

2011

DRAMA FOR LIFE
**Africa Research
CONFERENCE**

PROGRAMME

BUILDING A CRITICAL PEDAGOGY
IN APPLIED DRAMA AND THEATRE
HIGHER EDUCATION IN AFRICA



dflConference

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WELCOME NOTE

Drama for Life welcomes you to the fourth Africa Research Conference in Applied Drama and Theatre.

Following the growth in the size and scope of the conference over the last three years it was decided that this year's conference should have a very specific focus on tertiary and post school applied drama and theatre education and practice, with specific reference to postgraduate Applied Drama and Theatre courses and programmes. This will allow those directly involved to engage with the topic in a contained and concentrated manner. The conference will seek to evaluate and consolidate Applied Drama and Theatre teaching strategies, research and pedagogy within the South African and African Higher Education context, and will also provide an opportunity for practitioners and academics from the Applied Drama and Theatre context to evaluate their pedagogical approaches within a supportive framework of peers.

The conference will endeavour to ask questions and stimulate discussion around ways of developing learner-based and research driven programmes; ways of broadening Applied Drama and Theatre programmes to address questions of human rights, social justice and cultural diversity in Africa; and around what courses of action should be taken to synthesize and integrate the insights that have already emerged from current findings on HIV/AIDS education, training and advocacy.

The conference would not be possible without the generous and visionary support of The Goethe Institut, GIZ (German International Cooperation) Oppenheimer Memorial Trust, the National Research Foundation, Business and Arts South Africa and the University of the Witwatersrand. We thank these organisations for their generosity and vision in ensuring that a forum exists for the very important work of refining the contribution of Applied Drama and Theatre to Higher Education in Africa.

A special thank you to the Conference Organisation Team, under the guidance of Lonwabo Mavuso and Paulina Ntombi Nkuna, who have worked long, hard hours to present this event.

Thank you, our guests and participants, for your contribution to the insights and debates we anticipate and to the building of a critical pedagogy for Applied Drama and Theatre in Africa. We hope you enjoy your stay here at Wits and that you continue to return.

*Welcome Note by DFL Research Chair, **Professor Hazel Barnes***



DRAMA FOR LIFE **MISSION**

Drama for Life enhances the capacity of communities to take responsibility for the quality of their lives. We achieve this through a responsive integrated approach in Arts Activism, Development, Education, Research and Therapies, which are appropriate to current social realities, cognisant of the rich indigenous knowledge of Africa. Through Applied Drama and Theatre, we focus on:

- ▶ Capacity Development in HIV and AIDS Education, Activism and Therapy
- ▶ Peace Building, Transformation and Diversity Management
- ▶ Human Rights and Social Justice
- ▶ Environmental Sustainability

DRAMA FOR LIFE **VISION**

To be Africa's foremost leader in Applied Drama and Theatre, Practice and Research approach to health, socio-economic political and environmental transformation.

FRIDAY

OFFICIAL OPENING

8:00-10:30

▶ DFL Welcome

Warren Nebe (*Director Drama for Life*)

▶ Official Wits Welcome

Prof. Tawana Kupe (*Dean of Faculty of Humanities*)

▶ Keynote Address

Dr. Gay Morris

UNIVERSITY OF CAPE TOWN

Mapping a way to proceed: perceiving ethical practice in applied theatre research

The applied theatre practitioner is perpetually in a space of in-between-ness - flung into one or more of the following potentially conflictual junctures - between the intention and the act, the professed aims and the actual outcomes, the professional discourse and the grassroots tactic, the appearance and the reality - of applied theatre practice and research. If this is the case, then what are workable ways to prepare a student practitioner-researcher to discern the potential for enquiry within the 'bewilderment' (Thompson 2003) which work in the field so often engenders? What thinking tools render bewilderment productive? More particularly, how are the ethical challenges or possibilities in such predicaments to be discerned?

Drawing on instances encountered with my masters students, this paper interrogates various attempts of mine to parse the post-graduate student's apprehension of the field of applied theatre practice into possible research domains which will yield greater insight, particularly into their own positioning and dispositions.

Questions such as: how does the researcher apprehend the field? What perspectives or angles or lenses can be invoked and why is one selection preferred over another? Why is it so hard to make discerning selections from factors of diverse orders? And how does the enquiry suggest that theory might speak to practice and vice versa? How do researchers take account of their own allegiances and dispositions which customarily 'go without saying'? What pedagogic means further the researcher's capacity to move between an assortment of levels and orders of engagement, such as the ideological, the conceptual, the political, the contingent and the social?

Biography:

Dr. Gay Morris has been teaching in the Drama Department at the University of Cape Town since 1976. Since that time she has led the stream in Educational Drama that in due course changed its name to Applied Theatre. Morris developed UCT's undergraduate course in Applied Theatre. She instituted the Honours programme at UCT, in which aspects of Applied Theatre have taken a variety of forms and she developed the MA in Applied Drama and Theatre Studies.

Morris was Head of Department at UCT from 1996-2003. She is currently the Graduate Programmes Convenor for the Drama Department. In 2010 she obtained her PhD, with the title, *"Own-made in the (post-) new South Africa: a study of theatre originating from selected townships in the vicinity of Cape Town"*.

She is currently serving her second term on Executive Committee of the International Federation of Theatre Research and she is an active member of the Theatrical Event Working Group. She has published in the *South African Theatre Journal* and *Theatre Research International* and she is on the International Advisory Board of *RIDE: Journal of Applied Theatre and Performance*.

10:30 TEA BREAK

MORNING SESSION

11:00-13:00

CHAired BY ALEX SUTHERLAND

Dr. Kennedy Chinyowa

UNIVERSITY OF WITWATERSRAND

DRAMA FOR LIFE – APPLIED DRAMA
AND THEATRE STUDIES PROGRAMME

PAPER - Interrogating spaces of otherness: Applied drama and theatre as a post-critical performative pedagogy

The challenge for applied drama and theatre as an emerging discipline within the academy lies in finding an appropriate critical framework for interrogating such a practice-based pedagogy. Such a multifaceted discipline requires an interdisciplinary approach that can 'speak' to educational practices designed to link theory with practice. The transformational learning processes deployed through applied drama and theatre practice demand a liberating pedagogy that does not create divisions between the 'oppressor' and the 'oppressed'.

Proponents of critical pedagogy such as Paulo Freire (1970), Peter McLaren (1998), Henry Giroux, (1995) and Ira Shor (1992) concur that it is an appropriate framework for critiquing dominant discourses that seek to perpetuate oppressive power relations and social inequalities that exist in different private and public spaces. They argue

that the goal of critical pedagogy is to empower individuals and communities to understand the link between knowledge, history and power, and to use such knowledge to resist dominant ideologies and structures.

But, as Jansen (2009) argues, while critical pedagogy concerns itself with transforming oppressive relations, it still remains a 'pedagogy of the oppressed'. It constructs the 'world' as divided between black and white, male and female, rich and poor, straight and queer and self and other. It glosses over more complex relations of power in which these binary categories are more fluid than fixed. This paper argues for an alternative post-critical pedagogy that can transcend rigid pedagogic boundaries. Using illustrations drawn from applied theatre interventions that were carried out among students at the University of the Witwatersrand; the paper argues that post-conflict institutional spaces are divided sites where contending histories and memories clash. The challenge is to create dialogic spaces where both 'oppressor' and 'oppressed' groups can identify, engage with and interrogate their troubled knowledge without fear of dismissal, reprisal or censorship.

Biography:

Dr Kennedy Chinyowa is currently the Head of the Division of Dramatic Art and Senior Lecturer in the Drama for Life - Applied Drama and Theatre Programme at the University of the Witwatersrand in Johannesburg, South Africa. He is the Academic Chair for Drama for Life. Previously, he was a postdoctoral research fellow in the Department of Drama and Performance Studies at the University of KwaZulu-Natal (2006 - 7) and the Department of Drama and Film Studies (2008) at Tshwane University of Technology. He has taught at several universities including the University of Zimbabwe, Griffith University (Australia), University of KwaZulu-Natal (South Africa) and Tshwane University of Technology (South Africa). He was a visiting scholar in the Centre for Applied Theatre Research at Griffith University where he obtained his PhD degree in Theatre for Development. He has won numerous research awards including the American Alliance for Theatre in Education's Distinguished Thesis Finalist Award, Griffith University's Postgraduate Research Scholarship, the International Postgraduate Research Scholarship and the University of Zimbabwe's Staff Development Fellowship. Apart from presenting several papers and workshops at international conferences, he has published widely in books and refereed journals such as *Research in Drama Education (UK)*, *Studies in Theatre and Performance (UK)*, *Drama Research (UK)*, *Nadie Journal (Australia)*, *Literary Criterion (India)*, *South African Theatre Journal* and *Alternation (South Africa)*.

Warren Nebe

UNIVERSITY OF WITWATERSRAND
 DRAMA FOR LIFE – APPLIED DRAMA
 AND THEATRE STUDIES PROGRAMME

**PAPER - Building Contexts for Transformation:
 The Case Study of Drama for Life**

Drama for Life (DFL), hosted by University of the Witwatersrand, is an Africa programme that originally focused on developing capacity in HIV/AIDS education, prevention and rehabilitation through Applied Drama and Theatre Studies. This focus has expanded to include the interrelated

nature of Human Rights and HIV/AIDS and other social change challenges that Applied Drama and Theatre Facilitators confront in their work across the continent. Through the intersection of theory and practice, artist and facilitator, individual and society, DFL has intended to build on a knowledge base that is rooted in development, education, and therapies. DFL's perceived strength is in its multinational African identity, in the experience of its postgraduate candidates, and their interrelationship with broader communities. DFL's challenge is how to ensure learning that enhances intrapersonal and interpersonal reflexivity; that heightens a critical awareness of the value of drama and theatre praxis in Africa; that emboldens people to develop meaningful person and group-centered HIV/AIDS and Human Rights approaches congruent to Africa. This paper will seek to highlight some of the pedagogical and research challenges DFL faces, with specific reference to initial research undertaken with the core curriculum. The paper will argue that learning requires building contexts of transformation, within and beyond the classroom, as a means to ensure intrapersonal and interpersonal enhancement for sustainable Applied Drama and Theatre research and practice in Africa.

Biography:

Warren Nebe is the Director of Drama for Life – Applied Drama and Theatre Studies Programme at the University of the Witwatersrand. He is a theatre director, senior lecturer, a HPCSA and NADT registered Drama Therapist and a Fulbright Alumni. He is also the Managing Director of Themba Interactive – Initiatives for Life. His research focuses on identity construction, representation and memory in South Africa through an auto-ethnographic theatre-making approach. This research is articulated in the Transformation Project supported by the Wits Transformation Office and Carnegie Corporation. Notions of identity are explored in two recent theatre productions, *ID Pending* and *Hayani*, under his direction.

Warren is also a research member of the Wits School of Human & Community Development, Apartheid Archives Research Project. His other research focuses on how an integrated drama and theatre education, therapy and activist approach can foster capacity development in HIV/Aids and Human Rights education throughout Africa.

He curated the SA Theatre Season in 2010, "Honouring the Archive: Theatre, Memory and Social Justice", and again in 2011, titled: "SA Theatre Season: The Personal Archive: Diversity in Conversation". He is currently working on a Facebook Performance Project exploring race, identity and culture in a cyber dialogue, and he is preparing a performance installation intervention that will include DFL Playback Theatre for COP 17.

Tamara Gordon

UNIVERSITY OF WITWATERSRAND
 DRAMA FOR LIFE

**PAPER - (Developing the self-reflective
 practitioner) Dramatherapy and Applied
 Theatre: Connections, Intersections,
 Methodology and Pedagogy**

This self-reflexive paper explores my practice as both an Applied Theatre practitioner and a Dramatherapist with specific reference to my role as an Applied Theatre lecturer on the Drama for Life programme. I investigate the ways in which

I have begun to utilise Dramatherapy techniques as teaching methodologies for the Drama for Life core course. With particular reference to the use of storymaking, metaphor and the application of Hougham's (2005) 'Dramatic approach to Dramatherapy Supervision' to an Applied Theatre context and classroom. Coupled with the use of Dramatherapeutic teaching methodologies I explore the benefits of Applied Drama and Theatre students 'learning about' Dramatherapy as part of their Applied Drama and Theatre professional major. The paper aims to demonstrate how wearing multiple hats and playing multiple roles within the training space contributes to the development of self-reflective; conscious, mindful and grounded Applied Drama and Theatre practitioners.

Biography:

Tamara Gordon is a Dramatherapist registered with the Health Professions Council of South Africa. Tamara trained in the Sesame approach to Drama and Movement Therapy at the Central School of Speech and Drama- University of London. She currently works in various fields as therapist, facilitator and educator. Her client experience is in adult mental health (acute and forensic psychiatry); child and adult moderate to severe learning and physical difficulties; child and adolescent emotional behavioural difficulties and the elderly with dementia. Tamara currently lectures in Applied Drama and Theatre for the Wits School of Arts and Drama for Life. She joined the Drama for Life team in 2006 and co-ordinates the Applied Drama and Theatre third year, fourth year and masters courses, including the Drama for Life core course and Introduction to Dramatherapy. As a member of Drama for Life she has co-ordinated two of the four Africa Research Conferences, and is a member of the DFL research committee.

Tamara Guhrs

UNIVERSITY OF THE WITWATERSRAND
DRAMA FOR LIFE

PAPER - Performance, participation and practice: The role of the teaching artist in the theatre for social change

This presentation reflects on a fourth year Applied Theatre course, focusing on Theatre for Development and theatre for social change. The course takes an experiential learning approach, offering students both the practical tools and the theoretical understanding required to facilitate issue-based theatre interventions in contemporary contexts in Africa. It consists of a laboratory period, where students are exposed to an eclectic mix of action research, participatory performance practices, theatre-making, meditation, self-awareness techniques and facilitation skills. Students then apply this process in a selected community, identifying concerns, conducting participatory research and devising a theatre for development performance.

Biography:

Tamara Guhrs is a freelance theatre practitioner, writer and educator with roots in both Zambia and South Africa. She completed her MA by dissertation at Rhodes University, on the Gule Wamkulu masquerades of the Chewa people of Zambia and Malawi. In 2007 she published Ceremony! Celebrating Zambia's Traditional Heritage, documenting traditional ceremonies of Zambia. Tamara is co-author of Nasou Via Afrika's Dramatic Arts textbooks in the OBE for FET

series. In Zambia she works with Seka Educational Theatre Company, using theatre as a tool for community consultation on environmental issues. The company has taken its vibrant physical theatre style to international events like the World Summit on Sustainable Development (Joburg 2002) the World Parks Congress (Durban 2003, Bangkok, 2004). She is co-founder of edgy visual theatre company, Venus Fly Trapeze and a teaches Applied Theatre at Wits School of Arts and Drama for Life.

13:00 – 14:00 LUNCH

AFTERNOON SESSIONS

14:00-17:30

>> OPTION 1

CHAired BY GORDON BILBROUGH

Nehemiah Chivandikwa
UNIVERSITY OF ZIMBABWE

PAPER - Applied Theatre, Critical Discourses and Disability: Preliminary remarks from an Action Research Project

In Zimbabwe the teaching and practice of applied theatre has generally tended to focus on the "margins" and the lives of the oppressed- which include rural people, women, the youth, minority ethnic groups and low income urban dwellers. Several applied theatre researchers and projects have sought to give "voice" to the margins on the basis of critical discourses whose ideological and theoretical basis challenge and remove various forms of oppression within democratic contexts. The University of Zimbabwe has structured its courses using critical discourses from Paulo Freire, Augusto Boal, Gramsci and other "radical" theorists. What is curious however is the apparent paucity of research on disability, which is clearly a neglected area where marginalisation is apparent. This article reflects on an action research project at the university of Zimbabwe. A major focus is on the extent to which the above critical discourses can be useful in informing liberatory applied theatre projects on disability. After discussing the major strengths and limitations of the cited discourses, the article proposes Relational Aesthetics as a conceptual framework which can inform empowering Disability Aesthetics.

Biography:

Nehemiah Chivandikwa is a full-time lecturer at the University of Zimbabwe. He teaches Applied Theatre, Acting and Playmaking. His research interests are in Applied Theatre and Gender, Performance and the connection between religion and theatre. Chivandikwa has presented papers in these areas at

various international conferences and festivals. He has also published a number of articles in journals and books. Currently, Mr Chivandikwa holds an M.Phil in Theatre Studies and he is pursuing a D.Phil degree programme in Theatre for Development and Disability. In practice, Mr Chivandikwa has been involved in several projects in Theatre for Development, community theatre and mainstream theatre as a producer, consultant, actor, director and stage manager. These projects have been carried out in Zimbabwe, Mozambique and the United States of America. Mr Chivandikwa aspires to adopt a multi-disciplinary approach to the study and practice of theatre particularly in playmaking and applied theatre.

Devan Jaganath
UNIVERSITY OF CALIFORNIA, LOS ANGELES

AUTHOR LIST: Devan Jaganath, Chali Mulenga, Risa Hoffman, John Hamilton and Galia Boneh

PAPER - This is My Story: Performance for HIV/AIDS Education and Prevention in the University Setting

The Process and Collaboration for Empowerment and Discussion (PACED) approach is a method for utilizing the arts in HIV/AIDS education and prevention. It suggests a shift from top-down messaging towards a process-driven framework where artists and People Living with HIV/AIDS (PLWHA) explore issues in HIV/AIDS to produce a performance that reflects the challenges they face in their community. "This is My Story" was a program in 2008 that adapted the PACED approach to the university setting, in which drama students from the University of Malawi, Chancellor College interacted with PLWHA for 5 weeks to develop a performance for the university campus. We present findings from interviews with student and PLWHA participants, audience members and those who did not attend one year after the performance, in order to demonstrate retention of key themes, empowerment of PLWHA and student participants, and greater discussion in the community. We also describe the unique role that arts-based programmes have in HIV/AIDS education and prevention among university students, and the challenges and tools available to evaluate these programmes effectively.

Biography:

Devan Jaganath is an MD candidate at the David Geffen School of Medicine at the University of California, Los Angeles, United States. He currently is a National Institutes of Health (NIH) Fogarty International Clinical Research Scholar with the Joint Clinical Research Centre (JCRC) and Case Western Reserve University Tuberculosis Research Unit in Kampala, Uganda. Prior to UCLA, Devan attended the University of Pennsylvania, where he majored in the Biological Basis of Behaviour, with minors in English and Psychology. In Los Angeles, Devan has worked with the Art and Global Health Center at UCLA. Past projects include coordinator for the Partners in Health "On the Same Map" photo exhibition, and program director for Art Moves, an initiative to use the visual arts to discuss HIV prevention with secondary school students. Past research include the role of the performing arts in HIV prevention and education, and the use of online social networking sites in HIV prevention among Latino and African American men who have sex with men. His current research interests include the role of age and gender in HIV-related anaemia and the influence of nutritional status on the incidence of tuberculosis in children.

Dr. Emma Durden
UNIVERSITY OF KWAZULU-NATAL

PAPER - Broadening the Horizon: Applied theatre within the context of communication for participatory development

Applied theatre programmes are presumed to be the domain of Drama Departments, but there is scope for examination of applied theatre from a broader perspective. The Centre for Communication and Media Studies at UKZN offers a post-graduate programme in Communication for Participatory Development - with a particular focus on the use of entertaining media for public health communication, and within this, on the use of drama. This paper examines the relevance of the CFPD course and some of the research into applied theatre that has been generated through the course.

Biography:

Dr. Emma Durden is a specialist in the field of theatre for development, with a focus on using theatre and other participatory techniques for public health programmes and other social issues. She is a consultant to a number of organisations, including NGO's, municipalities, universities and businesses, through the company Act Two Training. She is a partner in the PST Project, an industrial theatre performance company; and also manages Twist Theatre Development Projects, an NPO that works with community theatre groups in KZN. Emma is also known for her work as a theatre director and is the artistic director of the annual Musho Theatre Festival on behalf of PANSA in KZN. She is a research associate and post-graduate student supervisor at the Centre for Communication and Media in Society (CCMS) at the University of KwaZulu-Natal.

>> OPTION 2

CHAired BY DR. GAY MORRIS

Dr Kennedy Chinyowa and Kenneth Tafira
UNIVERSITY OF THE WITWATERSRAND
DRAMA FOR LIFE

PAPER – An assessment of DFL Scholars research training: Successes and challenges

Munyaradzi Chatikobo Kudakwashe Chitambire
UNIVERSITY OF WITWATERSRAND
DRAMA FOR LIFE

PAPER - Best of Both Worlds: An Analysis of the DfL Post Studies Experiences

The Drama for Life programme (DfL) was established in 2007 following the 2006 SADC appraisal mission on the role of drama in social transformation including HIV/AIDS mitigation. It is aimed at capacity development in education, health and cultural development through drama and theatre. This is with the ultimate vision of enhancing the capacity of young people, theatre

practitioners and their communities to take responsibility for the quality of their lives in the context of HIV and AIDS in Africa.

The programme attracts outstanding performers, drama and theatre practitioners, teachers, lecturers, theatre writers, performing arts managers and arts heritage researchers from across Africa, who go through an intensive Applied Drama and Theatre postgraduate programme with the Applied Drama and Theatre Programme in Division of Dramatic Art in the Wits School of Arts. After completing their studies, DfL scholars are expected to return to their home countries and use their acquired knowledge to add value to social transformation in education and community engagement and, or HIV and AIDS education, prevention, treatment and care in their respective communities.

In its four year existence, the DfL programme has produced sixty-nine (69) alumni. This paper explores the experiences of these graduates. It is based on an analysis of information gathered through qualitative interviews, qualitative questionnaires and biographies of alumni graduates. Data was pooled together and analysed along key thematic areas that include the application of skills and knowledge acquired from the programme, the scope of work that graduates are now doing, leadership roles assumed and career trajectories. The study is an essential appreciative inquiry exercise for internal learning and the improvement of work processes for DfL. It is meant to function as a performance feedback system assessing the extent to which the programme is imparting relevant skills and proficiency to its participants.

Biographies:

Munyaradzi Chatikobo is currently the Programme Manager of Drama for Life. He is an arts administrator and performing arts manager. He is also an educator, a leader and a facilitator in applied drama and theatre in developmental, education, health, arts, culture and youth projects.

He has vast work experience in arts education management, which is backed by a sound academic background and in-service training in various aspects of performing arts management.

Munyaradzi graduated from the University of Zimbabwe in 1995, with a Special Honours in Theatre, where he was awarded a University Book Prize. In 2009 he successfully completed a Master Arts Degree in Dramatic Art under the Drama for Life programme in the Division of Dramatic Art-Wits School of Arts. His research area was 'Examining Sustainability of Drama and Theatre Initiatives in Southern Africa: A Case Study of the Southern Africa Theatre Initiative (SATI)'. The study was about unpacking, understanding and interpreting the macro politics of drama and theatre initiatives in southern Africa with a focus on partnership and programming policies of Northern and Southern NGO's. It was to attempt to establish the underlying philosophy that informs decisions that influence the sustainability or rather lack of sustainability of drama and theatre interventions in southern Africa.

Munyaradzi has work experience in government, non-governmental organisations and the private sector, where he held positions of administrative assistant, administrator, programme officer, programme manager, production manager, general manager, consultant and board member in Zimbabwe, Malawi and South Africa.

Kudakwashe Chitambire holds a BA (Hons) in Drama and Film Studies (2001) and an MPhil in Dramatic Arts (2005) from the University of Zimbabwe. Chitambire worked at the University of Zimbabwe as a Teaching Assistant and then as a Researcher and Lecturer in Drama from 2002 to January 2008. In Feb 2008 he joined the Drama for Life Programme (DfL) on a Gtz scholarship. He graduated with a Masters in Applied Drama in 2009. He is currently registered for a PhD in Dramatic Arts focusing on the Monitoring and Evaluation of Applied Drama and Theatre, with the Wits School of Arts. Chitambire teaches Drama at the Wits School of Education and has been the Drama for Life Monitoring and Evaluation Coordinator since January 2009. In this capacity, he has been a key asset to DfL's endeavour to frame a suitable M&E methodology and strategies for Applied Drama and Theatre. He also works with the South African Arts and Culture Trust as a Master Trainer for monitoring and evaluating the Arts.

Bheki Ndlovu

UNIVERSITY OF WITWATERSRAND
DRAMA FOR LIFE

PAPER – The emerging facilitator: Discovering the self through the Applied Drama and Theatre training process

This paper conceptualises what it means to be a facilitator. It looks at my education as a facilitator and the process of becoming that was started by my learning process as a facilitator. The key principles that have shaped and directed me as a learner and a facilitator are explored. These include, amongst other things; viewing learning as a process which does not necessarily pursue a 'destination.' This removes the pressure of arriving and makes facilitation a learning process that does not end. The paper explores how the premise that facilitation involves 'learning how to learn' has contributed largely to my development as a facilitator. The paper looks at how experiential theatre exercises and games have revealed my own emotions to myself and how I have learnt to understand my own feelings and process what I engage in emotionally without getting lost in a maze of feelings I never had to process or try to understand. The crux of the paper is an exploration of my journey of self-discovery. It is how my learning journey and my development as a facilitator have amounted to a discovery of a wealth of emotions and how I have been able to then use this in my facilitation work.

Biography:

Bheki Ndlovu completed his Master of Art in Dramatic Art in 2010 graduating with a distinction in his research report. He immediately took part in the formation of the Drama for Life Zimbabwe Social Justice now known as the Drama for Life Human Rights and Social Justice Project which he directs. His strengths in Drama are in writing, directing and acting.

Bheki flirts with anything political and is a regular political commentator for the Voice of America's Studio 7 and the Voice of the People based in South Africa where he takes a non-partisan stance in his comments on the events of his country. He comes from Zimbabwe where he is known for his acting, writing and human resources management exploits. He was a nominee for the country's National Arts Merit Awards in 2005 under the category of the best television actor. He also penned a column called 'At the Workplace with Bhekilizwe Ndlovu' where he grappled with workplace issues ranging from labour

laws to psychological and social relationships. Bheki views his doing an MA degree at his age as amounting to a midlife career shift as his focus is now applied drama and nothing else. He also works for Themba Interactive as a Facilitator/Trainer and does workshops in such places as correctional centres and youth centres.

He would love to go back to the workplace in style, as a training consultant offering a unique training model based on applied drama and experiential training. His Christian faith and his learning have taught him never to be in a hurry or under pressure as he views life as a process which at every stage is important and must be enjoyed just like the end. He believes that success is not in arriving but in starting within defined principles and enjoying every part of the journey...

Cletus Moyo

LUPANE STATE UNIVERSITY IN ZIMBABWE

PAPER - Reflecting on the impact of Applied Drama on my career as a university lecturer in Zimbabwe

In this paper I am sharing my thoughts on the impact that Applied Drama has had on me and I am sharing this from my perspective as a Drama lecturer at Lupane State University in Zimbabwe. I am of the view that benefits that I have gleaned from Applied Drama are beneficial to other lecturers in higher education of Zimbabwe, Southern Africa and beyond. I am also of the view that my reflections will also be found palatable and beneficial to university students, in Zimbabwe and beyond. My reflections are rooted in hands on experience coupled with academic research and a practitioner based approach in the field of Applied Drama and Theatre. In this paper I argue that Applied Drama, by its nature, is capable of impacting lives, both at individual and group/community level. It has potential to transform individuals and communities. It is from such a perspective that I endeavour to explore such an impact and to make recommendations and draw conclusions that might be beneficial to those working within the tertiary education environment. Within the scope of this paper, Higher Education in Zimbabwe refers to Tertiary education which involves mainly University and College education. My reference to applied drama experience is drawn from my postgraduate studies at Wits University, Drama for Life programme.

Biography:

Cletus Moyo, 27, is a Drama Lecturer at Lupane State University in Zimbabwe. He is a Drama for Life Master of Arts in Dramatic Art graduate from the University of the Witwatersrand, Johannesburg, which he did under the Drama for Life programme. Cletus has previously worked with the University of Zimbabwe as Graduate Teaching Assistant and has also worked with Amakhosi Theatre as Course Coordinator and Lecturer for the Amakhosi Performing Arts Academy. Cletus has been involved in many Applied Drama and Theatre projects, in Zimbabwe and in South Africa. He is a Theatre Practitioner, Educator and Researcher interested in exploring the interrelatedness of Practice and Research within an Applied Drama and Theatre framework. Cletus also writes and performs his own poems geared towards individual and communal betterment.

15:30-16:00 TEA BREAK

>> WORKSHOP OPTION 1

CHAired BY RONALD AHIRIRWE

Stephen Sillett and Jennifer Jimenez **AIDING DRAMATIC CHANGE IN** **DEVELOPMENT (ADCID)**

WORKSHOP - Pedagogical framework that uses spatial meaning-making to explore Applied Drama Praxis

We would like to present a workshop around multi-disciplinary and community responsive project implementation – areas which Applied Drama and Theatre can play a significant role. This is based on the work of Zisize Drama and the InFusion Laboratory an ADCID initiative that brings together social practitioners, performance artists and scenographers interested in exploring process work and the integration of methodologies from contemporary theatre practice and applied theatre.

Our workshop would include a pedagogical framework that uses spatial meaning-making to explore Praxis and examine the competing requirements of community engagement projects - thus making them more innovative and sustainable. We would look at ways to create flexible and mindful “Spaces for Dialogue” and present non-verbal communication exercises that can play a key role in reducing conflict and enhancing critical thinking.

We feel such approaches be used across a range of post-secondary contexts. In particular:

- Within graduate and post-graduate Applied Theatre courses
- Across post-secondary courses involving qualitative research, or community-based development strategies
- Provision of long-term training for staff at community-based organisations - supported by a “Community-University Partnership”.

Biographies:

In 2008, Jenny Jimenez and Stephen Sillett co-founded **Aiding Dramatic Change in Development** (ADCID), an organisation that uses applied theatre for community dialogue and sustainable development. ADCID evolved out of the Zisize Drama Project, which started in 2004 at Zisize Educational Trust, in Ingwavuma, South Africa.

A three stage process (Socio-Drama Topography), was developed by ADCID to address Peer Influence and Healthy Choices in Ingwavuma schools. An article on the process has just been published in the book *Creative Arts in Research for Community and Cultural Change* by Detselig/Temer Press. ADCID has also worked in South Africa with:

- Tholulwazi Uzivikele, Manguzi, KZN: a health promotion clinic on the Mozambique Border, ADCID trained their HCT Drama Team in Forum Theatre.

- Ikhwezi Lokusa Wellness Centre, Eastern Cape: HIV/AIDS clinic in East London, Eastern Cape, the centre staff helped facilitate adult workshops in Duncan Village and Mdantsane townships as part of the Capturing the Unspoken Project funded by Health Canada.

Jennifer Jimenez: international theatre maker and facilitator. She designed Fiasco.tv's production *Infusion*, a multidisciplinary event interweaving video, spoken poetry, live music and physical theatre. Jenny was the lighting designer for *The Last 15 Seconds* and toured to Syria, Lebanon and Jordan during Nov 2010, with the play which explores the topic of terrorism in the Middle East, starting with the tragic death of Syrian-American filmmaker Mustapha Akkad and his daughter Rima during a series of co-ordinated attacks that hit three prominent hotels in the Jordanian capital Amman in 2005. She has a BFA in theatre production and design, BEd from York University and MA in Devised Theatre Practice from Central School of Speech and Drama, UK. She was a recipient of the Ontario Arts Council Chalmers Award, and is a member of the Associated Designers of Canada

Stephen Sillett: Facilitator, Theatre Artist and Educator. He has extensive training in image theatre, and forum theatre having trained with Adrian Jackson from the UK's leading forum theatre company *Cardboard Citizens* and at *TOPLab* in New York. He has also trained in *LeCoq*, *Anne Bogart's Viewpoints*, *Mikhail Chekhov Technique*, *Brazilian storytelling* and *Capoeira*. His approach to theatre making involves placing the performer central to the creation process, and using physical theatre methods to engage the performance space and audience. He is currently leading *InFusion-Toronto*, a cooperative of performance artists, scenographers and social practitioners, wanting to integrate methodologies from contemporary theatre practice and applied arts. In Feb 2011, Stephen was selected to attend the Canadian Stage, Artist Educators Intensive.

» WORKSHOP OPTION 2

CHAired BY BHEKI NDLOVU

Brigid Schutz and Gordon Bilbrough
AREPP: THEATRE FOR LIFE

**WORKSHOP - "It's not about you" arepp:
Teaching human rights-based facilitation
techniques for effective sexuality
communication with youth and children.**

Facilitated discussion, reflection and problem-solving are often integral to Applied Theatre work. However, in a context where people are engaging with other people, and especially children, around complex and value-ridden social issues, how does one achieve ethical, responsible and appropriate engagement and ensure that the rights of all the participants are protected?

This participatory workshop will explore how arepp:Theatre for Life teaches rights-based facilitation skills, which the organisation has developed over 22 years of Applied Theatre practice, and which it uses when talking to children and adolescents about HIV/AIDS, sexuality and relationships.

The aim of a facilitated discussion should be to encourage debate, and to assist the participants to personalise and contextualise the issues in order to problem-solve for themselves. Ideally participants should be encouraged to examine and draw upon their own knowledge, opinions and values, and in so doing, to make the choices that are right for them and their communities within their own contexts, rather than feeling like they are being told what or how to think or what to do.

A rights based approach enables the facilitator to set aside personal feelings, agendas, values, fears and taboos, in order to address the problems associated with cross-gender, multi-cultural and inter-generational communication. Focusing on the rights of others in the context, rather than the content itself facilitates an open and non-judgemental forum which encourages peer interaction and understanding, and assists the group in gaining and putting into practice communication, analysis and problem-solving skills.

The workshop will comprise a theory component to provide a background, understanding and conceptual framework, and practical, skills-based activities wherein the participants will apply the method for on-hand critique, reworking and practical learning. The aim is to assist participants in identifying and facing the challenges inherent in discussing complex value ridden social issues and their rights and responsibilities in this regard.

Biographies:

Brigid Schutz graduated with an Honours degree from the University of the Witwatersrand in 1990. Her love of puppets and belief in the power of the performing arts for social change, brought her to arepp:Theatre for Life in 1993. She has certification on HIV/AIDS, Sexuality and Abuse issues and counselling from SABSWA, The AIDS Centre, Macmillan Boleswa, POWA; Childline and The Trauma Centre. Brigid's duties at arepp:Theatre for Life include strategic development and planning, general company management, human resources management, research, and all areas of quality control, production and assurance. Her portfolio focuses on training and production, and she is the resident designer and puppeteer.

Brigid has presented national, regional and international issue-related training, and applied puppetry and theatre workshops in South Africa, Namibia, Zimbabwe, Zambia, Kenya, Tanzania, and Uganda. She has presented conference posters and papers at, amongst others, the World Aids Conference Toronto, the Durban Aids Conference, the Department of Education's Life Skills Meetings and their Health Promoting Schools initiative and the Department of Social Development Conference on the Institutionalisation of the Dialogue Between Population Research and Development Policy in Africa.

Gordon Bilbrough has a Bachelor of Arts in Dramatic Art honours from the University of the Witwatersrand (1990), and a Masters of Dramatic Art with distinction from University of Cape Town (2009). Gordon started working with arepp:Theatre for Life, an applied theatre organisation, in 1993 and is currently the organisation's Financial Director and resident script writer. His duties at arepp:Theatre for Life include strategic and organisational development and planning, general administrative and office management, human resources management, financial management including fundraising and donor management, research, training, and all aspects of the development of the applied theatre work and its methodology.

Gordon has presented national, regional and international Issue-related trainings, and Applied Puppetry and Theatre workshops in South Africa, Botswana, Namibia, Zimbabwe and Zambia. He has presented conference posters and papers at, amongst others, the World Aids Conferences in Geneva, Durban and Toronto, the AIDS in Context conference in Johannesburg, the Education Entertainment conference in Somerset West, IDEA in Hong Kong, Dramatic Learning's in Pietermaritzburg, Drama For Life in Johannesburg and the IFTR in Stellenbosch.

► **Opening Cocktail Function**
18:00

SATURDAY
MORNING SESSIONS
09:00-13:00

CHAired BY CANDICE STEELE

Prof. Hazel Barnes
 UNIVERSITY OF KWAZULU-NATAL
 DRAMA FOR LIFE

PAPER - Building research in Africa in Applied Theatre: A critical overview of the drama for life Africa research conferences 2008-2010

Finding ways to stimulate, support and disseminate research has been a major objective of the Drama for Life Programme. Since its inception in 2008, Drama for Life has hosted a yearly conference in order to ensure a regular opportunity for African and international practitioners and academics to meet to scrutinise our work, to discuss important issues and innovations and to develop greater understanding of the applications of drama and theatre on the African continent. This paper provides a critical reflection on the first three conferences in terms of their content and impact and interrogates ways in which ideas and information shared within them can be made more widely accessible. It outlines the particular focus of each conference and comments on the growth and development of research areas evident in the conferences. From an initial focus in 2008 on "best practice" which included issues of ethics, monitoring and evaluation, the 2009 conference expanded to consider issues around the tensions between research and aesthetics within an interdisciplinary context of HIV/Aids, while the focus for the 2010 conference reached out to include all arts applied towards transformation through activism, education and therapies. This paper charts these developments and evaluates the conferences in terms of knowledge production and responsiveness to the mission and vision of Drama for Life.

Biography:

Hazel Barnes is a retired Head of Drama and Performance Studies at the University of KwaZulu-Natal, where she is a Senior Research Associate. She has been a Mellon Visiting Scholar to the University of Cape Town and is a member of the Management Committee and Chair of the Research Committee of Drama for Life, Division of Dramatic Arts, School of Arts, University of the Witwatersrand. Her research interests lie in the field of Applied Drama in which she has published a number of papers on interculturalism and post traumatic stress. She has also published on South African playwrights Greig Coetzee and Mandla Mbothwe. She has also performed, directed and devised performances.

OPEN DISCUSSION:

Mapping the future of the DFL Africa Research Conference

Gordon Bilbrough, Dr. Gay Morris and Liz van Breda

DISCUSSION - "First do no Harm": a discussion on ethical issues and perspectives in applied theatre pedagogy

Taking the form of a structured conversation between the presenters and audience members, this presentation will reflect on the need to balance the learning of applied theatre students with the ethical, educational and social responsibilities of their school-going audiences.

Using as springboard the presenter's joint experiences of teaching in a second level undergraduate Drama course on applied theatre, wherein all enrolled students develop theatre in education programmes in groups and perform these in local primary and secondary schools, this session will seek to engage and problematise some of the following issues which continue to emerge in the course. As course leaders

- Do we carry educational and ethical responsibility for the content of the programmes which our students devise?
- In a context in which students are engaging with younger learners and children around complex and value-ridden social issues, are we tasked to ensure that the rights of all participants are protected?
- How do we weigh up the student's learning against the learning experience of the audiences?
- What caveats should we instate to attempt to ensure that our students engage adequately, ethically and responsibly with their audiences?
- Are these the right kind and order of questions that we should be asking?

The presentation will not aim to provide answers but rather to engage in a research conversation around issues inevitably faced by applied drama and theatre educators.

Biographies:

Gordon Bilbrough has a Bachelor of Arts in Dramatic Art honours from the University of the Witwatersrand (1990), and a Masters of Dramatic Art with distinction from University of Cape Town (2009). Gordon started working with arepp:Theatre for Life, an applied theatre organisation, in 1993 and is currently the organisation's Financial Director and resident script writer. His duties at arepp:Theatre for Life include strategic and organisational development and planning, general administrative and office management, human resources management, financial management including fundraising and donor management, research, training, and all aspects of the development of the applied theatre work and its methodology.

Gordon has presented national, regional and international Issue-related trainings, and Applied Puppetry and Theatre workshops in South Africa, Botswana, Namibia, Zimbabwe and Zambia. He has presented conference posters and papers at, amongst others, the World Aids Conferences in Geneva, Durban and Toronto, the AIDS in Context conference in Johannesburg, the Education Entertainment conference in Somerset West, IDEA in Hong Kong, Dramatic Learning's in Pietermaritzburg, Drama For Life in Johannesburg and the IFTR in Stellenbosch.

Dr. Gay Morris has been teaching in the Drama Department at the University of Cape Town since 1976. Since that time she has led the stream in Educational Drama that in due course changed its name to Applied Theatre. Morris developed UCT's undergraduate course in Applied Theatre. She instituted the Honours programme at UCT, in which aspects of Applied Theatre have taken a variety of forms and she developed the MA in Applied Drama and Theatre Studies.

Morris was Head of Department at UCT from 1996-2003. She is currently the Graduate Programmes Convenor for the Drama Department. In 2010 she obtained her PhD, with the title, *"Own-made in the (post-) new South Africa: a study of theatre originating from selected townships in the vicinity of Cape Town"*.

She is currently serving her second term on Executive Committee of the International Federation of Theatre Research and she is an active member of the Theatrical Event Working Group. She has published in the *South African Theatre Journal* and *Theatre Research International* and she is on the International Advisory Board of *RIDE: Journal of Applied Theatre and Performance*.

Liz van Breda lectures in the Drama department and School of Education at UCT. She is the author of the Drama section of the Arts and Culture curriculum for the Grade 6 -9 Oxford University Press textbooks. She has taught in Primary and Secondary Schools, presented workshops for teachers and taught on different ACE courses. She has taught both nationally and internationally and is consulted by a variety of institutions and groupings about the teaching of drama.

11:00 – 11:30 TEA BREAK

>> OPTION 1

CHAired BY ROGERIO MANJATE

Alexandra Sutherland and Prof. Andrew Buckland
RHODES UNIVERSITY

WORKSHOP - The politics of how to eat chicken: Exploring space, place and power through an applied theatre praxis

Helen Nicholson proposes that the pedagogy of applied drama be conceptualised in terms of space, place and mobility. She connects such a pedagogy to the evocation of student identity in relation to who they are, or can become as they negotiate the perceived freedom associated with space and the "messiness and materiality" of place. In the South(ern) African context, spatial location gives materiality to systems of relating, particularly in terms of race and social power. Drawing on Nicholson's concepts for a secure pedagogy for applied drama in higher education, this workshop will explore the embodied, performative, narrative and spatial strategies we used to prepare student performers to negotiate their identity locations in relation to issues of race, gender, and social power.

The workshop will explore the applied drama strategies we used as part of the devising process

for developing a theatre piece aimed at incoming university students that explores issues of race, gender, class and social power. The workshop will also examine the effect of the process on different students as a means of understanding an emergent applied theatre pedagogy which asks students to interrogate aspects of their identity. What then, is the role of applied drama in informing an approach to research, teaching and learning within a theatre/drama studies curriculum as a whole?

Biographies:

Andrew Buckland: Born in Zimbabwe in 1954, Andrew tripped and fell into theatre as a student in 1974. Since then his journey as an artist has been showered with good fortune including extraordinary teachers at the Rhodes Drama Department, genius collaborators like Soli Philander, Maciek Schejbal, Janice Honeyman, Jenni Reznick, Ilse van Hemert, Claire Stopford, Marthinus Basson, Barney Simon, Gary Gordon, Lionel Newton, Lara Foot, and many others but principally his co-conspirator and life partner Janet Buckland. Working as a freelance actor between 1982 and 1992, his career included playing Hamlet for SABC, several feature film appearances and television roles as well as many leading roles in classical and contemporary theatre works. However life changed with the creation of "The Ugly Noo Noo" and the subsequent works culminating in "The Well Being". During his career he has earned over twenty national and international theatre awards and recently spent a year working with the Cirque du Soleil in Las Vegas. The privilege of training in movement and mime as a student provided the creative framework which attempted to engage in a theatre which drew sharp focus on the role of the body and of the physical presence of the actor. In July 1992, he took up a teaching post at the Drama Department at Rhodes and in 2010 Andrew was appointed Head of Department. He now spends his time administering, teaching, performing, creating new work and trying to live in the moment.

Alexandra Sutherland is a senior lecturer in Drama Studies at Rhodes University, South Africa. Her teaching, research, and community engagement activities focus broadly on Applied Theatre and the meaning of performance with and for particular communities. Her practical, teaching and research interests include drama with and for youth at risk, the processes involved in teaching, learning and research in Drama Studies in a Southern African context, as well as African and South African theatre, post-colonial & post-modern theory and performance. She has directed a number of plays for both students and professional companies, including several commissions by South Africa's National Arts Festival. Her applied theatre work has included theatre and science projects, theatre as a catalyst for heritage studies, and examining performative notions of gender in relation to HIV/AIDS education with young people. Her current practical and research focus involves the social and aesthetic meanings of performance for male prisoners in a South African prison.

>> OPTION 2

CHAired BY YVETTE NGUM

Liz van Breda
UNIVERSITY OF CAPE TOWN

WORKSHOP - From Story into Drama

As a teacher of drama it is important to recognize that all learners/participants have a story to tell. These stories, experiences, whether about HIV/AIDS, human rights or any other issue that relates to the learners/participants, can serve as a starting point in drama.

In this workshop we will explore an issue using drama strategies and skills practiced in Drama in Education and show how these techniques and

skills can be used in different forms of Applied Theatre such as Image Theatre, Forum Theatre and Theatre in Education.

Biography:

Liz van Breda lectures in the Drama department and School of Education at UCT. She is the author of the Drama section of the Arts and Culture curriculum for the Grade 6 -9 Oxford University Press textbooks. She has taught in Primary and Secondary Schools, presented workshops for teachers and taught on different ACE courses. She has taught both nationally and internationally and is consulted by variety of institutions and groupings about the teaching of drama.

13:00 - 14:00 LUNCH

AFTERNOON SESSIONS

14:00-17:30

>> OPTION 1

CHAired BY DR. KENNEDY CHINYOWA

Mary Hames
UNIVERSITY OF WESTERN CAPE

PAPER - **Playing my body: Mind your language**

The paper will analyse the effect of two locally written and produced theatre productions by the Gender Equity Unit at the University of the Western Cape. Both the productions use feminist applied methodologies to portray disembodiment and re-embodiment and the reclaiming of the self. The first production, 'Reclaiming the P...Word', has been performed since 2006 by students and have received excellent reviews at the National Arts Festival's Student Theatre in 2010. The second more recent production, 'Khululekani Emakhaya' (freedom in the homes), explores the notion 'home' and what it means for young black women in post-apartheid South Africa and on the continent. 'Reclaiming the P...Word's' relevance lies in the fact that it speaks about the endemic violence against women and it makes use of everyday examples of young women's experiences from a visit to the gynaecologist to a ride on the kombi taxi. The monologues fluctuate between very serious and humorous and the punchline comes when you least expect it. The language that is used in the play is straight forward and 'in-the-face'. It disrupts and challenges the status quo. 'Khululekani Emakhaya' fully embraces the magic of story telling and uses words, music and movement to express feelings of 'home'. Both productions are original and were very well

received by critics and audiences alike. Both are also addressing violence against women and the claim to social justice.

The presenter will share her experience about the underlying theme of embodiment, the processes involved, the reasons why these productions have become part of the movement for women's liberation and why such collective and creative processes have become popular with even the most sophisticated theatre goers. Both productions are fast becoming part of the mainstream teaching and learning tools at different international and national universities.

Biography:

Mary Hames is the Head of the Gender Equity Unit at the University of the Western Cape. She has started an Edudrama programme that speaks out against violence against women and has produced two very successful and highly acclaimed productions called "Reclaiming the P...Word" and most recently "Ekhulelekani Emakhaya (Freedom in the Home)". She is still producing 'Reclaiming the P...Word' since 2006 and is also one of the original writers and cast members. She has written several articles and delivered papers and talks on women's rights, sexuality and sexual orientation. Mary has been serving on a number of NGO Boards such as the Pride Shelter Trust and the Forum for the Empowerment of Women, amongst others. She is currently appearing in a documentary concerning the lives of South African Black lesbians titled 'Breaking Out of the Box'. She was also part of several television talk and radio programmes and interviews dealing with women's and worker's rights on 'Worker's World' and other programmes. She regards herself as a feminist who is totally committed to women's social and political rights.

Ofonime Inyang and Prof Patrick J. Ebewo
TSHWANE UNIVERSITY OF TECHNOLOGY

PAPER - **How should people play people? Applied theatre and the question of methodology**

Although scholarly engagement and field intervention in applied theatre has gained global acceptability and relevance over the years, questions keep emerging out of a section of the "scientific community" about the "presence or absence" of acceptable methodology for engagement in the field. What constitutes methodology? What methodology should developmental theatre adopt in its praxis and practice? This paper attempts answers to these questions.

Applied theatre or theatre for development has established itself in the global environment of scholarship, field intervention and human development. The acceptability and engagement it enjoys is a product of the serious scholarly engagement and intervention by the pioneers in the field. The existential realization of the theatre for development or applied theatre praxis and practice in the universe of participatory communication and its current adoption by international development agencies and practitioners as the model of its project implementation sends a clear message of function,

relevance and practicality. Notwithstanding this outlook of success and acceptability, applied theatre is not as widely practiced as may be commonly believed, and research in the field of developmental theatre is seriously hampered by arguments over the “presence or absence” of researchable methodology in the field that is good enough to satisfy the yearnings and standards of the “scientific community”. What this has produced is methodology imposition, doctored pedagogy, forced theoretical frameworks and misdirected research energy, especially at the postgraduate level, that aims to “fulfil all righteousness”. This paper aims to interrogate the situation and generate thinking on what methodology should inform applied theatre research and production within the broader diversity of knowledge fields and engagement, especially in Africa.

Biographies:

Ofonime Inyang is a doctoral student in Drama and Film, Tshwane University of Technology, Pretoria, South Africa with a research focus on the application of applied theatre for development communication targeting environmental issues in Nigeria and South Africa. The research aims to develop intervention instruments and programmes using alternate media resources for experimentation in informal locations and indigenous groupings.

He has been involved in many community and development theatre projects in West Africa and was for many years the lead facilitator/consultant for HIV/AIDS community education and communication of the Akwa Ibom State government under the auspices of the State Action Committee on AIDS (SACA). A poet, playwright, director and dramaturg, Ofonime was in the UNESCO Arts and Culture for Development Project and co-scripted the working document for drama and film intervention in selected Nigerian communities in 2008. He was commissioned by the Silverline Initiative, an international NGO to script and produce a gender-based sensitization radio drama for the Norwegian Development Agency which was broadcast on AKBC Radio in 2009-2010. He also featured in Theatre for Youth Empowerment and was trained as HIV/AIDS peer educator/counsellor for Youth Friendly Centres in Nigerian universities by the federal government of Nigeria in 2007.

Ofonime is a university teacher and has been in full and part time teaching, research and consultancy services in Nigeria, South Africa and the West Africa sub-region. He is published in both local and international outlets including International Literature Quarterly, PELS, ANA Review, Under a Quicksilver Moon, Parnassus, Abalabala, Channels: Journal of Media and Development amongst others and maintains active interest in the promotion of indigenous arts and culture of Africa. He teaches text analysis, directing, Play production, community theatre, African traditional theatre, speech communication, and theatre for development. He maintains passionate interest in creative writing, development activism and motivational speaking.

Patrick Ebewo is a Professor and Head of the Department of Drama and Film, Tshwane University of Technology, South Africa. He has also taught at universities in Nigeria, Lesotho, Swaziland and Botswana. He was Assistant Director and Head of the Performing Arts Department, National Council for Arts and Culture, Lagos, Nigeria (1991-1992). He is active in research and has published extensively in the areas of African theatre and development communication, applied theatre, culture and film studies. He is widely published in journals and books and has given many keynote lectures in theatre practice in different parts of the world. He is the author of *Barbs: A Study of Satire in the Plays of Wole Soyinka*. (Kampala, Uganda: JANyeko Publishing Centre, 2003)

Ansuya Naguran

UNIVERSITY OF KWAZULU-NATAL

PAPER - A Social Capital Perspective on Prison Theatre and Change

My paper explores the effects of a Prison Theatre project conducted at the Youth Centre at Westville Correctional Centre in 2010. It explores the relationship between change and increased levels of Social Capital that staff and offenders attribute to the performances. The centre houses male offenders between the ages of 18 and 25. The project was of particular interest because it involved offenders, correctional staff and management.

The plays were made using a problem-posing methodology that involved the audience in proposing solutions. These were documented and circulated to management, staff, and offenders. The plays addressed three topics. The first topic was chosen by the cast, and the other two topics were chosen by the management. The topics were:

- Increasing self-esteem in the Youth Centre (Chosen by offenders)
- Drug abuse (Chosen by management)
- Sexual assault (Chosen by management)

I interviewed the cast, a sample of the audience, and correctional staff and managers. The data was analysed in terms of levels and elements of Social Capital and included Negative Social Capital. I have not found other examples of research in the field of Prison Theatre that has made use of concepts related to Social Capital to analyse the impact of theatre projects.

The findings proved that the theatre project was an effective means of increasing communication between members of different gangs and between correctional staff and offenders in a non-threatening manner. This provided opportunities for changes in relations of power and increased problem solving in the correctional environment. As a result certain systemic changes occurred.

The findings demonstrate how notions of Social Capital can explain how theatre affects change in a correctional context because it focuses on social dynamics rather than systemic issues. This is important in a correctional environment where offender’s ability to effect systemic change is limited.

Biography:

Ansuya Naguran is currently completing her Masters Degree in Drama at UKZN. After completing a BA degree in Music and Drama Performance in 2008, she went on to complete an Honor’s degree in 2009, specialising in acting and directing. In 2010, she registered for a Master’s Degree in Applied Theatre at the University of Kwa-Zulu Natal, which she will complete in November 2011. Ansuya’s specific area of focus is Prison Theatre. Since 2008, she has been involved in various successful Prison Theatre projects at Westville Correctional Centre. Most recently, she was involved in a project at the Youth Centre, which investigated how theatre might be used as a tool to

open communication and negotiations between members of different prison gangs, thereby reducing incidences of sexual assault and violence in the Youth Centre.

Having witnessed theatre's potential to affect positive behaviour change and personal development at the Youth Centre, she was inspired to create a Non-Profit Organization in 2010, called Drama for Empowerment and Social Change (DESC). DESC's main objective is to empower youth at risk with the knowledge that they have the ability to effect positive change in their own lives and in their immediate environment, regardless of their circumstances or resources. DESC is successfully using theatre as a tool to do so. Amongst DESC's achievements in youth development are improved self-confidence and reduced aggressive behaviour.

On completion of her Masters degree this year, Ansuya plans to register for a PhD in Applied Theatre, and continue her work in DESC.

Gordon Bilbrough and Brigid Schutz

AREPP: THEATRE FOR LIFE

PAPER - "The big deal" arepp: Theatre for life's performer training process- how much is enough?

This paper examines arepp: Theatre for Life's training and rehearsal process for the organisation's Applied Theatre performing teams, and, in the context of preparing young practitioners to engage ethically, responsibly and appropriately with school-going audiences, posits the question "how much training is enough?"

Since 1987 arepp: Theatre for Life has been creating Applied Theatre productions which travel to South African schools, providing complimentary, interactive, social life-skills education to school-going youth for the promotion and development of self-efficacy and resilience in relation to HIV/AIDS, sexuality and sexual and reproductive health issues.

arepp: Theatre for life employs and trains performing teams comprised of young actors who have usually just completed their tertiary drama training, per five month project.

Building upon the performance training that the performers have received as undergraduates, arepp: Theatre for Life provides thorough training in the organisation's applied theatre and puppetry approach and style, monitoring and evaluation methods, and, most importantly, facilitation techniques. The performers also receive comprehensive training in human rights, sexual and reproductive health, HIV/AIDS, gender relations, sexuality, abuse and substance use, and the attendant attitudes, behaviours, issues, values and views that are inherent therein. The intention is to foster rights-based, ethically sound facilitative problem-solving and communication skills, as well as responsibility and accountability in the field.

The training process is a fully integrated 2-hour daily training programme that occurs concurrently with the shows' rehearsals over approximately four weeks. It is an intense, exhausting and stressful period for both the performers and organisation,

but necessary to ensure that they have the appropriate skills and level of knowledge required to adequately and ethically engage with young people and protect their rights. This begs the question- in a context where people are engaging with other people, especially children - how much, and what quality of training should be considered sufficient to ensure that the rights of all the participants are protected, and perhaps, who's responsibility is, or should it be?

Biographies:

Gordon has a Bachelor of Arts in Dramatic Art, Honours from the University of the Witwatersrand (1990), and a Masters of Dramatic Art with distinction from University of Cape Town (2009). Gordon started working with arepp: Theatre for Life, an applied theatre organisation, in 1993 and is currently the organisation's Financial Director and resident script writer. His duties at arepp: Theatre for Life include strategic and organisational development and planning, general administrative and office management, human resources management, financial management including fundraising and donor management, research, training, and all aspects of the development of the applied theatre work and its methodology.

Gordon has presented national, regional and international Issue-related trainings, and Applied Puppetry and Theatre workshops in South Africa, Botswana, Namibia, Zimbabwe and Zambia. He has presented conference posters and papers at, amongst others, the World Aids Conferences in Geneva, Durban and Toronto, the AIDS in Context conference in Johannesburg, the Education Entertainment conference in Somerset West, IDEA in Hong Kong, Dramatic Learning's in Pietermaritzburg, Drama For Life in Johannesburg and the IFTR in Stellenbosch.

Brigid Schutz graduated with an Honours degree from the University of the Witwatersrand in 1990. Her love of puppets and belief in the power of the performing arts for social change, brought her to **arepp: Theatre for Life** in 1993. She has certification on HIV/AIDS, Sexuality and Abuse issues and counselling from SABSWA, The AIDS Centre, Macmillan Boleswa, POWA; Childline and The Trauma Centre. Brigid's duties at **arepp: Theatre for Life** include strategic development and planning, general company management, human resources management, research, and all areas of quality control, production and assurance. Her portfolio focuses on training and production, and she is the resident designer and puppeteer.

Brigid has presented national, regional and international issue-related training, and applied puppetry and theatre workshops in South Africa, Namibia, Zimbabwe, Zambia, Kenya, Tanzania, and Uganda. She has presented conference posters and papers at, amongst others, the World Aids Conference Toronto, the Durban Aids Conference, the Department of Education's Life Skills Meetings and their Health Promoting Schools initiative and the Department of Social Development Conference on the Institutionalisation of the Dialogue Between Population Research and Development Policy in Africa.

>> OPTION 2

CHAIRIED BY TAMARA GUHRS

Levinia Jones

UNIVERSITY OF THE WITWATERSRAND
DRAMA FOR LIFE

PAPER - Drama for Life Festival: Actioning Praxis

The Drama for Life Festival is a public intervention which seeks to predominantly use applied drama and theatre to communicate, engage and advocate conscious and healthy practices of sexual behaviour. This has created space for artists to question, facilitate and offer choices to an

audience. Through the methodology we engage with a vast spectrum of communities, cultural groups and ages.

We have come to observe changes of this communication, as four years later the apparent focus needs to be on deepening and widening the projects and partners with applied drama and theatre facilitators and practitioners, particularly in relation to HIV/AIDS and sexual health and wellness. The DFL Festival organically models itself each year to these changes. It is at this point that higher education plays a vital role in the execution and deliverable of the methodology of the applied realm. Drawing on the developing spectrum of graduates, scholars, lecturers and practitioners in the field, to work alongside sites, and environments that require the work is vital to the growth of applied drama and theatre praxis in South Africa and Africa.

This is an exciting time in the building of a locally focused and yet expansive field, and writing the findings of an African context in a global arena.

This paper speaks to my findings as DFL Festival Director, in the changes, needs, trends and application of applied drama and theatre in the field, with examples from the past four years of audience participation and artist collaboration. As well as the importance of the applied field at higher education in order to grow the discipline within the needs of its communities it is servicing.

Biography:

Levinia Jones holds a BADA Honours degree from Wits University majoring in Physical Theatre and Performing Arts Management. She is currently the DFL Projects Manager and Festival Director. She took up this position in 2010 after returning from travels across India and Thailand. She has curated the past two *DFL Sex Actually Festivals*.

This year has also seen Levinia lecture at Wits University on the Performing Arts Management course at fourth year level. In May she co-choreographed (with Jessica Denyschen) a physical theatre performance titled *T/here* for the Wits Arts and Literature (WALE) festival. She was the Festival Director for the WALE Festival in 2010.

In 2008 she choreographed *23 Doors* for the Small Stakes Festival in Johannesburg. In the same year she was also nominated for an MEC award for her performance in *Touch*, choreographed by Athena Mazarakis.

From 2008 to 2009, Levinia was the Programme Manager for DFL. During this period, she assisted with the *Initial Drama for Life Workshop Festival* and the first *Africa Research Conference in Applied Drama and Theatre*. Levinia has been privileged enough to see four years of DFL students through the Scholarship programme.

With ten years of professional teaching experience, Levinia has taught drama and movement in South Africa and Botswana, both privately and within the school syllabi. She has taught I.E.B, O.B.E, A Level, Trinity College London, South African Guild and Matric drama systems. Levinia's students have ranged from three years to adults.

Levinia co-authored the *Creative and Performing Arts* syllabus (student and teacher manuals) for the Botswana Department of Education, published by Longman Botswana. In addition, she created and facilitated teachers training programs in the new syllabus for schools in Botswana. Levinia is passionate about holistic education, development and using the performing arts as a tool for healing.

OPEN DISCUSSION:

HIV/AIDS interventions for HESA: Mapping the future role of Drama for Life Festivals

15:30 – 16:00 TEA BREAK

Mapping the Impact of Dorothy Heathcote: A tribute

Facilitated by Liz van Breda

Closure

Dr. Kennedy Chinyowa

University of Witwatersrand, Drama for Life

SCHEDULE (what's on when)

TIME	EVENT		
08H00	Registration		
09H00 - 10H00	<p>DFL Welcome: Warren Nebe, <i>Director Drama for Life</i></p> <p>Official Wits Welcome: Professor Tawana Kupe, <i>Dean of Faculty of Humanities</i></p> <p>Keynote address: Dr. Gay Morris - University of Cape Town</p> <p>Mapping a way to proceed: Perceiving ethical practice in applied theatre research</p>		
10H30	Tea Break		
11H00 - 13H00	<p>CHAIR: Alex Sutherland</p> <p>DR. KENNEDY CHINYOWA - UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE – APPLIED DRAMA AND THEATRE STUDIES PROGRAMME PAPER - Interrogating spaces of otherness: Applied drama and theatre as a post-critical performative pedagogy</p> <p>WARREN NEBE - UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE – APPLIED DRAMA AND THEATRE PROGRAMME PAPER - Building Contexts for Transformation: The Case Study of Drama for Life</p> <p>TAMARA GORDON - UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE – APPLIED DRAMA AND THEATRE PROGRAMME PAPER - (Developing the self-reflective practitioner) Dramatherapy and Applied Theatre: Connections, Intersections, Methodology and Pedagogy</p> <p>TAMARA GUHRS – UNIVERSITY OF THE WITWATERSRAND, DRAMA FOR LIFE – APPLIED DRAMA AND THEATRE PROGRAMME PAPER - Performance, participation and practice: The role of the teaching artist in theater for social change</p>		
13H00	Lunch		
14H00 - 15H30	<table border="0"> <tr> <td style="vertical-align: top;"> <p>OPTION 1: CHAIR: Gordon Bilrough</p> <p>NEHEMIAH CHIVANDIKWA - UNIVERSITY OF ZIMBABWE PAPER - Applied Theatre, Critical Discourses and Disability: Preliminary Remarks From An Action Research Project</p> <p>DEVAN JAGANATH - UNIVERSITY OF CALIFORNIA, LOS ANGELES Author list: Devan Jaganath, Chali Mulenga, Risa Hoffman, John Hamilton, Galia Boneh</p> <p>PAPER - This is My Story: Performance for HIV/AIDS Education and Prevention in the University Setting</p> <p>EMMA DURDEN - UNIVERSITY OF KWAZULU-NATAL PAPER - Broadening the Horizon: Applied theatre within the context of communication for participatory development</p> </td> <td style="vertical-align: top;"> <p>OPTION 2: CHAIR: Dr. Gay Morris</p> <p>DR KENNEDY CHINYOWA AND KENNETH TAFIRA UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE – APPLIED DRAMA AND THEATRE PROGRAMME PAPER - An assessment of DFL scholars research training: Successes and challenges</p> <p>MUNYARADZI CHATIKOBO AND KUDAKWASHE CHITAMBIRE UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE - APPLIED DRAMA AND THEATRE PROGRAMME PAPER - Best of Both Worlds: An Analysis of the DFL post studies experience</p> <p>BHEKI NDLOVU UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE - APPLIED DRAMA AND THEATRE PROGRAMME/ THEMBA INTERACTIVE PAPER - The emerging facilitator: Discovering the self through the Applied Drama and Theatre training process</p> <p>CLETUS MOYO DRAMA LECTURER AT LUPANE STATE UNIVERSITY IN ZIMBABWE PAPER - Reflecting on the impact of Applied Drama on my career as a university lecturer in Zimbabwe</p> </td> </tr> </table>	<p>OPTION 1: CHAIR: Gordon Bilrough</p> <p>NEHEMIAH CHIVANDIKWA - UNIVERSITY OF ZIMBABWE PAPER - Applied Theatre, Critical Discourses and Disability: Preliminary Remarks From An Action Research Project</p> <p>DEVAN JAGANATH - UNIVERSITY OF CALIFORNIA, LOS ANGELES Author list: Devan Jaganath, Chali Mulenga, Risa Hoffman, John Hamilton, Galia Boneh</p> <p>PAPER - This is My Story: Performance for HIV/AIDS Education and Prevention in the University Setting</p> <p>EMMA DURDEN - UNIVERSITY OF KWAZULU-NATAL PAPER - Broadening the Horizon: Applied theatre within the context of communication for participatory development</p>	<p>OPTION 2: CHAIR: Dr. Gay Morris</p> <p>DR KENNEDY CHINYOWA AND KENNETH TAFIRA UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE – APPLIED DRAMA AND THEATRE PROGRAMME PAPER - An assessment of DFL scholars research training: Successes and challenges</p> <p>MUNYARADZI CHATIKOBO AND KUDAKWASHE CHITAMBIRE UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE - APPLIED DRAMA AND THEATRE PROGRAMME PAPER - Best of Both Worlds: An Analysis of the DFL post studies experience</p> <p>BHEKI NDLOVU UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE - APPLIED DRAMA AND THEATRE PROGRAMME/ THEMBA INTERACTIVE PAPER - The emerging facilitator: Discovering the self through the Applied Drama and Theatre training process</p> <p>CLETUS MOYO DRAMA LECTURER AT LUPANE STATE UNIVERSITY IN ZIMBABWE PAPER - Reflecting on the impact of Applied Drama on my career as a university lecturer in Zimbabwe</p>
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16H00 - 17H30	<table border="0"> <tr> <td style="vertical-align: top;"> <p>WORKSHOP OPTION 1: CHAIR: Ronald Ahirirwe</p> <p>STEPHEN SILLETT AND JENNIFER JIMENEZ AIDING DRAMATIC CHANGE IN DEVELOPMENT (ADCID) WORKSHOP - Pedagogical framework that uses spatial meaning-making to explore Applied Drama Praxis</p> </td> <td style="vertical-align: top;"> <p>WORKSHOP OPTION 2: CHAIR: Bheki Ndlovu</p> <p>BRIGID SCHUTZ AND GORDON BILBROUGH - AREPP: THEATRE FOR LIFE WORKSHOP - “It’s not about you” arepp: Teaching human rights-based facilitation techniques for effective sexuality communication with youth and children.</p> </td> </tr> </table>	<p>WORKSHOP OPTION 1: CHAIR: Ronald Ahirirwe</p> <p>STEPHEN SILLETT AND JENNIFER JIMENEZ AIDING DRAMATIC CHANGE IN DEVELOPMENT (ADCID) WORKSHOP - Pedagogical framework that uses spatial meaning-making to explore Applied Drama Praxis</p>	<p>WORKSHOP OPTION 2: CHAIR: Bheki Ndlovu</p> <p>BRIGID SCHUTZ AND GORDON BILBROUGH - AREPP: THEATRE FOR LIFE WORKSHOP - “It’s not about you” arepp: Teaching human rights-based facilitation techniques for effective sexuality communication with youth and children.</p>
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18H00	Opening Cocktail Function		
19H30	<p>PERFORMANCE: SEE PAGE 17 FOR DESCRIPTION ▶</p> <p>The Government Inspector (Reloaded) by Nikolai Gogol DIRECTED BY MAKHAOLA NDEBELE 15 – 19 NOVEMBER • VENUE: WITS DOWNSTAIRS THEATRE • RUNNING TIME: 80 MINUTES • AGE RESTRICTION: PG 13</p>		
20H00	<p>PERFORMANCE: SEE PAGE 17 FOR DESCRIPTION ▶</p> <p>Discounted – a devised piece DIRECTED BY HELEN ISKANDER 16 – 19 NOVEMBER • VENUE: THE NUNNERY • RUNNING TIME: 50 MINUTES • AGE RESTRICTION: NONE</p>		

SCHEDULE cont...

TIME	EVENT
08H00	Registration
09H00 - 11H00	CHAIR: Candice Steele PROF. HAZEL BARNES - UNIVERSITY OF KWAZULU-NATAL, DRAMA FOR LIFE PAPER - Building research in Africa in Applied Theatre: A critical overview of the Drama for Life Africa research conferences 2008-2010 OPEN DISCUSSION - Mapping the future of the DFL Africa Research Conference OPEN DISCUSSION - Gordon Bilbrough, Dr. Gay Morris and Liz van Breda DISCUSSION - "First do no Harm": A discussion on ethical issues and perspectives in applied theatre pedagogy
11H00	Tea Break
11H30 - 12H30	OPTION 1 CHAIR: Rogerio Manjate ALEX SUTHERLAND AND PROFESSOR ANDREW BUCKLAND RHODES UNIVERSITY WORKSHOP - The politics of how to eat chicken: Exploring space, place and power through an applied theatre praxis OPTION 2 CHAIR: Yvette Ngum LIZ VAN BREDA UNIVERSITY OF CAPE TOWN WORKSHOP - From Story into Drama
13H00	Lunch
14H00 - 15H30	OPTION 1: CHAIR: Dr. Kennedy Chinyowa MARY HAMES - UNIVERSITY OF WESTERN CAPE PAPER - Playing my body: Mind your language OFONIME INYANG AND PROF. PATRICK J. EBWOW TSHWANE UNIVERSITY OF TECHNOLOGY PAPER - How should people play people?: Applied theatre and the question of methodology ANSUYA NAGURAN - UNIVERSITY OF KWAZULU-NATAL PAPER - A Social Capital Perspective on Prison Theatre and Change GORDON BILBROUGH AND BRIGID SCHUTZ PAPER - "The big deal" arepp: Theatre for life's performer training process- how much is enough? OPTION 2: CHAIR: Tamara Guhrs LEVINIA JONES UNIVERSITY OF THE WITWATERSRAND DRAMA FOR LIFE - APPLIED DRAMA AND THEATRE PROGRAMME PAPER - Drama for Life Festival: Actioning Praxis OPEN DISCUSSION - HIV/Aids Interventions for HESA: Mapping the future role of Drama for Life Festivals
15H30	Tea Break
16H00 - 17H00	Mapping the Impact of Dorothy Heathcote FACILITATED BY LIZ VAN BREDA - UNIVERSITY OF CAPE TOWN
17H00	Closure DR. KENNEDY CHINYOWA - UNIVERSITY OF WITWATERSRAND, DRAMA FOR LIFE - APPLIED DRAMA AND THEATRE PROGRAMME
19H30	PERFORMANCE: SEE BELOW FOR DESCRIPTION The Government Inspector (Reloaded) by Nikolai Gogol DIRECTED BY MAKHAOLA NDEBELE 15 - 19 NOVEMBER • VENUE: WITS DOWNSTAIRS THEATRE • RUNNING TIME: 80 MINUTES • AGE RESTRICTION: PG 13
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THE GOVERNMENT INSPECTOR (RELOADED)

The corrupt officials of a small town, headed by the Mayor, react with terror to the news that an incognito inspector (the protector) will soon be arriving in their town to investigate them. The flurry of activity to cover up their considerable misdeeds is interrupted by the report that a suspicious person has arrived two weeks previously from Pretoria and is staying at the inn. That person, however, is not an inspector; it is Ivan Roach, a foppish civil servant with a wild imagination.

Makhaola Ndebele

Since graduating from UCT in 1995, Makhaola Ndebele has worked extensively across an array of dramatic disciplines - as a theatre, television and film actor; a voice-over artist; a dramatist and screenwriter; a television producer; a creative consultant and a dramaturge. In 2010, for the Wits School of Arts' S A Season, Ndebele directed The Mother of All Eating by Zakes Mda, which marked his debut as a theatre director.

DISCOUNTED - A DEvised PIECE

Five shop workers prepare for customers in a place where people have long gone. 'Discounted' is an allegorical story, exploring the role of delusion in a world of hopelessness and the absurdity of human nature.

A devised production created in collaboration with the cast, this play showcases five talented fourth year actors; Ben Bell, Lamar Bonhomme, Chris Couperthwaite, Jeremy Richard and Simeen Whisgary.

Helen Iskander

Helen has a passion for original and creative work. She trained with John Wright at Middlesex University in London (BA Hons Performance Arts), before completing two years at The Jacques Lecoq School in Paris. Since then, she has been performing, devising, and directing. She teaches performance studies, directing, and movement at Wits University and is co-artistic director of Fresco Theatre Company. As a director, she has co-created many original, devised plays, including Fortunately, De Wets Dream, Black & Blue, Two for the Price of One, Tom Dick or Harry, Electric Juju, Jutro, The Famished Road, and Planet B.