



**A Guide to
Gender and Enset: A Documentary Film**



Acknowledgements

This film was inspired by JUCAVM lecturer **Sirawdink Fikreyesus**. After completing Gender Training in the Faculty of Education of McGill University (July 2010), as part of the Post Harvest Management to Improve Livelihoods (PHMIL) project, Sirawdink wanted to explore gender in enset production through documentary film.

He collaborated with **Jennifer Thompson** and **Katie MacEntee**, McGill University PhD students with expertise in visual methods and gender studies, interning in Ethiopia with PHMIL Project in 2011. The team's intent was to produce a film for use as an educational tool to better incorporate gender into agricultural research and teaching.

Kemeru Jihad, born and raised in Jimma Zone and an M.Sc. student at JU, was then enlisted as an interviewer and translator. The film was supported by Jimma University and the Canadian International Development Agency (CIDA) through the PHMIL project.

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Participatory Research With Women

Adapted from NSAC International: Beyond Borders newsletter, February 2012

Participatory methodologies are based on the belief that people are experts about their own lives. This often means involving groups, such as women and youth, who are traditionally marginalized from other forms of decision-making and knowledge production, in aspects of study previously reserved for academics. Using a visual method like filmmaking helps different groups engage in the research. One of the underlying goals of this type of research is the creation of change through the implementation of meaningful and realistic solutions to issues affecting research participants.

Through interviews with five female farmers and three male farmers across four different *woredas* in Jimma Zona, as well as Development Agents, agricultural researchers and a gender specialist, the film makes visible the gendered nature of enset production. The film also provides insight into what kind of support women farmers need and the role of enset in the daily lives of families in Jimma Zone.

Doing research through film highlights the embodied voices and knowledge of a range of experts on a particular topic. In the case of this film, including the understandings of rural women farmers was a primary goal and the film was an excellent method to help ensure this goal remained a focal point throughout the project.

How to use this guide

This guide is meant to accompany a class or group screening/viewing of *Gender and Enset: A Documentary*. This guide can help you facilitate 4 to 6 sessions, using the film as a backbone for this mini-course. It is a good idea to watch the film and read the guide before facilitating the group screening.

Here's what you can expect to find in the guide:

- The introduction includes some very useful information about enset and about gender. You might want to work through some of the information and discussion activities with your group before viewing the film. (This could be session 1)
- The film is divided into four parts. The guide includes some information about each part, as well as suggestions for activities and discussions to try before and after watching each part of the film. There are no “right answers” to the questions; they are meant to get your ideas flowing! (These sections could be sessions 2-5)
- There are suggestions and steps for making your own documentaries. (This could be session 6 – or more!)
- There are handouts that you can use while watching the film, and to facilitate making documentaries.
- There are also several appendices that include more detailed information about enset and the film.

Session 1: Introduction

- What is enset?
- From seedling to kocho: How is it grown and produced?
- Why should we consider gender?

Discussion Idea:

Ask participants if they have heard of enset; ask them what they already know about it. You can then watch the 'Introduction' section of the film; pause when "Part 1" starts.

• What is enset?

- *Ensete ventricosum (welw.) Cheesman* is native to Ethiopia
- 20% of people living in southern and south-western Ethiopia daily consume starchy, fermented foods prepared from enset
- Yet, it is an underutilized crop, and not much is known about it
- Farmers do not receive much training or support for enset



• From seedling to *kocho*

How is it grown and produced?



Kocho for sale in the merkato in Jimma Town, Oromia, Ethiopia.

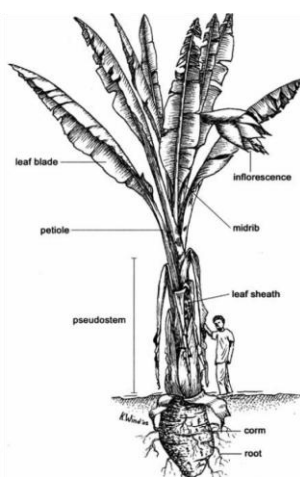


Figure 1. Mature enset plant. Source: Tsegaye 2002: 7.

Planting involves tending to suckers, transplanting them, spreading compost, and weeding.

- These jobs are traditionally the domain of men, but women also do this work, and starting at the age of 5, children begin to help.
- Enset is usually planted close to the house.
- Enset takes 5-7 years to mature.

Processing involves:

- Cutting and harvesting the mature plant
- Digging and lining a pit for fermenting the pulverized corm or root (pictured right)
- Scrapping (decorticating) the outer sheaths of the stem to remove edible parts
- Fermentation time: 2 – 6 months
- It can then be baked and eaten



Processing is very labour intensive, and is usually done by women, although men also help with cutting and harvesting the mature plant.

• **Why should we consider gender when looking at enset production?**

- In this particular case of enset production, female farmers play a primary role in every aspect of the production process
- Enset has the potential to provide a local solution to improve food security
- Therefore, it is important to support women farmers
- When discussing gender it is important to keep in mind how both male and female identity is constructed, represented, and disrupted in people's everyday lives.
- While traditional constructions of gender may lead men and women to participating differently in agriculture, this film shows how enset is an interesting example of how women are playing a formidable role in farming as well as household financial management.



What is Gender?

(Definition and Activity Adapted from A Facilitator's Guide to the Video Unwanted Images (2002) by Jackie Kirk, Stephanie Garrow and Kaisa McCandless; Canada-South Africa Education Management Program):

Activity

If you are working with a group that is new to gender issues you may want to start with an introductory activity. Invite participants to form small groups to discuss how gender shapes their own experiences, roles and responsibilities in different aspects of their lives.

You might want to post the definition of gender and the Sex vs. Gender chart (next page, and in the worksheet section) where everyone can see it and refer to while watching the film.

Examples of gender roles that participants might discuss:

Family: Mother/daughter or father/son or brother/sister relations.

Work: Positions, responsibilities, relationships, leadership/management styles

Education: Expectations, qualifications, school experiences.

Community: Roles, responsibilities, and activities.

A large group discussion will then consolidate the various understandings and concepts of gender. If you have access to a white board or chart paper and markers, you might consider writing down some of the group's ideas, or having each group create and present a poster.

Definition of Gender: Gender refers to a social construction of femininity and masculinity that varies over time and is constructed through learned rather than innate behaviour. A gender awareness/perspective involves understanding the difference between sex roles and gender roles, and understanding that gender roles have been socially and historically constructed – and can be changed. Gender perspective and gender awareness are based on the principle of gender equality.

This chart shows the difference between sex and gender:

Sex	Gender
<ul style="list-style-type: none"> • Fact of human biology • What we are born with • Born as male or female • Universal • Permanent (if not changed through Surgery) • Naturally given • Created or produced by nature 	<ul style="list-style-type: none"> • The result of social construction • Everything that happens after birth • Gender is about the relations between men and women • Differ from culture to culture and change over time due to social, economic or political change • Learned(result of socialization) • Created or produced by parents, teachers, peers, culture and tradition



The Film

Gender and Enset: A Documentary Film

Running time: 44 minutes, 24 seconds

Directed by:

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Jennifer Thompson, PhD Student, Integrated Studies in Education, McGill University, Canada

Sirawdink Fikreyesus, Lecturer, Post Harvest Management, Jimma University, Ethiopia

Produced by: Jimma University and the Post Harvest Management to Improve Livelihoods project

After a preliminary discussion of how enset is grown and processed, and about the difference between gender and sex, participants are invited to watch the documentary and engage in discussions and activities related to its themes.

The following sections provide a summary of what can be found in each section of the film, as well as some additional information, guiding questions, and activities.

Session 2: Part 1: Enset is a Good Thing!

Summary:

- Farmers (men and women) describe the many benefits of enset:
 - provides food security (drought resistant)
 - can be used to make household goods like sleeping mats
 - can be sold at market
 - this money can be used to buy spices, salt, and other household items
 - This also gives women some independence
 - has potential medicinal value
 - has a good nutritional value (energy)
 - is inexpensive to produce
 - grows easily
 - increases soil fertility and promotes soil conservation
 - can be intercropped with other crops, like coffee plants

Discussion questions:

What have you noticed about enset so far?

What is one thing that surprised you? Why?

Activity:

Make a chart that contrasts what you know about a commercial crop – like teff – with what you have just learned about enset. (This can be done in small groups or as a whole group).

Session 3: Part 2: Gender Division of Labour and Enset

Summary:

- Male and female farmers explain that, due to tradition, there is there is not a lot of crossover between male (planting) and female (processing) jobs with enset.
- Some participants describe sharing responsibilities and decision making with their husband, wife, or children of both sexes
- Still, making enset edible is the most labour intensive and tiring step, and women work all day without taking a rest.



Discussion questions:

What is the relationship between gender roles and environmental and agricultural issues?

How are certain roles privileged and others constrained?

How do you feel about men and women sharing traditionally separated jobs?

Activity: Gender Analysis

Using Worksheet 2: “What’s Gender got to do with it”, select another crop or agricultural activity, and think about how various jobs are divided by gender and what that means.

This activity can be done in pairs or small groups. Groups can then share what they have found with other groups, and the whole class can discuss their findings.

Session 4: Part 3: Hope and Action in Jimma Zone

Summary:



Enset Scapper with metal clip to improve sanitation during processing. Contrary to reports from technology developers and researchers, the women in this research did not use their feet to hold the sheath to the scrapper. They used rope to hold the sheath to the board.

- At the Jimma Agricultural Mechanization Research Center, they develop, test and distribute agricultural technology
 - They search for ideas from farmers, development agents, and subject specialists
 - However, not much has been done for enset; there is no national standard or training manual.

- Yeshe Gebrewold, a home economics and gender focal person at the Jimma Agricultural office, explains that women are being taught that they have the right to get loans and own their own land.
- She says that really good policies for empowering women have been created, but it will take time for people to understand what gender is and how it affects agriculture.



Discussion Questions:

Why do think these technologies are not distributed?

What can we do to help farmers move forward with this crop?

Why don't people know more about enset?

Why has enset been overlooked in terms of food sustainability?

Activity:

In a small group, reflect on what you could do to support women enset farmers, and why this is important to do. Then, write a short letter about what your group wants to do about it.

Session 5: Part 4: What Next? Possible Ways Forward

Summary:

- Women farmers report the need for safer, more efficient tools for scrapping. One women farmer clearly states, “We do everything using wood, and I need other tools.” Other women stated that working with dull instruments is dangerous.
- Supporting enset farmers and sharing knowledge about enset could be a good way to support sustainable food sources, as well as support women in their (natural) roles as mothers.
- Farmers and D.A.s need knowledge and scientific research on best planting practices and new varieties to avoid disease, rot, and attacks from animals and pests.
- Some men and male children help women with cooking and cleaning in order to facilitate enset processing.

Discussion

There appears to be a gap between what women enset farmers need, and the types of technologies being developed. Ask the group if they can make a list of positive things about expanding enset production and reducing the technology gap, and a list of things that are important to watch out for.

Here are some ideas for “Things to watch out for”:

- Expanding enset production could move the crop beyond backyard gardens, which could negatively affect women’s power over the enset production and the independence they gain from producing, cultivating and selling the crop to support themselves and their families. Moving enset plantations outside of the yard could make it difficult for women to access the crop while also conducting other household duties and childcare.

-The increased time and physical challenges to women harvesting and processing a larger crop could also create hardships.

-Increasing the amount of land allocated for enset production might shift the gender divisions of labour associated with the crop.

-It is therefore important to ask women and families about their needs.

Session 6: Making your own documentary using a cell phone: No Editing Required (NER) cellfilms!

Adapted from: HIV& AIDS Education community of Practice (2011). Using a different lens for HIV and AIDS Education: Research Method and Pedagogy Using Participatory Visual Methodologies. Port Elizabeth: HIV and AIDS Education Research Chair, Nelson Mandela Metropolitan University.

The more people talk about different crops and gender division of labour, the more things can move forward. You can be part of the discussion. The division of labour in enset farming could be analyzed for other crops as well. You might consider making your own documentary! You could use the gender analysis chart from Part 2 to get ideas for making your own film on a different crop, or any other issue.

After viewing *Gender and Enset: A Documentary Film*, you might have some ideas of your own for making films --- great! Films can be an engaging and creative tool for starting discussions, for expressing yourself, or helping other people express their ideas, problems, questions and solutions.

Exploring a question or issue that you are interested in through film does not have to involve complicated technology or long amounts of time. You can make your own short film in a day on your cell phone – called a cellfilm! You can do this on your own, in a group, or even help a group that you are working with create their own cellfilms.

This is a great way to explore an issue that is important to you – and to share your ideas, questions, solutions and problems with others.

There are three main steps to making your cellfilm:

- 1.** Storyboarding, or planning what you will film
- 2.** Filming
- 3.** Screening your film

Step 1 – Storyboarding

Getting to the main idea: A cellphilm can be made on just about any topic or problem that can be visually represented, and you can think of creative ways to represent things in a visual way. It is important to narrow down a question you are interested in exploring so that your film is focused and makes sense – and does not get too long! You can make a list of topics, and then decide on the one that interests you most. You can ask yourself, or your group:

- Why do you think this topic is important?
- In what ways is it important in the everyday lives of farmers? Other students? Your family? Your community?
- What other topics is this topic linked to?

Once you have chosen a topic – for example, the benefits and challenges that women face when growing and processing enset – you can make a visual outline of your film, using drawings and sketches. (There is a sample at the back of the guide, worksheet 3, as well as a blank one, worksheet 4, that you can fill in.)

- Think about how you can represent your topic in a visual way. Here are a few ideas:
 - Will you act it out (drama)? Will you do an interview? Perform a poem? Narrate a story and take shots of significant objects that can be used as symbols? Will you play music in the background? How will you move the camera? What angle will you shoot from? What kind of light will you use (outside, inside, a lamp, daylight, moonlight)?
- All of these details should be included in your storyboard so that it will be easier to film.
- Think about how these details can add to your ‘message’

Each sketch represents one camera shot, and you could use the template in worksheet 4 to sketch out your ideas. You might make a few different storyboards, or you might also work with a list of ideas, until the storyboard is organized to make a point about the question. See worksheet 3 for an example.

Step 2 – Filming

Depending on your cell phone model, and depending on what kind of computer you have, there are different ways to go about filming.

- Locate the video recording option on your phone.
- Decide who will be the ‘camera person’, that is, who will operate the cell phone video recorder. If you are working in a group, you might each film some scenes. If you are working on your own, you might have to decide how to make your film using objects, scenery, colours, words, music, etc. , or you might try to prop your phone up somewhere so you can be in the film.
- Gather all of your props, and practice each scene.
 - Note: During this time, you might come up with other neat ideas; don’t be afraid to include them, or change the original storyboard plan!
- The simplest option is to film in ‘one’ shot, which will require no editing.
 - You can set up scene one, press record, then **pause** it when you are done scene 1. Then, set up the second scene, press **record**, and then **pause** it when you are done scene 2, and so on, until you have filmed all of your scenes.
 - With this method, if you make a mistake, you will have to start all over again from scene 1, but the film does not have to be ‘perfect’ – the goal is to tell your story! You might be surprised with what you can create.

Very important: If you plan to take images that include other people, make sure that it is okay with them. Let them know what your plans are for the film, and if you are going to share it with others or put it on the internet, remember – **once a video is online, anyone can see it and share it.** You might have your ‘actors’ sign a form saying that they agree to have their image shared. You can see an example of this form on worksheet 5.

You might also consider sharing your video on your school internal internet (or intranet) where you can control who sees the video, instead of on the World Wide Web. You might also be able to set up a secure website or video sharing page where people need to have a password to see your videos (like Vimeo).

Remember, do not take anyone’s picture or video footage of them without their permission.

Step 3 – Screening

With the consent of your actors or the people that you interviewed (if you used actors or did an interview), you might want to share your film with others. This could be a powerful way to start discussion among you and your friends, your colleagues, or people you work with. After trying to make your own cellphilm, you could share the idea with a group of people you are working with. It might be a great way for them to show you the things that they are struggling with in their lives and work, as well as sharing ideas for solutions that you might be able to help with.

Some ideas for sharing your film:

- Save and play the cellphilm on your phone.
- Purchase a video card converter that plugs into your computer. You can also use an inexpensive card reader to work with the memory card from the cellphone.
- You can then play the cellphilm on your computer, or even plug your computer to a projector and do a larger screening of the video.
 - If you show your cellphilm to a group, you might introduce it:

- Tell about the idea behind your video. Do you think your video shows others your idea? Why? Why not? Who would you want to show the cellfilm to? Why?
- Do you think it could help others understand the problem or issue you are exploring? How?
- Once shown, encourage discussion from the audience. Possible questions could be:
 - What is your reaction to this cellfilm? What suggestions can you come up with the help address the problem?
 - Could you think of positive alternatives to problems shown in the cellfilm?
 - What was the most surprising thing that you saw or thought of while viewing the video?
 - What does the video say about, for example, what it is like to live in your community? Work on a farm? Support a family? Be a woman farmer? Be a male farmer? etc.
 - How would it feel to be the main character in the video (if there is one)?
 - What do you think are challenges that the characters in the video face in their lives?
- You might also upload your video to a secure website, and invite certain people to view it with a password.

Now you have a basic outline for creating your own documentary film using a cell phone. Technology can change; the guidelines here can change depending on what kinds of technology you have available and want to experiment with.

****No cellphone camera?? No Problem!! You can use the above steps to create a skit or short play that can also be presented to a group live.**

Frequently Asked Questions

Q1: What are the products made from enset?

A: Some of the products include:

- a. Kocho (made from the pseudo stem, fermented)
- b. Amicho (made from the corm, unfermented)
- c. Bulla (made from the liquid drained during scrapping the pseudo stem, unfermented)
- d. Rope (made from the sheath fibres)
- e. Coffee pot holders/rings (made from sheath fibres and leaf)
- f. Plate (made from the leaf)
- g. Cattle feed (leaf)

Q2: What is the difference between gender and sex?

A: Gender is socially constructed and can change over time, while sex is biological. See Worksheet 1 for more information.

Q3: What are the benefits and drawbacks of scaling up enset production?

A: There is growing interest in the potentials of enset as a sustainable food source for Ethiopia, leading to arguments that increased land allocation for the crop would benefit household nutrition¹. As a 'woman's crop,' scaling up enset production would certainly affect women

However, scaling up production (especially without the help of processing mechanisation) will increase time and physical challenges to women harvesting and processing the crop.

Increasing the amount of land allocated for enset production might also shift the gender divisions of labour associated with the crop and marginalise women.

Creating large scale enset plantations could make it difficult for women to access the crop while also conducting other household duties and childcare.

Should increased processing mechanization be further developed, could women lose access to the crop as a source of household food and

¹ Amede, T., Stroud, A., & Aune, J. (2004). Advancing human nutrition without degrading land resources through modeling cropping systems in the Ethiopian highlands. *Food and Nutrition Bulletin*, 25(4), 344-353.

supplementary income? Frank² argues that technology alone cannot single-handedly address gender inequalities. Technologies are accessed and used within particular social contexts, which need careful deliberation when considering developmental implementations. The Ethiopian government's commitment to and progress regarding gender equity is praised; our interview with Jimma's gender focal person echoes other research citing increased women's participation on local land committees.³

However, despite these strong policies, implementation takes time to be understood and adapted within wider society. More research from a gendered perspective is needed to better understand the potential effects of increasing land allocations and developing technologies to improve enset production.

Q4: What have other people said about the film after watching it?

A: Some general impressions of having screened the film include: people being excited to see enset processing (something they associate with the women in their family) on the big screen and being discussed as a topic of study; raising questions about how to develop enset processing technology and fermenting procedures; wanting to share their personal knowledge about enset farming sometimes from different regions of Ethiopia or in comparison to local plants in other regions of the world (e.g. Cassava); questions about making a film and thinking about how they might use film in their own research. These comments and questions are fantastic to hear as film-makers because we want the film to instigate discussion. The film raises a lot of questions and we hope that it can be used in classrooms and other contexts to help people explore potential answers to those questions based on their particular areas of expertise and the resources available to them.

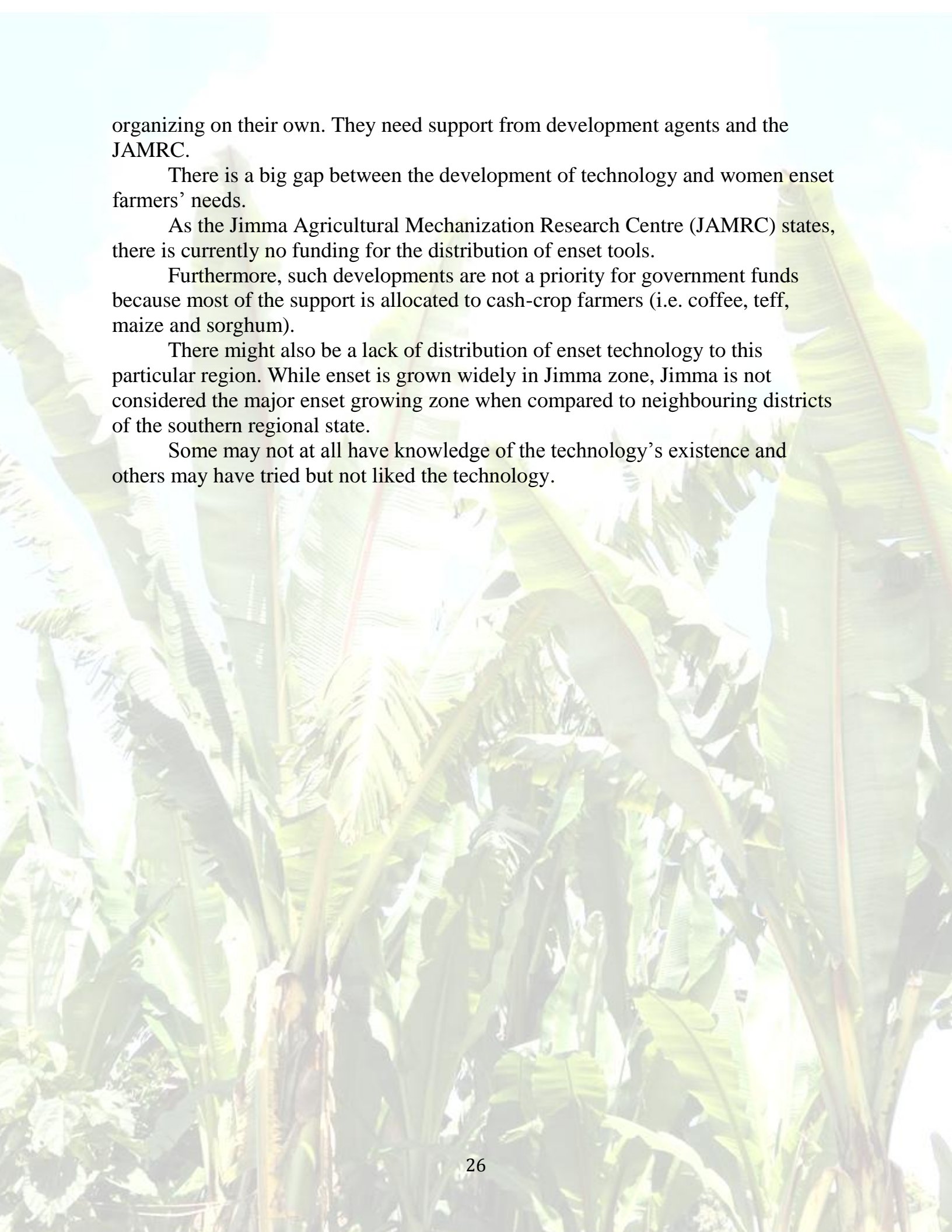
Q5: What is holding women back from organizing on their own to get the tools they need for a more efficient production?

A: There are many possible responses.

In addition to the limited capital women have access to, women's already burdened schedules of taking care of their families and household keeps them from

² Frank, E. (1999). Gender, agricultural development and food security in Amhara, Ethiopia: The contested identity of women farmers in Ethiopia 9pp20: USAID Ethiopia.

³ Food and Agriculture Organization (FAO). (2011). The state of food and agriculture 2010-2011: Women in agriculture – closing the gender gap for development. Rome: FAO.



organizing on their own. They need support from development agents and the JAMRC.

There is a big gap between the development of technology and women enset farmers' needs.

As the Jimma Agricultural Mechanization Research Centre (JAMRC) states, there is currently no funding for the distribution of enset tools.

Furthermore, such developments are not a priority for government funds because most of the support is allocated to cash-crop farmers (i.e. coffee, teff, maize and sorghum).

There might also be a lack of distribution of enset technology to this particular region. While enset is grown widely in Jimma zone, Jimma is not considered the major enset growing zone when compared to neighbouring districts of the southern regional state.

Some may not at all have knowledge of the technology's existence and others may have tried but not liked the technology.

About the Film Makers

Kemeru Jihad was born on April, 1988 at Jimma, Ethiopia. She attended her primary and secondary school education at Seto Semero Elementary and secondary school from 1995 to 2005 and secondary high school education at Jimma, Jimma Preparatory School from 2006 to 2007.

She joined Jimma University College of Agriculture and Veterinary Medicine in 2008 and completed her undergraduate studies with B.Sc. degree in the Department of Horticulture in June 2010. She re-joined Jimma University in September 2011 as a postgraduate student with the specialization in Horticulture (Coffee, Tea and Spice) and graduated on December, by the year 2012.



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Sirawdink is a management and implementation team member of the Post-Harvest Management to Improve Livelihoods (PHMIL) project. He has participated in PHM curriculum development, laboratory equipment procurement, organization of an international conference, web mastering (www.PHMVA.net) and several post harvest related research projects in Ethiopia and in

Canada. He has attended several short term trainings in PHM both in country and abroad and thought several courses and published papers in the area of PHM.

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Jennifer Thompson is working on her PhD in the Department of Integrated Studies in Education at McGill University in Canada. With a background across environmental engineering, education and international development, she is interested in the social aspects of environmental issues in particular through participatory and visual processes.

In the summer of 2011, Jennifer spent 3 months in Jimma, Ethiopia as an intern at the Jimma University College of Agriculture and Veterinary Medicine through the Post-Harvest Management to Improve Livelihoods (PHMIL) project. *Gender and enset: A documentary film* was one of the outcomes of this internship, and Jennifer's first experience with documentary film.



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Katie MacEntee is currently a PhD candidate in the Department of Integrated Studies in Education at McGill University, Canada.



During a 3½ month internship at Jimma University College of Agriculture and Veterinary Medicine in 2011, Sirawdink, Jennifer, and Katie came up with idea to make a movie exploring the gendered roles of enset. The resulting *Gender and Enset: a documentary* is Katie's first foray into film as a research method.

Katie is very thankful for all the participants input in the movie making process, the insights and energy of her colleagues Jennifer, Sirawdink, and Kemeru, the support of the PHMIL project and her doctoral supervisor, Prof. Claudia Mitchell for encouraging her and providing the opportunity to make this film a reality.

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About the Making of Gender and Enset

What the filmmakers said about the process:

During the film-making process between various edits, we went back to our participants and asked them about how they were represented in the film and what the film was saying. For the most part, the people in the film had positive feedback for us and minor editing recommendations to improve the flow of the story. Making sure that our participants were happy with their parts of the film and the overall message of the film was important to us because it is very easy to misrepresent someone in the film-making process or have something they say or do taken out of context and change its meaning all together. Therefore, going back to the participants as often as possible helps ensure that these types of ethical dilemmas are avoided.

We also screened different versions of the film with the PHMIL project team and to members of JUCAVM community to help us get an idea of what other people not directly involved in the making the film take away from the movie. Some viewers have commented on the poor quality of the sound in the film or issues with regards to translation and subtitles. Due to technical issues, the sound in parts of the movie is very poor and this was very frustration. We did not have separate audio equipment like lapel mics available to us while we filmed this documentary and we would definitely recommend this sort of equipment to anyone interested in using film. And working between languages (Afan Oromo, Amharic, and English) was definitely a challenge. Neither Jennifer nor Katie speak either of the Ethiopian languages, Sirawdink speaks Amharic and English, and Kemeru speaks all three languages. We had multiple translators working with us to help subtitle the film and we are very grateful for their input. However, translation is an art and there remain times in the movie where people have felt that the subtitles do not accurately represent what the people in the film are saying.

Worksheet 1

What's Gender got to do with it?

Doing a gender analysis

Adapted from Mitchell, C., Belew, D., Debela, A., Muleta, D., & Fikreyesus, S. (2010). "The farmer and her husband": Engendering the curriculum in a Faculty of Agriculture in an Ethiopian University. Agenda, 86, 66-77

Agricultural activity or environmental resource: _____

Activity	Who is Responsible	Skill	Compensation	Remarks

Worksheet 2

What is the difference between sex and gender?

Sex	Gender
<ul style="list-style-type: none">• Fact of human biology• What we are born with• Born as male or female• Universal• Permanent (if not changed through Surgery)• Naturally given• Created or produced by nature	<ul style="list-style-type: none">• The result of social construction• Everything that happens after birth• Gender is about the relations between men and women• Differ from culture to culture and change over time due to social, economic or political change• Learned(result of socialization)• Created or produced by parents, teachers, peers, culture and tradition






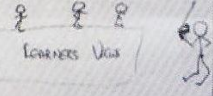
Worksheet 3: Sample Storyboard and Brainstorming List

Adapted from IIV&AIDS Community of Practice (2011). *Using a different lense for HIV and AIDS Education*. Port Elizabeth: HIV and AIDS Education Research Chari, Nelson Mandela Metropolitan University.

INTEGRATING THE DISINTEGRATED: HIV AND AIDS CONTEXT

"INTEGRATING THE DISINTEGRATED:
HIV/AIDS CONTEXT"

Storyboard (i.e. A panel or series of panels of rough sketches outlining the scene sequence and major changes of action or plot in a production to be shot on film or video, Answers.com)

<p>Write a short title of your video here. Integrating the disintegrated: HIV/AIDS</p> <p>(On a separate sheet write the title in large letters and then take a shot of the title so that the audience can see the title of your video)</p>	<p>1. Clip</p> <ul style="list-style-type: none"> Show HIV & AIDS Stats in <ul style="list-style-type: none"> Global SA Province 
<p>2. INTERVIEWS WITH LEARNERS (individual)</p> <ul style="list-style-type: none"> Needs 	<p>3. INTERVIEWS WITH TEACHERS</p> <ul style="list-style-type: none"> Knowledge attitude 
<p>4. Clip</p> <ul style="list-style-type: none"> A bit part of a lesson integrating HIV & AIDS awareness into eg MATHS 	<p>5. clip</p> <ul style="list-style-type: none"> Examples of resources that are available for teachers 
<p>6. TEACHING AVAILABLE / Resources</p> <ul style="list-style-type: none"> Clip - University video 	<p>7. Panel Discussion</p> 
<p>8. Overall Impact / RESULTS</p> <p>Use a clip from the internet - showing successful application</p>	<p>9. Credits</p> <p>Write the names of the persons in your group here.</p> <p>Cheryl Hobbs Nolene Mkhizane Sibongiso Mkhizane Siphiso Mkhizane</p> <p>(On a separate sheet write your names and surnames so that the audience knows who made the video. Then take a shot of the video)</p>

Integrating HIV & AIDS into Curriculum.

<u>ISSUES:</u>	<u>SOLUTIONS</u>
• Teacher + student info' fatigue	• Participatory methods
• Not teacher (subject) responsibility Health issue - LO teacher	• Inclusive Curriculum
• Lack of creative methods & resources	• Creative, varied teaching + learning methods.
• Cultural barriers	• culture sensitive curricula
• Language barrier	• visual clips
• Cultural diversity	• visual-cultural awareness

Worksheet 4: Blank Storyboard

<p>Write a short title for your video here:</p> <p><i>(On a separate sheet write the title in large letter and then take a shot of the title so that the audience can see the title of your video)</i></p>	1.
2.	3.
4.	5.
6.	7.
8.	<p>9. Credits Write the names of the person in your group here:</p> <p><i>(On a separate sheet write the names and surnames in large letter and then take a shot of the list so that the audience can see who made your video.)</i></p>

Worksheet 5:

Permission to take video footage of me:

Name: _____

I give _____ permission to take video footage of me. I understand that this footage might be shared at community events, classroom discussions or at an exhibition at the university. I understand that this footage will not be used for any other purpose, unless I give my consent.

Signed: _____ Date: _____

Permission to take video footage of me:

Name: _____

I give _____ permission to take video footage of me. I understand that this footage might be shared at community events, classroom discussions or at an exhibition at the university. I understand that this footage will not be used for any other purpose, unless I give my consent.

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Name: _____

I give _____ permission to take video footage of me. I understand that this footage might be shared at community events, classroom discussions or at an exhibition at the university. I understand that this footage will not be used for any other purpose, unless I give my consent.

Signed: _____ Date: _____

Appendix 1:

What are the Steps of Planting and Processing Enset?

Keeping in mind that enset planting and processing varies from region to region, even from family to family, here is an general outline of the steps of planting and processing enset.

Planting

This stage is traditionally performed and taught by males, however, unmarried women farmers will plant, and married women often help their husbands. Children can also begin to help with planting.

- Cut back mother plant (to a height of 50 cm) in the winter time
- Remove the inner part so that many suckers will grow
- Cut the corm into 4, put soil in spaces to avoid drying
- Seedlings come from suckers (30, 50, 100 - up to 150 suckers)
- Suckers sprout during rainy season
- Suckers distributed (in bunches of 5 – 10) and transplanted 3 times. *Children as young as 5 can begin helping with sucker distribution.*
- First time transplant –detach the sucker from the corm
- Dig pit for planting, cover seedlings with soil
- Bigger seedlings planted in rows. *At the age of 10, children can begin to help with planting.*
- Planted individually after 6 months to 1 year
- Planted in 2 m apart in yard - most enset growers plant in their backyard
- Clean the area, and put compost and animal dung around the enset plant
- Takes 4 to 7 years to mature, depending on climate

Processing

This stage requires much energy and organization. Men and women admit that it is the most difficult work. This job is performed mainly by women and girls.

Enset is ready for processing when it flowers (but can be processed before flowering if there is a need for food) Women decide when it is time to process.

There are (five) 5 major steps to processing enset. These are:

1. Preparing the main pit
2. Scrapping the stem sheaths (decorticating)
3. Pounding the corm(making Kiso) then transferring the Kiso into the main pit along with decorticated parts
4. Main fermentation stage (1-6 months)
5. Preparing the fermented material

1. Preparing the Pit where enset will be fermented into its edible form.

- Dig a hole not far from the house - backyard
- Remove leaves from plant – often done by men and boys
- Line pit with leaves –this will create an outer layer.
- Tie these leaves to other plants to help keep them in place during fermentation.
- Remove outer sheaths (pseudo stem) from the mother plant
 - i. The sheaths are hulled – the innards are removed – using teeth and hands. These sheaths create an inner lining of the pit. They keep out worms and insects and make an air-tight environment for the fermentation

2. Make Kiso (pounded amicho): Pulverizing the corm and letting it ferment to make a yeast-like material called *kiso*

- Remove stalks from inner part of plant – set aside for scrapping (decortication).
- Fell the mother plant
- The base of plant, hard part, is called amicho, and acts as a mortar
- Amicho is pounded using large wooden pestle with metal or wooden teeth on the bottom
- The lower part of stalks added as the pounded material accumulates
- Pounded plant is deposited into the pit
- Add spice/medicine – herbs are mixed with pounded plant
- Cover kiso with leaves and sheaths
- Leave for a week– then use as yeast

Note: One can eat straight Amicho – just dig up corm, remove the soil, cook it in boiling water just like cooking sweet potatoes or cassava.

3. Scrapping (Decortication): Decorticate leaf sheaths (separate pulp from fiber):

- The petiole along with the leaf lamina is removed away from the respective leaf sheaths with sharp knife
- Leaf sheaths are separated, cut into pieces about 1 m lengths, split length wise
- Lay leaves under scrapper;
- Tie sheaths to board using string
- Leaf sheath are decorticated with local scrapers (e.g bamboo or metal) on wooden plank of about 2 m, which placed against enset plant

4. Fermentation – 1-6 months

- Transfer the kiso (fermented amicho) to the pit, along with decorticated material.
- Mix decorticated material from pit with pounded amicho (kiso)
 - i. Fermentation time – leave in pit for 1-6 months; 3 months recommended – but quality increases with time. In fact, it can be left for more than 10 years – doesn't go bad

5. Preparing the fermented enset:

- Remove from the pit. Cut the fermented with a big knife to minimize the amount of fibre present in a baked kocho. Or, the fermented kocho can be mixed with water. This mixture can be squeezed and a white liquid is leached out. After a few minutes the water is siphoned out and you get a pure white kocho with no fibre. The purpose of squeezing that you see in the film is for this second method of preparing kocho.
- The fermented enset can then be baked into a bread.
- Only the required amount of fermented kocho is taken out and the remaining stays in the pit and is used as a reserve (Wuto)

Note: Bulla is a flour obtained from a white solution that drains off while the pseudo stem is scrapped. After a while this white solution is separated into liquid water that floats and white solid flour that settles down. Just siphon out the water and you have bulla at the bottom. Bulla flour is mixed into porridge and it is popular throughout Ethiopia for women to eat after giving birth.

Appendix 2:

What is the Nutritional Value of Enset?

Enset is low in protein and other micro-nutrients, including vitamin A, C, Zinc and Calcium. However, it is high in carbohydrates and, thus, energy. Research suggests that enset satisfies the recommended daily intake (RDA) household requirements (Telahun, et al., 2013) but would benefit from nutrient fortification to satisfy household demands for protein and other micronutrients. Any enriching processes, however, should keep in mind that many households with enset as a staple grow and consume the plant because they are unable to afford other nutrient enriched cereal based products already available to them. Therefore, for enriched enset to have an effect on the nutrition of enset consuming families and to address issues of infant malnutrition, **any development projects** should ensure that enset remains a contextually affordable product for families living in lower economic settings.

Table 1. Composition of various Enset products in terms of 100 grams of edible portion

Enset	Energy	Moisture	Nitrogen	Protein	Fat	Cho	Fiber	Ash	Ca	P	Fe	Thiamin	Ribof-lavin	Niacin
Products	(cal)	(%)	(g)	(g)	(g)	(g)	(g)	(g)	(mg)	(mg)	(mg)	(µg)	(µg)	(µg)
Enset powder	196.00													
	49.70		0.30	0.90	0.20	47.70	1.20	1.60	77.00	60.00	10.10	0.04	0.05	0.00
Bulla powder														
	180.50	54.90	0.03	0.20	0.10	44.70	0.30	0.10	41.00	20.00	2.60	0.01	0.00	0.10
Bulla														
bread	186.10	53.30	0.03	0.30	0.10	46.00	0.30	0.30	45.00	18.00	4.60	0.01	0.00	0.10
Bulla														
porridge	80.30	81.00	0.03	0.20	1.10	174.00	0.50	0.30	30.00	10.00	2.60	0.01	0.00	0.10
Kocho powder	211.0	46.70	0.20	0.60	0.30	51.50	1.20	0.90	32.00	36.00	3.70	0.03	0.04	0.30
Kocho bread	219.40	42.70	0.20	1.00	0.20	53.40	1.30	1.70	93.00	43.00	2.40	-	0.10	0.20

Source: EHNRI (1997)

Appendix 3:

At a Glance: What are the Benefits and Challenges of Planting and Processing Enset?

Benefits of Enset	Difficulties with Enset
<ul style="list-style-type: none">➤ provides food security➤ can be used to make household goods like sleeping mats➤ can be sold at market; this money can be used to buy spices, salt, and other household items➤ has potential medicinal value➤ has a good nutritional value (energy)➤ is inexpensive to produce➤ grows easily➤ is drought resistant➤ increases soil fertility and promotes soil conservation➤ can be intercropped with other crops, like coffee plants	<ul style="list-style-type: none">➤ processing enset is done by women and is currently:➤ labour intensive➤ dangerous (lack of good tools)➤ time consuming➤ the lack of development agent (DA) and agricultural bureau support for enset means that:➤ there is little access to disease resistant varieties➤ techniques for efficient production are not documented and shared