

**WITS SCHOOL OF THE ARTS AND IHRE**  
**DRAA2015 - THEATRE FOR HUMAN RIGHTS**  
**COURSE BREAKDOWN – SEMESTER 2, 2010**

**Contact List**

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**Course Description**

This course will explore the significant role Applied Drama and Theatre has played, and continues to play, in the field of human rights education, development and cultural discourse. The course will be taught as both a theoretical and experiential course. Students will be expected to grapple with the diverse theories that constitute contemporary Applied Drama and Theatre Studies (50%), and will be required to engage in a Human Rights Theatre Project (50%). Students will also be introduced to a range of drama and theatre approaches, forms and genres that have been specifically used to foster human rights issues relevant to African contexts and beyond. As an interdisciplinary course, it will draw from International Human Rights Law, Development Studies, Educational Theories, Anthropology and Performance Studies. A range of case studies from the SADC region, in particular, will be introduced. Case studies may include :

- Protest Theatre in South Africa (Woza Albert; The Truth and Reconciliation Commission and other case studies)
- Theatre as Activism (The Truth About You HIV/Aids Project; ‘Speak Truth to Power’ in African contexts)

- Theatre for Development (Botswana and Kenya)
- Playback Theatre (Drama for Life Company)
- Acting Against Conflict (Drama for Life Company)
- Drama as Therapy (Paradiso Project, Malawi)

The course seeks to contribute to knowledge on how theatre acts as a vehicle for communicating and engaging with the values and principles of human rights. What are the underpinning ideological assumptions of human rights agendas and how do they impact on applied drama practices? What are the possibilities and limitations of drama/theatre praxis in the promotion of social justice in communities? What ethical implications are raised when these agendas are applied in different socio-cultural contexts? How do issues of globalisation impact on practice in localised communities?

### **Course Objective**

- To empower individuals with the tools to transform the self for community/social transformation
- To provide resources which will be of use to the training of trainers and students
- To understand the conceptual framework for human rights education and its relationship to performance practice
- To understand the historical contexts for national and international human rights debates
- To promote an understanding of the professional and ethical issues relating to human rights

### **Course Outcomes**

- Intra-personal awareness; the skills and ability to raise self-awareness for self management
- Inter-personal skills; a deeper social awareness for relationship management
- A global understanding and the African perspective, to include economic and socio-political aspects relating to Human Rights
- An application of skills within the context of practical assignments
- Understanding inter-relationships and practical applications between policies, culture and indigenous systems

## Approaches

- Team teaching
- Experimental workshops
- Group and peer mentorship
- Theoretical and practical assignments based on case studies
- Interactive, participatory, problem based activity
- Appreciative Inquiry

## Instruction Material

- Course Packs
- Suggested readings
- Video
- Journaling
- Guest speakers and/or practitioners

## Course Requirements

- Students will be expected to **attend all** the classes and workshops.
- Students will not be expected to arrive late and/or leave prior to the end of the classes and workshops.
- Students will be expected to carry out all assigned tasks and **participate** actively in class discussions.
- Students will be credited for satisfactory completion and submission of required tasks

## Assessment Criteria

- Attendance and participation
- Performing sexual rights workshops
- Class essays
- Site specific performances
- Journals

### Journaling

With regards to the reflective journal, students will be encouraged to keep a journal for the duration of the course. Not only will this help them to formulate key questions, but it will also encourage them to reflect on their learning, record their reactions to the course as well as changes in thought and feeling on seminars, workshops, performances and other experiences. It will also help them to refine the application of what they will have learnt in the course when they get back to their home environments. Journals will be handed in for assessment and students will be invited to share their journal entries, opinions and other views.

### TEACHING SCHEDULE

Week	Date	Workshop Plan	Responsible	Date	Class Discussion	Responsible	Comments Feedback
1	12 July 10h15- 12h00	Introductions to each other : <ul style="list-style-type: none"> <li>▪ Course overview</li> <li>▪ Course learning objectives</li> <li>▪ Context for the course</li> <li>▪ Logistics and housekeeping</li> <li>▪ Course outline</li> <li>▪ Building group dynamics and cohesion</li> </ul>	<b>Dr Kerry Bystrom</b>  <b>Dr Kennedy Chinyowa</b>  <b>Grace Meadows</b>	14 July 14h15- 16h00	Theoretical and Historical Perspectives I : Introduction to Ancient Greek Tragedy  Reading: Paul Rae, "The Human Right to Theatre?" in <i>Theatre and Human Rights</i> , pp. 6-33  Recommended Reading: Aristotle <i>Poetics</i> , Sophocles <i>Antigone</i>	<b>Dr Kerry Bystrom</b>	Kennedy will be away for conference from 16 <sup>th</sup> July and returns on the 26 <sup>th</sup> of July)

2	19 July	<p>Theoretical and Historical Perspectives II: European Drama and the Invention of Human Rights (18<sup>th</sup> and 19<sup>th</sup> centuries)</p> <p>Readings: Hunt, "Introduction" and "Chapter One" in <i>Inventing Human Rights</i>; Diderot, selections; others TBA</p> <p>Guest lecture by Dr. Florian Becker, Bard College, USA</p>	<p><b>Dr. Kerry Bystrom</b></p> <p><b>Dr. Florian Becker</b></p>	21 July	<p>Theoretical and Historical Perspectives IV: Questioning Human Rights through Radical Performance Pedagogy (20<sup>th</sup> century)</p> <p>Readings: Brecht, "The Street Scene" and "New Technique of Acting"; Boal, selections from <i>Theatre of the Oppressed</i>; Schaffer and Smith, "Introduction" in <i>Human Rights and Narrated Lives</i></p>	<p><b>Dr Kerry Bystrom</b></p>	
3	26 July	<p>Theoretical and Historical Perspectives III: Questioning Human Rights through an African lens.</p>	<p><b>Dr. Kerry Bystrom</b></p> <p><b>and/or invited guest (TBC)</b></p>	28 July	<p>Introduction to Speak Truth To Power</p> <p>Workshop on Journaling</p>	<p><b>Grace Meadows</b></p> <p><b>Tamara (WSOA)</b></p>	<p>Students to attend conversations with Ariel Dorfman 18h30-20h30 30 July Wits Downstairs Theatre. The Opening Event for Facing the Archive: Theatre, Memory and Social Justice</p> <p>Ariel Dorfman, Nadine Gordimer, John Kani and others</p>

4	2 Aug	WORKSHOP Interpersonal relationships. Understanding Human Rights in context.	<b>Warren Nebe</b> <b>Grace Meadows</b>	04 Aug	WORKSHOP Gender and Performance	<b>Grace Meadows</b> <b>Jessica Lejowa</b>	
5	9 Aug	Womens Day Women rights seminar at Constitutional Hill. Students are invited to attend.	_____	11 Aug	Tour of Constitutional Hill for students	<b>Betsi</b> <b>Grace Meadows</b>	
6	16 Aug	Follow up Workshop at Constitutional Hill	<b>Betsi</b> <b>Grace Meadows</b>	18 Aug	Introduction to Theatre As Activism	<b>Grace Meadows</b>	
7	23 Aug	Drama for Life (DFL) Festival and Conference	Please log onto <a href="http://www.dramaforlife.co.za">www.dramaforlife.co.za</a> for details.	25 Aug	Performing sexual rights presentations at the Festival	<b>Dr Kerry Bystrom</b> <b>Dr Kennedy Chinyowa</b> <b>Grace Meadows</b>	Students' performance will be assessed.

**Block 2**

<b>Week</b>	<b>Date</b>	<b>Workshop Plan</b>	<b>Responsible</b>	<b>Date</b>	<b>Class Discussion</b>	<b>Responsible</b>	<b>Comments Feedback</b>
1	30 Aug	Study Break	-----	01 Sep	Studybreak	-----	
2	06 Sep	<p>Historical Case Study: Protest Theatre in South Africa I</p> <p>Reading: Athol Fugard and the Serpent Players, <i>The Coat</i> and <i>The Island</i></p> <p>Historical Case Study: Protest Theatre in South Africa II</p> <p>Reading: TBA (something from the 1970s, Black Consciousness related)</p>	<b>Dr Kerry Bystrom</b>	8 Sep	<p>Historical Case Study: Protest Theatre in South Africa III</p> <p>Reading: Barney Simon, <i>Woza Albert</i></p>	<b>Dr Kerry Bystrom</b>	
3	13 Sep	Historical Case Study: Protest Theatre in South IV with Malcolm Purkey	<b>Dr Kerry Bystrom</b>  Malcolm Purkey	15 Sep	Critical Essay to be done in class.	<b>Dr Kerry Bystrom</b>	

Week	Date	Workshop Plan	Responsible	Date	Class Discussion	Responsible	Comments Feedback
4	20 Sep	Introduction to Applied Theatre and Human Rights	<b>Dr Kennedy Chinyowa</b>	23 Sep	Case studies on Applied Theatre and Human Rights	<b>Dr Kennedy Chinyowa</b>	
5	27 Sep	WORKSHOP Applying conflict mediation skills through Applied Drama (e. g. Process Drama)	Acting Against Conflict Project (Drama for Life Company)	29 Sep	WORKSHOP Applying conflict mediation skills through Applied Theatre (e. g. Forum Theatre)	Acting Against Conflict Project (Drama for Life Company)	
6	04 Oct	Introduction to AIDS, it's relation to conflict and advocacy.  Panel Discussion	<b>Athol Klenhans / TAC rep</b>  <b>Grace Meadows</b>	06 Oct	The Truth About You  Theatre as Activism Performance and facilitated discussion.	<b>Grace Meadows</b>	
7	11 Oct	Telling our own stories. A personal Journey  <b>Performance, discussion and reflection</b>	<b>Playback Theatre (Drama for Life Company)</b>	13 Oct	WORKSHOP  Who has the right to speak for whom and the question of ethics	<b>Grace Meadows</b>	

<b>Week</b>	<b>Date</b>	<b>Workshop Plan</b>	<b>Responsible</b>	<b>Date</b>	<b>Class Discussion</b>	<b>Responsible</b>	<b>Comments Feedback</b>
8	18 Oct	Performing Human Rights	Viewing and assessment	20 Oct	Performing Human Rights	Viewing and assessment	Site specific group based interactive performances
9	25 Oct	Debriefing, course evaluation and impact assessment.	<b>Dr K. Bystrom, Dr K. Chinyowa &amp; Grace Meadows</b>		Students to hand in Journals for assessment.	<b>Grace Meadows</b>	We find students feedback to be indispensable for course revision, troubleshooting and planning