



## **Drama for Life**

UNIVERSITY OF THE WITWATERSRAND . JOHANNESBURG  
Academic and Scholarship Office +27 11 717 4651 . Projects Office +27 11 717 4727  
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### **DRAMA FOR LIFE, 2012**

#### ***Africa Academic, Development and Research Programme in***

#### **Applied Drama and Theatre Studies**

#### **University of the Witwatersrand**

#### **Aims, candidate requirements, and course information**

#### **For, Advanced Diploma, Honours, MADA, Postgraduate Diploma and PhD**

**In**

#### **Capacity Development in HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management and Environmental Sustainability through Applied Drama and Theatre Studies**

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 to Arts Activism, Development, Education, and Therapies which are appropriate to current social realities and cognisant of the rich indigenous knowledge of African. Through the Performing and Visual Arts we focus on:

- Capacity Development in HIV/Aids education, activism and therapy
- Human Rights and Social Justice
- Peace Building, Transformation and Diversity Management
- And Environment Sustainability

#### **Specific objectives include**

- the promotion of personal and interpersonal learning in order to bring about positive behavioural change among communities in Africa;
- the empowerment / qualification of teachers and performers to facilitate personal and interpersonal-centred learning processes in the context of HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management and Environmental Sustainability
- the enhancement of capacities in arts education management, organisation development and administration, throughout Africa;





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- research and documentation of the role and efficacy of applied drama and theatre processes in HIV and AIDS education and counselling and the sharing of this knowledge with other practitioners, theatre makers and facilitators; and
- the creation of a framework for integrating Applied Drama and Theatre Practice in the formal education sector as well as in the non-formal education sector.

DFL invites outstanding performers, drama and theatre practitioners, teachers, lecturers and researchers, theatre and film writers and makers, performing arts managers and arts heritage researchers, to apply for participation in the DFL academic programme at University of the Witwatersrand, Wits School of the Arts in 2012.

### **WHO QUALIFIES AS AN OUTSTANDING PERFORMER/THEATRE-MAKER/DRAMA FACILITATOR?**

Individuals either require traditional education qualifications or must demonstrate maturity of age and extensive work experience in the field of Applied Drama and Theatre. Experience in at least one of the following fields is recommended; HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management and Environmental Sustainability would be an asset.

Individuals should demonstrate outstanding performance and theatre-making skills, listening and responding skills, a sound understanding of life skills, a commitment to social behavioral development and/or change, an ability to work collaboratively and effectively within a team; demonstrate an extensive record of performance, theatre-making and community work. He / she will need to speak, read and write English for academic purposes. Demonstrate a sustained commitment toward the mission and vision of Drama for Life.

### **WHO QUALIFIES AS AN OUTSTANDING DRAMA/THEATRE TEACHER/FACILITATOR/THEATRE MAKER?**

Individuals either require traditional educational qualifications or must demonstrate maturity of age and extensive work experience in the field of Applied Drama and Theatre in HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management; and Environmental Sustainability.





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The individual/s will demonstrate excellent teaching skills in drama and theatre, listening and responding skills, introspective abilities and the ability to work with compassion and empathy, collaborative and team-building skills, community and leadership skills.

He/she will need to speak, read and write English for academic purposes as well as an official language of their country.

### **WHO QUALIFIES AS “OUTSTANDING PERFORMING ARTS MANAGER”?**

In some instances, candidates who can demonstrate an outstanding record and or potential for arts, culture and heritage management and who have a notable record of involvement in HIV and AIDS education, will be considered for the **drama for life** training with a particular emphasis on Performing Arts Management. Individuals either require traditional educational qualifications or must demonstrate maturity of age and extensive work experience in the field of Applied Drama and Theatre in HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management and Environmental Sustainability.

The individual/s will demonstrate a practical knowledge and understanding of drama and theatre for HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management and Environmental Sustainability in Africa. The individual(s) should have communication and organisational skills, a record of performing arts management, and exceptional ability to work within a team, and an ability to build teams and to lead. He/she will need to speak, read and write English for academic purposes as well as an official language of their country.

### **SELECTION PROCEDURES:**

A standard selection procedure is required in all African countries. Applicants must follow the required application procedures as set out by Wits School of the Arts, Wits University and the **Drama for Life** Programme.

The selection process is transparent, open to all people, and publicised regionally in African countries.

- A selection panel is constituted by the **Drama for Life** Research and Development Committee at Wits School of the Arts and other Partner Universities, which will review all applications.
- The final selection will be chaired by the **Drama for Life** Management Committee and will entail performance work, teaching demonstrations, exercises and an interview.
- For this, candidates must prepare:  
(1) a **solo performance** that demonstrates a range of performance skills and an ability to communicate effectively about significant personal and social issues,





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(2) a short **teacher-facilitator intervention/lesson** about one of the following topics; HIV/Aids Education, activism and therapy, Human Rights and Social Justice, Peace Building, Transformation and Diversity Management and Environmental Sustainability that demonstrates effective listening, questioning, communication and empathy skills.

- Candidates will also be required to participate in individual and group interviews and or exercises.
- Candidates will also be required to submit a detailed CV and a file profiling work accomplished.
- The ultimate choice for entry into the programme on scholarship rests with the **Drama for Life** Management Committee and the Wits Postgraduate Enrolment Centre. No correspondence will be entered into once a decision has been made.
- Academic acceptance is separate from Scholarship acceptance. One is only considered for Scholarship after Academic acceptance, but this does not mean that scholarship acceptance is guaranteed.

### TRAINING AT WITS UNIVERSITY:

Education, training and project preparation will form part of the qualification, i.e. **an Advanced Diploma, a Bachelor of Arts Honours Degree in Drama and Film or Master of Arts in Dramatic Art, Postgraduate Diploma or Doctor of Philosophy** with a specialisation in **Applied Drama and Theatre Studies**. Performers, theatre-practitioners, teachers, lecturers, researchers and managers will generally be taught together, and where appropriate, separately.

While there is room for course choices, Drama for Life candidates are generally encouraged to follow a set curriculum. The **performer-facilitator** and **teacher-facilitator** students are generally required to complete the following courses in order to qualify for an Honours Degree:

**Applied Drama and Theatre Studies IV A:** This course is designed to follow on from Applied Drama and Theatre Studies IIIA and IIIB. It is a workshop-based course that develops the practical implementation of applied drama and theatre processes learned in the previous courses, and introduces students to Augusto Boal's Theatre of the Oppressed theory and practices as well as other related Contemporary Interventions. Theatre of the Oppressed is inclusive of Image Theatre, Forum Theatre, Invisible Theatre, Legislature Theatre and Rainbow of Desire. Students will be required to identify a setting in which they would like to work, and motivate their choice. After identifying the need/s of their specific population choice, they will be required to plan a workshop intervention based on aspects of Theatre of the Oppressed. Students will be required to make contact with the setting during the planning stage, before





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beginning a series of Theatre of the Oppressed workshops with the selected group. The focus of this course will be on the supervision of the students who are learning to use sophisticated theatre methods, as well as negotiate the roles of drama/theatre teacher, facilitator and or caregiver. Students will learn to facilitate their own groups, and they will learn to apply ethical practice.

**Applied Drama and Theatre Studies IV B:** This is a workshop-based course focussing on Applied Drama and Theatre within community settings. The course aims to introduce students to ways in which drama and theatre processes can be used in groups with specific goals in mind. The course will include both experiential and theoretical input about Narrative, Collaborative and Community-Based Theatre-Making processes. The role of improvisation in theatre-making processes and devised theatre will be explored with communities in formal and non-formal sectors. In addition, students will learn to understand and analyse the role of the drama and theatre facilitator, the role of the group, and the role dynamics within the group.

**Introduction to Drama Therapy:** This course is for Drama for Life Scholars, and Research Project and Honours Students in general. The course explores the roots of healing practices in drama and theatre within African and Western contexts, and investigates the use of dramatic art forms to achieve the therapeutic goals of symptom relief, emotional, cognitive and physical integration, and personal and community development.

**Long Essay by an approved topic:** Students registering for the Long Essay must attend a series of workshops, and submit a one-page expression of interest to the Long Essay Coordinator early in the first semester. The Long Essay must be based on research in an area related to one or more of the courses offered in the department, or to a staff member's areas of expertise, and is to be considered independent research, although conducted under close supervision.

NB: The ONLY outcome of a Long Essay is a theoretically-informed academic paper.

**Special Study Project:** This course is designed specifically for Drama for Life Scholars. The course attempts a comprehensive approach to HIV/Aids with the goal of building effective responses and capacity through Applied Drama and Theatre. Topics addressed will include: HIV/Aids Education, HIV/Aids and Conflict, HIV/Aids Counselling, HIV/Aids and Culture, HIV/Aids and Human Rights, HIV/Aids and the Media, HIV/Aids and the Arts. The course is designed to parallel HIV/Aids Peer Education and Counselling Practice with Applied Drama and Theatre Facilitation Practice. Students will participate in lecturers, seminars and workshops. The experiential workshops will be based on Playback Theatre Training Methods and Peer Education and Counselling Processes.





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A **Supervision Group** on a weekly basis, which promotes group cohesion, support, responsibility, team-building and problem-solving as part of the core learning for the trainees; and which ensures quality of life training. The group will also serve as a place for students to begin planning their projects for their home countries.

### **1. Theatre Studies and Performance Theory (Core Course) (Semester One)**

This core course is mandatory for all *Performance Studies, Applied Drama and Theatre Studies, Theatre Directing Studies* students, and other students engaged within the paradigm of drama, theatre and performance research. The course provides a rigorous academic and experiential dramatic learning space for collaboration, dialogue, and creative invention with particular emphasis on contemporary performance theories and research methods and approaches, with particular attention to the research paradigms 'Practice as Research' and 'Practice led Research'. Students will be required to complete a *Practice as Research* Project. The practice will depend on the students' areas of specialization, for example Performance, Performance Art, Directing, Multimedia, or Applied Drama and Theatre. Students will also be required to complete a Research Report Proposal during this course. The course consists of three sessions per week. These sessions include a Research Workshop Series, a Practice as Research Series, and a Contemporary Philosophy and Theory Series.

### **2. Theatre as Activism, Education and Therapy (Semester Two)**

Through an Integrated theoretical and experiential approach, this course will examine theatre as a force for personal and social development and educational change in Southern Africa. The course includes an in-depth study of *Theatre for Development, Theatre-in-Education, Theatre of the Oppressed, Rainbow of Desire, Playback Theatre, Improvisational Theatre, Workshop Theatre* and *Theatre as Therapy*. Students will learn how to create collaborative theatre and how to work meaningfully with professional performers, community artists and or learners. Students will be required to create, facilitate, and perform an interactive theatre project for personal and, or social change

### **3. Drama in Education (Semester One)**

Drama in Education explores the pedagogy of drama with particular emphasis on an Integrated theoretical and methodological approach to *Process Drama, Drama-in- Education, Role Play techniques, Play, and Improvisation*. The course also includes an integrated introduction to *Sociodrama* within the educational sector, and examines *Drama Therapy's* relationship with Drama in Education. Students will be required to undertake intensive internships in primary and secondary educational institutions

### **4. Performance Laboratory (Semester One)**

This course is based on the tradition of the theatre laboratory as a constructed space that enhances performance modes through creative research. The course offers mature MADA students, selected





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through rigorous interviews, an opportunity to develop unique performance signatures through sophisticated performance practices.

Students will engage with contemporary and traditional performance practices as methods of training, preparation and culturally informed modes of expression. Performance practices introduced will include, among others: Tadushi Suzuki's Art of Stillness, Ann Bogart's Viewpoints, Richard Schechner's Environmental Theatre, Jerzy Grotowski's Physical Actions as well as traditional processes like Navarasas, the Indian vocal, breath and emotional training system, and specific African storytelling and ritual processes. Through the engagement of these different practices, the course will explore the intersection and interrelationship of Western, Eastern and African performance practices, seeking to create opportunities for integration and the emergence of a hybrid of performance practices and forms of expression. The Performance Laboratory processes will be structured around pivotal points of training with a view of integration: performer, text and interpretation; physical actions; emotional intelligence; vocal range, dexterity and authenticity.

### 5. **Special Study Project:**

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A **Supervision Group** on a weekly basis, which promotes group cohesion, support, responsibility, team-building and problem-solving as part of the core learning for the trainees; and which ensures quality of life training. The group will also serve as a place for students to begin planning their projects for their home countries.

### 6. **Research Report (Semester One and Two)**

A research report on an approved topic of no less than 20 000 words and no more than 30 000 words in length. The research report will receive staff supervision and should be linked to the student's coursework programme. Students may select to complete the Research Report by Creative Research Project (50%) and Written Research Report (50%). In this case, the research report may be no longer than 20 000 words.





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For PhD requirements please see Wits rules.

### **All candidates must apply for the following:**

1. Application for , Advanced Diploma, BA Honours or Masters, Postgraduate or PhD
2. Application for Residence
3. Application for Postgraduate Merit Scholarships
4. Application for Drama for Life Scholarships
5. Application for other Scholarships
6. Application for Southern Africa Qualification Certificate (*must be sent direct to SAQA as indicated on the application form*)

### **PLEASE NOTE:**

Acceptance of Placement doesn't automatically mean that a scholarship will be awarded to the prospective student.

