:** I listenin. So tell me how you really feel.

**Boy 2:** Well, we waiting.

**Boy 3:** Hear me out.

Girls don't want to be sexualized or objectified.

Yuh ever wonder why they always wear headphones,  
so they won't be affected by we words,  
sexual harassment has many factors,  
and sooting and cat calling is the start.

**Boy 1:** Well, what?

**Boy 3:** We as boys need to realize girls and women are people.

Learn that they have been living in fear and now it even worse,

Imagine you walkin down the road and hearin somebody say I wanna know how your  
body works,

or telling you inappropriate sex jokes.

But yuh would only learn when it hits close to home.

Yet we can learn what is wrong wid this behaviour here together

**Boy 2:** So why they don't say they don't like it?

**Boy 3:** Just watch their body language.

Dey don't like it.

All those smiles you receive

are just for their safety,

because we boys tend to get violent fast.

How it does go from aye girl you rell sweet to well coast nah, yuh ugly anyway?

**Boy 1:** So, you tellin me that cat calling is sexual harassment.

**Boy 3:** Yes. Dawg it maybe nothin to you, but they don't like it. Yuh tink your sis or mudder  
like it?

**Boy 2:** It's kinda like what is happenin to you wid the woman on yuh phone talkin one set of  
looseness; wid dem inappropriate texts that you don't like or want [*points at Boy 1*]

**Boy 3:** See you learnin fast.

Respect starts with us,

the boys of this class,

its ok to find someone beautiful.  
it's a way of life, look at me I know I rell nice.

**Boy 1:** Yeaaaaa righttt

*[Boys chuckle together]*

**Boy 3:** Girls and women have a right  
to walk the streets free from sexual harassment  
and feel safe in their own skin.  
They should be addressed  
with full respect  
not sexualized because of how they dress.  
As a boy who will grow into a man  
We hadda stop comparing girls to mangos or to anything.

**Boy 2:** Well, I know what we must do. And thanks for the advice too.

*[Boys 1 & 2 walks up to the girls group]*

**Boy 1:** I'm sorry for my comments earlier they were unacceptable, and I am sorry for making you feel uncomfortable.

**Boy 2:** Sorry for the chuckles as well.

*[Girls and Boys all start talking to each other as the scene ends]*

## **Scene 5**

[The themes covered in this scene are bullying and cyber bullying. There are two roles in this scene (one girl and one boy).]

*[The class is split into two. One boy is in the back. He has been on his cellphone during the previous four scenes, but also paying attention to coversations from the previous scenes. Opposite him one girl is sitting by herself, she too has been looking at her phone during the previous four scenes but also paying attention the whole time]*

*[Boy and Girl read the script going back and forth. Some parts are individual lines, others*

*are lines to be said together.]*

#### Dialogue Key

- **Together**
- **Girl**
- **Boy**

**Together:** I've been glued to this screen for de past half-hour.  
Dealin with my own problems.  
What wud make them do dis?

**Girl 1:** Holdin this picture over my head, like a carrot on a stick.  
Threatenin me to post it if I don't do dis, or dat. As a matter of fact...it's my fault anyway  
[*shakes head*].  
I should have never shared those pictures with him.  
It was only for him tho.  
But I didn't know he wud share dem wid his friends.

**Boy 1:** Why wud people be out to get me?  
Calling me gay in class and on group chat because I don't like she.

**Together:** Violating my privacy.  
Now I feel stuck between a rock and a hard place  
Lemme look around...[*they both look around*].  
Nice. No eyes on me.

**Girl 1:** Which means the photos haven't been seen yet.  
Why they calling me a bad ting cus of wearing a short dress?

**Boy 1:** I wish the bullying would stay at school.  
I don't want it comin into my home. As a matter of fact  
I wish social media cud have a reset.  
I hate group chats!!!

**Together:** Pheww. [*Deep breaths.*]  
It's drivin me insane. Why I hadda go through this by myself?  
No no. What am I saying?  
I sat here all day. I heard these convos about GBV all day.  
The words found we.

Of what my classmates were trying to say, and I should take their advice,  
because you see,  
You're never alone in dis life.

**Boy 1:** We all should be free from cyber bullyin and blackmail.

**Girl 1:** Reach out. There is someone you can always talk to.

**Together:** I need someone to talk to. I need to be strong.

**Girl 1:** But what if they post it online?

**Boy 1:** Why would they post dat on my timeline?

**Together:** Ah feelin sick.  
It always there glaring at me.  
Even if I tell somebody what they go say bout meh?

**Girl 1:** Dey would call me loose.

**Boy 1:** Dey would call me a sissy.

**Together:** NO!!

**Girl 1:** I need to inform someone who loves me,

**Boy 1:** who cares for me.

**Together:** See, they would tell me what to do. Give me the right advice.  
In life certain situations are beyond your control.  
But as a youth yuh have people you can turn to.  
Like Miss or Sir, or my friends, or family that I love.

**Boy 1:** You know wha? I will tell mummy because she knows someting's been bothering me.

**Girl 1:** And I will tell daddy because he's there.

**Together:** We will get to the bottom of this.  
Let them come in school and talk to Miss or Sir so it can come to an end.



See when you're young, yuh always vulnerable.  
So iz always good to trust someone.  
So try hard. Stand up.  
Bullying is wrong.  
And bullying like this is GBV.  
That's violence. That's not care.  
Find the people who love you. They can help you when so much doesn't feel fair.  
Jus reach out.  
We are stronger together.

*[The bell rings]*

.....

### **Final Group Chorus**

*[The chorus below is an example which could be used and adapted to close the play]*

*[Everybody in the class speaks together]*

**Everybody:** Breaking the cycle starts with we.  
Not just he or she. Is everybody.  
Get rid of the labels. Get rid of the catcalls.  
Make the world safe for us all.

**Group 1:** Understand we have power to make the change. First, we make the school safe then we take to the streets to educate every youth we meet.

**Group 2:** We have a right to feel safe in our spaces where we all belong. It's our duty to speak out against things that bothering we. So I support you, and you support me.

**Everybody:** If acceptance, respect and peace is what we striving for we have to fix society together. Looking out for one another cause we moving forward together.

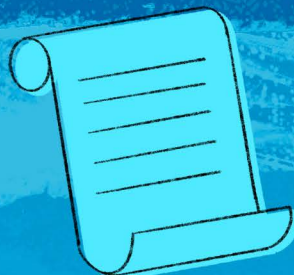
### 3. Sample Session Guide (for Approach 2)

<b>Date</b>	<b>Session</b>	<b>Topic</b>
Wednesday 18th January	One	Introductions and Overview of Workshop
Thursday 19th January	Two	Unpacking Definitions
Wednesday 25th January	Three	Child Sexual Abuse
Thursday 26th January	Four	Family Violence
Wednesday 1st February	Five	Adolescent Intimate Partner Violence
Thursday 2nd February	Six	Sexual Harassment
Wednesday 8th February	Seven	Cyberbullying
Thursday 9th February	Eight	Final Editing and Rehearsal
Wednesday 15th February	Nine	Final Editing and Rehearsal
Thursday 16th February	Ten	Final Group Chorus, Close-off and Next Steps



APPENDIX 4

# ***Stop Gender- Based Violence!!*** **Play Script**



#### 4. Stop Gender-Based Violence!! Play Script

##### OPENING/PROLOGUE

**Singer:** Hear our cry, Lord,

Hear our cry,

Hear our cry, Lord,

Hear our cry.

Hear our cry, Lord,

Hear our cry.

Hear our cry, Lord,

Hear our cry.

So much suffering

So much pain,

So many tears,

In our eyes.

Hear our cry, Lord,

Hear our cry.

Hear our cry, Lord,

Hear our cry.

Hear our cry, Lord,

Hear our cry.

Hear our cry, Lord,

Hear our cry.

**All:** Hear our cry, Lord,



Hear our cry.

Why should I be defined by their eyes?

Hear our cry, Lord,

Hear our cry.

**Female 1:** Why should I hide my identity?

**Male 2:** Why should I be labelled by society?

**All:** Every gender must be treated equally,

Every gender must be treated equally.

Hear our cry, Lord.

Hear our cry,

Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

## **SCENARIO 1**

**(Mother on stage)**

**Mother: (singing)** Jesus loves me this I know. For the bible tells me so.

**Ashlee:** Mummy. Me go down pon de road, yuh hear?

**Mother:** Look so?

**Ashlee:** Mummy, what is wrong with what I'm wearing?

**Mother:** Where de dress mi buy yesterday?

**Ashlee:** Mummy I do not want to wear it.

**Mother:** Where de dress weh me buy yesterday?

**Ashlee:** I don't like wearing it.

**Mother:** You're a girl, yuh fi wear girl clothes. Wha yuh talk 'bout? Alright. Yuh wha wear de pants, pull it up. Pull it up! Earl, come here! Come here! Look at this!

**Father:** Where de dress yuh mudda buy gi yuh?

**Ashlee:** Daddy, I do not like to wear those things. I don't want to wear it.

**Father:** Wha yuh mean you nuh wan wear it?

**Ashlee:** I don't want to wear it.

**Father:** Ashlee, ah no two boy pickney me a grow yuh know. If yuh a go act like a bwoy, pack yuh tings and go.

**Brother: (enters)** Mommy, Mommy...mi have sumpn fi tell yuh, but mi fraid seh shi a go...

**Father & Mother:** Talk!

**Brother:** Me see her a school with a girl and shi kiss de girl.

**Father and Mother:** Kiss girl?

**Mother:** How you fi a kiss girl, Ashlee?

**Ashlee:** I am not a girl, I am a boy.

**Father:** Mi seh if yuh a go act like a boy, you haffi pack up yuh tings an go. This is a godly house. Me nuh raise no boy-gyal in here. **(He slaps her in the face).** **(To son)** My yute, make sure you act straight yuh know. Me nuh wha no girly thing from you.



**Mother:** Get up! Put awn di dress.

**Father:** Can't seh me no warn yuh.

**Ashlee:** Why should my identity be defined by others? Why can dem won't let me feel comfortable in my own skin? I just want to be me.

**Guardian Angel 1:** Nobody knows the troubles I've seen,  
Nobody knows my sorrow.  
Nobody knows the troubles I've seen,  
Glory hallelujah.

Sometimes I'm up, sometimes I'm down  
Oh yes, Lord. Sometimes I'm almost to the ground.  
Nobody knows troubles I've seen,  
Nobody knows my sorrow.  
Nobody knows the troubles I've seen...

**All:** Gender-based violence it ave consequence  
Gender-based violence it ave consequence  
Gender-based violence it ave consequence  
Gender-based violence it ave consequence

## **SCENARIO 2**

**Cynthia:** Paul, is what yuh doing over there?

**Son 1/Paul:** Playing game.

**Cynthia:** Didn't I ask you to go upstairs and meck de bed dat you get outta?

**Son 1/Paul:** But me a play game.

**Cynthia:** No, no, no, no, no, no. Me no wha hear nothing. And you **(to other son)** What you doing over there?

**Son 2:** Mama, mi deh pon my phone, mummy.

**Cynthia:** Me no tell yuh fi go rake up de yard?

**Son 2:** Yes, mummy.

**Cynthia:** And what yuh still doing there?

**Son 2:** Playing game, mummy.

**Cynthia:** Get up and do wha me fi tell yuh fi do.

**Grandmother:** So, Cynthia. You really tell de boy fi get up and go meck up bed?

**Cynthia:** Den nuh dem sleep inna it?

**Grandmother:** It nuh matta! **(to boys)** Unno gwaan outta door go kick ball an climb tree!

**Cynthia:** Mummy, is who carry dem fi nine months?

**Grandmother:** So nuh dat yuh deh yah fah?

**(Husband enters)**

**Husband/Father:** Mama, how are you?

**Grandmother:** Mi good mi boy. How was church?

**Cynthia: (angrily, irritated)** Yuh know me ask yuh son fi go.....

**Husband/Father:** Aye, aye, aye. Calm down when yuh talkin to me. Calm down when

yuh talkin to me Cynthia. **(slaps her)** Cynthia, me tiyaad ah talk to yuh Cynthia. You is a woman an woman have fi know dem place. Cynthia. Is me wear di pants in de house. Woman must know dem place. Now come tell me wha yuh tell mi boy dem fi do.

**Cynthia:** Mi tell one fi meck di bed and di adda wan fi rake up di yard.

**Husband/Father:** Fi me boy dem? Fi me boy dem Cynthia? **(slaps her again)**

**Son 2: (enters)** Daddy, yuh cyah treat mummy so, Daddy.

**Husband/Father:** Go inna yuh room. Come here, come here so. A bawl yuh a bawl? **(hits him)**

**Cynthia:** Doh beat him, him cyaa manage di whole heap a rough up.

**Husband/Father:** Me naah raise no soft pickney inna dis. Dem fi rough. Dry di tears. Dry di tears. Make me ever see a tears a run from yuh eye. A cyan bawl yuh a bawl. Me raise yuh tough. Me nah raise no soft boy in yah. Matter of fact, gwan a yuh room an come outta mi sight! Cynthia, yuh see de next time yuh see me a discipline me pickney dem, doh come in. Doh complain bout no rough up. Me nah raise no soft pickney inna dis. Dem fi rough an woman fi know unoo place. **(he exits)**

**Grandmother:** Cynthia, come here. Read this. What it say? Ephesians 5, verse 22. Wife fi submit demself unto dem husband as unto the Lawd.

**Cynthia:** Mummy, submit doh mean fi tek beating.

**Grandmother:** I understand that but unno woman no know unno place. I don't condone how him a beat yuh but woman need to know dem place. Yuh haffi submit. What yuh think yuh a dey for?

**Guardian Angel 2: (dub poetry)** Me seh me tired,  
Me seh me tired,  
Me seh me tired ah all a de sufferation,

Me tired of all de abusive man,

Me tired of all de frustration.

Man. M-A-N. Man

After him beat him wha yuh lay down inna him bed

And him go out and nat even one slice ah bread,

Everyday him come een, him beat yuh inna yuh head,

If he touch yuh again, ah tell me ah go tell.

Man. M-A-N. Man

Man. M-A-N. Man.

**All:** Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

### SCENARIO 3

**Woman:** Me tired you know. From mornin' me have to do everything inna dis woman house and she just get up and go bout her business. All di man, before him jus git up outta di settee and come help. Mi cyan badda, mi a no wukin idiot. Matta a fact mi a go a mi bed!  
**(she gets into bed)**

**(Johnny enters)**

**Woman:** Johnny, what you doing in here?

**Johnny:** I like when you call my name.

**Woman:** Me tired, Johnny. Yuh dinna inna di kitchen unda di yellow dish.

**Johnny:** I'm not worried about any dinner. Is you me come to. Come sit down here so.

**Woman:** Wha you come to me for? Me nuh have nutten fi yuh.

**Johnny:** You know our games, man. Our little games we used to play. We still playing. Let me wait pon yuh a little bit. Imagine dat yuh Aunty nuh treat you good. Me as de man in de house, I will treat you better. Is me and you alone here. Even if you tell her, she nah gone believe you. You might as well just come over here. You not coming? You wha me come catch yuh? Awright, mi ago come catch yuh! (he moves towards her)

**Woman:** Please Johnny, please. **(runs from him)**

**Johnny:** Yuh wha me come catch yuh? Ahhh, ah see de game you waan play. Ah coming, man, ah coming. Sit down here. **(He sits)**

**Woman:** No!! **(she tries to run past him and he grabs her)**

**Johnny:** Come here. **(He wrestles her to the floor, then rapes her. After the act he relishes the moment then exits)**

**Woman: (still on the floor)** Who can I tell? Nobody. I feel so...dirty. I feel like I want to die. No one is going to believe me. **(she exits)**

**All:** Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

Gender-based violence it ave consequence

#### **SCENARIO 4**

**(Scene opens with several students sitting and standing in various small groups)**

**Student 1: (enters)** Good evening. **(no one answers, they start whispering and pointing at her)**

**All:** Bull inna pen, caah come out.

Bull inna pen, caah come out.

Bull inna pen, caah come out.

Bull inna pen, caah come out.

Who are you?

Who are you?

Who are you?

**Teacher: (enters)** Excuse me, hello, hello. What's going on inside here?

**All:** Nothing, Miss.

**Teacher:** Silence! It doesn't look like nothing to me. What are you students doing?

**Student 2:** Miss, dem a trouble har **(students start pointing at each other)**

**Teacher:** I am so ashamed of all of you. Did we do workshop last week?

**All:** Yes, Miss.

**Teacher:** What was the workshop about?

**All:** Gender-based violence.

**Teacher:** And what is gender?

**Student 3:** It mean boy or girl

**Others:** Nooo!! Yuh wrang!

**Student 4:** It tells either male or female. Also, it tells the identity.

**Student 5:** Wha yuh mean by dat?

**Student 6:** Miss, gender is what society expect of males and females.



**Student 4:** A dat mi did mean!

**Student 5:** But a neva dat yuh seh doah! **(other students laugh)**

**Teacher:** So, why does her gender matter?

**Student 2:** Miss, because she or him have two supm.

**Teacher:** How you know dat? That is very personal. How would you feel if people were talking your body and your identity without your permission? God make all of us special. Do you realize that this is an example of gender-based violence?

**Students:** No Miss! How Miss!

**Teacher:** What was the definition of gender-based violence in the workshop?

**Student 6:** Me Miss! Acts of physical, mental and social abuse one to a person....

**Student 2:** ...because of their expected gender roles in a society or culture

**Student 4:** Miss a dat mi did ago seh! **(other students laugh)**

**Teacher:** What are some other examples of violence?

**Students:** Bullying, fighting, physical abuse, verbal, emotional damage.

**Teacher:** So si deh unoo know betta. I need all of you to come and apologise to your classmate.

**Students:** I am sorry. I am truly sorry. Sorry yuh hear? **(not all students apologize)**

**Teacher:** We all need to come together and stop gender-based violence. It haffi start wid us. Who agree wid mi?

**Students:** Me Miss! Mi too Miss! Miss yuh dun know.

**All:** All ah we together ah go stop gender-based violence

All ah we together ah go stop gender-based violence

'Cause gender-based violence it ave consequence

'Cause gender-based violence it ave consequence

No bullying! No fighting!

No abusing! Stop the name calling!

No threatening! No abusing!

Unno hear what we saying?

Unno hear what we saying?

All ah we together ah go stop gender-based violence

All ah we together ah go stop gender-based violence

'Cause gender-based violence it ave consequence

'Cause gender-based violence it ave consequence

No bullying! No fighting!

No abusing! Stop the name calling!

No threatening! No abusing!

Unno hear what we saying?

Unno hear what we saying?

All ah we together ah go stop gender-based violence

All ah we together ah go stop gender-based violence

'Cause gender-based violence it ave consequence

'Cause gender-based violence it ave consequence

**(END)**

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