

YOUTH AS KNOWLEDGE PRODUCERS

T O O L K I T

ARTS-BASED APPROACHES FOR ADDRESSING HIV AND AIDS

Centre for Visual Methodologies and Social Change
www.cvm.za.org/



Acknowledgements

Welcome to an opportunity to find out how a shared dialogue between and amongst various sectors working within the same community and in relation to the same target population can contribute to deepening our understanding of youth engagement in addressing HIV and AIDS. We hope it will be useful to beginning and practicing teachers, principals and to young people.

This toolkit results from and is to contribute to research undertaken as part of the NRF funded Youth as Knowledge Producers research project into ways of using arts-based approaches to address the challenges of working in education in the era of HIV and AIDS. In 2007 thirteen peer educators from the UKZN Faculty of Education and a group of researchers participated in experimental workshops and translated what they learned into classroom interventions.

Youth as Knowledge Producers has three main aims:

- (1) To explore how arts-based methodologies can be used with young people in rural schools to create a more youth-focused and learner-centred approach to knowledge production and behaviour change in the context of HIV and AIDS;*
- (2) To study the ways that a Faculty of Education can effectively set up a partnership to work with a cohort of young people who are beginning teachers and a cohort of practicing rural teachers and principals and community health workers to contribute to the support of learner-centred arts-based approaches to addressing HIV and AIDS;*
- (3) To test out and evaluate the particular tools and approaches that can be used to study the impact of these various arts-based approaches within HIV and AIDS education and prevention interventions.*

Jean Stuart, Claudia Mitchell, Rob Pattman, Naydene de Lange, Relebohile Moletsane and Thabsile Buthelezi, together with YAKP peer educators: Phiwayinkosi Sibiya, Lungile Mahlalela, Khuhlesani Mabaso, Natasha Denzel, Thembinkosi Mabaso, Siyabonga Maphisa, Ndomiso Zondo, Saziso Mkhlingo, Lathiswa Nonjegele, Sduduzo Mncwango, Thabile Zondi, Isaiah David.

Contact address: jeaniestuart@gmail.com

We also acknowledge that the original impetus for a tool like this came out of the Soft Cover project, a partnership of McGill University, the Centre for the Book and the Canadian International Development Agency through Shannon Walsh and Claudia Mitchell. Much of the early work for the toolkit was carried out by Shannon Walsh.

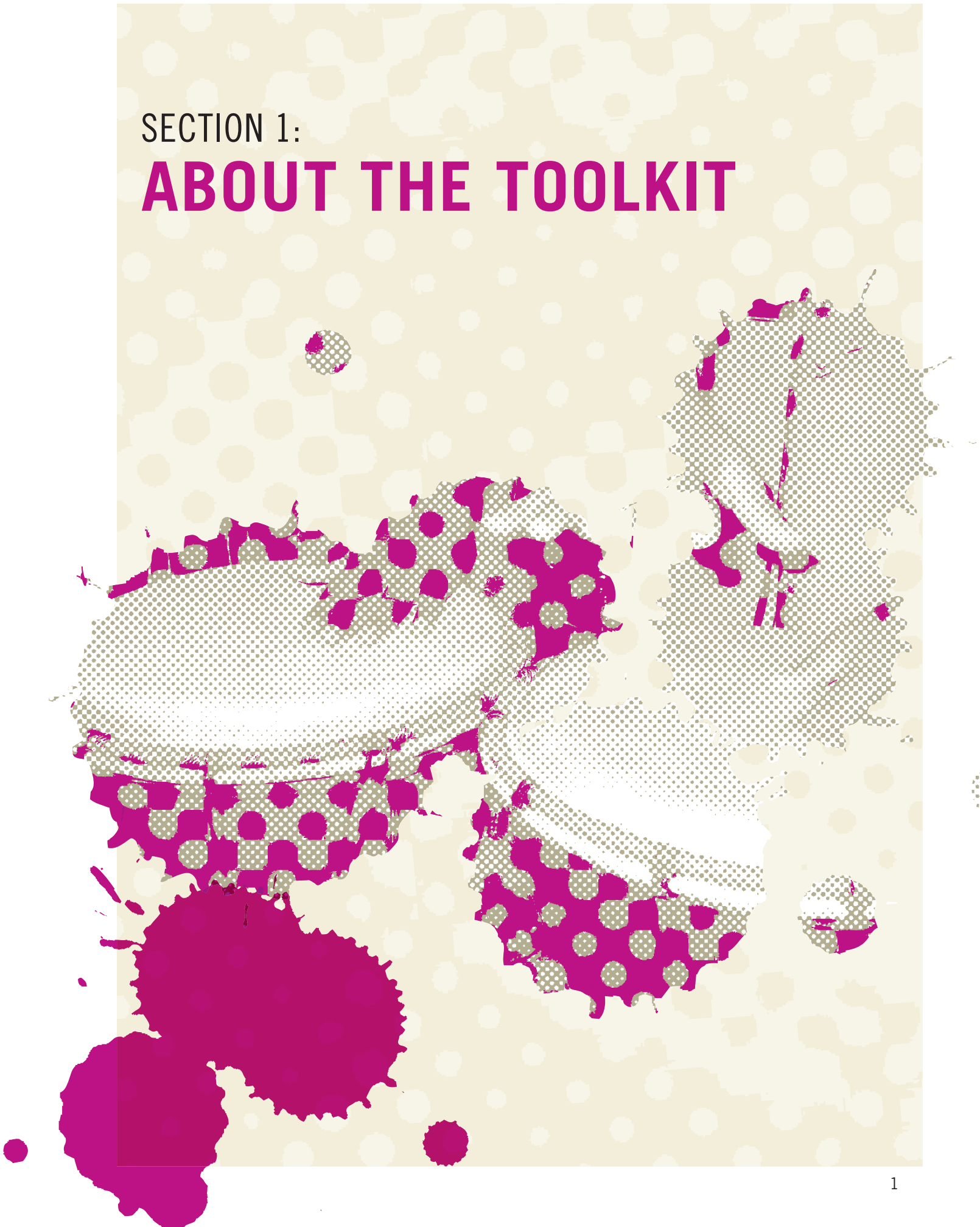
We gratefully acknowledge the hard work of two Centre for Visual Methodologies for Social Change interns. Dorothe Raht and Jes Smith made a significant contribution to compiling this toolkit and to making sure it would appeal to youth.

Thanks to our graphic designer, Martin Brombacher, who generously dedicated his time to make this toolkit look great.

TABLE OF CONTENTS

SECTION 1:	
ABOUT THE TOOLKIT1	
■ 1.1	Brief overview: How the toolkit is organized.....1
■ 1.2	Arts-based approaches: What are they and why use them?.....3
■ 1.3	Some tips for facilitating arts-based workshops with youth.....4
<hr/>	
SECTION 2:	
WORKSHOPS ON HIV AND AIDS AND GENDER9	
■ 2.1	Getting the facts about HIV and AIDS.....10
	A. Quiz: Testing our knowledge about HIV and AIDS.....11
	B. Different degrees of risk for HIV transmission.....14
■ 2.2	The connection between gender and HIV and AIDS.....15
	A. Gender stereotypes collage.....16
	B. Gender Walk.....17
	C. Gendered HIV and AIDS alphabet.....18
<hr/>	
SECTION 3:	
WORKSHOPS ON ARTS-BASED APPROACHES19	
■ 3.1	Theatre or drama.....20
	A. Guys talk: On masculinities.....25
	B. Resolving gender-based violence through drama.....26
■ 3.2	Photovoice.....27
	A. Boys in the 'Hood!': The effect of gangs and violence.....31
■ 3.3	Participatory Video.....32
	A. "Good" and "bad" boys and girls.....36
■ 3.4	Hip Hop.....37
	A. Hip Hop lyrics about alternatives to gangster lifestyle.....39
■ 3.5	Sharing our Stories.....40
	A. Writing about how HIV and AIDS affect our lives.....40
	B. Our stories about HIV and AIDS.....41
<hr/>	
SECTION 4:	
THE WAY FORWARD: YOUTH TAKE ACTION42	
<hr/>	
SECTION 5:	
USEFUL CONTACT DETAILS44	

SECTION 1:
ABOUT THE TOOLKIT



SECTION 1:

ABOUT THE TOOLKIT**1.1 BRIEF OVERVIEW:
HOW THE TOOLKIT IS ORGANIZED**

This toolkit offers community workers, peer educators, and especially young people themselves an entry point into arts-based approaches to HIV prevention. It provides you with practical ideas on how to organise and conduct workshops and activities that will enable young people to express themselves in relation to gender, HIV and AIDS, sexuality, and gender based violence. The tools found inside will help you to create the space for your learners to share their own life stories that feed into the bigger picture of prevention. Often these topics are difficult to teach and learners are tired of learning about HIV and AIDS. Arts-based approaches like Hip Hop, video making, theatre or Photovoice are a way to make lessons a lot of fun and promote an open and creative atmosphere where the learners become producers of knowledge. This is especially important as HIV and AIDS are closely connected to the social context of each person. These approaches also help young people to become peer resources for each other.

This guide is divided into several sections. **Section 1** provides you with an overview of arts-based approaches, focusing particularly on your role as the facilitator. How to ask your learners questions in order to engage them in dialogue is extensively explained in this section – something that might sound easy at first but is very difficult and crucial for the success of every workshop and/or class you are leading. Before the arts-based approaches are introduced in section 3, a basic understanding of HIV and AIDS and gender relations is established in **section 2** with two thematic workshops. Basic facts about HIV and AIDS are presented in **section 2.1** and two activities to engage your learners with the topic in a stimulating and fun way are explained. As being aware of the social context is very important for the fight against HIV and AIDS, understanding gender relations is crucial. In **section 2.2**, gender relations and the connection between gender and HIV and AIDS are explained. Two activities about gender are presented, which get your learners to critically question gender stereotypes. A third activity illustrates the relevance of gender relations in addressing HIV and AIDS. You might

want to introduce your learners to these topics with one or two of the activities in section 2 and then continue by using arts-based approaches with your learners. Maybe you just want to refresh your understanding of gender relations and HIV and AIDS by reading the beginning of 2.1 and 2.2. In **section 3** the arts-based approaches drama (3.1), Photovoice (3.2), participatory video (3.3), and Hip Hop (3.4) are introduced. Every approach is explained step-by-step so that you know how to use them, how much time each activity requires, and which materials you will need. Some real life examples are provided as well as questions, which will help you in moderating the discussions that come up during the workshops. In case you are working in a context without many resources, we propose adaptations for each method. Activities on how to engage learners with the attached materials (the DVD “Fire & Hope” and the booklet “In My Life”) are presented in **section 3.5**.

For those whose learners show interest in continuing to engage in the fight against HIV and AIDS, **section 4** presents ideas on how to support them to do so. **Section 5** provides contact details and websites for further information and support for those dealing with issues related to HIV and AIDS.

The following materials are included as attachments to this toolkit:

- Handouts
- The booklet “In My Life: Youth stories and poems of HIV and AIDS”
- “Fire & Hope”:
A video documentary on youth activism on DVD
- “Seeing for Ourselves”:
this video is also on the DVD
- “Seeing for Ourselves”: A facilitator’s guide, which accompanies the video
- “Act, Learn and Teach: Theatre, HIV and AIDS Toolkit for Youth in Africa”: includes many games and activities for engaging your learners

We hope that you will enjoy using this toolkit and trying out the various arts-based methods for HIV prevention. Please take notes about your experiences using this toolkit, noting the reactions of your students, as well as which activities they loved, and any suggestions you have as to what we should change. Sharing your ideas with us will help us to improve this toolkit so that more and more young people can be empowered through the use of arts-based approaches for social change! (Please email us your feedback: CVM@ukzn.ac.za)

1.2 ARTS-BASED APPROACHES: WHAT ARE THEY AND WHY USE THEM?

Why the Arts?

Probably no area of public health worldwide has been more the subject of arts and literature than HIV and AIDS. From the International Positive Lives Photography exhibition at the 13th World Conference on AIDS in Durban, 2000, to the Memory Box project and the Steps to the Future documentary series, artists have been addressing the social and political aspects of AIDS. Such projects have not only helped to break the silence about AIDS, but have also helped to give a face to AIDS through the stories of real people living with AIDS.

While there are no sure fire solutions to combating the high incidence of AIDS amongst youth in South Africa, **the arts provide a much needed entry point** to revitalize our discussions. Many young people are sick of AIDS, meaning they are bored of hearing or talking about HIV and AIDS. Using arts-based approaches is a lot of fun and thus motivates learners to engage with this topic. We should not lose sight of South Africa's long history of literary and artistic narratives protest poetry, township theatre, praise poetry, and visual arts in supporting the struggle against apartheid. AIDS is another struggle inscribed by poverty, race, and politics. **It is through building on our past achievements that perhaps we can conceive of a way forward.**

We know that young people are already involved in lots of creative and artistic endeavours as part of their everyday lives such as graffiti, Hip Hop, video-production, graphic design, creative writing just to name a few. Getting youth involved in the production and creation of visual and literary text that focus on social issues can have a real impact on their lives and social groups. Per-

haps more so than any other time in their lives, young people are engaged and willing to speak out and to express themselves through drawings and poetry - sometimes on the back of notebooks, in diaries, or in public spaces. **At the same time, as those who work with youth often acknowledge, young people do not always feel that their perspectives are listened to, viewed, or included in written text.**

There is a way to halt the spread of HIV and AIDS. We must focus on young people. More than half of those newly infected with HIV today are between 15 and 24 years old. Yet the needs of the world's 1 billion young people are routinely disregarded when strategies on HIV and AIDS are drafted, policies made and budgets allocated. (UNAIDS)

Using arts-based approaches like Hip Hop, Photovoice, video and theatre as educational tools to engage with people about themes like HIV and AIDS can be very effective. And this is partly because it is so entertaining.

Whereas lecturing learners about things like social relationships and gender, stigma and abuse and even sexuality may send people to sleep, learners are active and creative and having lots of fun when:

- producing and acting in drama
- writing story boards and shooting videos
- taking and displaying photographs
- cutting up pictures from magazines and newspapers and sticking them onto posters to create stories and messages creating and practicing Hip Hop rhythms which express various messages

These approaches are great, too, because they allow for issues to be raised which people may find difficult to talk about in normal class discussion. Usually in class, learners are perhaps used to the teachers doing most of the talking, and answering questions that the teacher asks them. Because of this they may find it difficult and awkward to start talking about what they think, and especially about things like relations between boys and girls, friendships, HIV and AIDS, stigma, sexuality etc. Yet these are topics that must be addressed in any effective educational programme about HIV and AIDS.

And we hope the learners will be able to explore these through the arts-based activities and also through the discussions that arise from these activities which you will be facilitating. **The best way to do this is to make**

the classroom a place where learners are encouraged to be creative and imaginative and where the activities are enjoyable.

In this toolkit we'll be giving you information about what steps to take when you want to use Hip Hop, video, Photovoice and theatre in class and some examples of how these can be used effectively to address certain themes. But, first let's turn to your role as facilitator and give you some tips about how to lead arts-based activities.

1.3 SOME TIPS FOR FACILITATING ARTS-BASED WORKSHOPS WITH YOUTH

What is a facilitator?

A facilitator is like a teacher, but not a teacher who simply gives loads of information to learners or does most of the talking. **Instead, facilitators want learners to learn by creating their own drama, Photovoice, Hip Hop and video work to foster discussion around issues that affect their lives.** Usually teachers present themselves as knowledgeable experts compared to their learners, but we want you to do more or less the opposite. We want you, as a facilitator, to try to treat the learners as the experts, not yourself. They're the ones with the life experiences, relationships and views that are the main resources in your lessons. You want them to address, discuss and explore issues relevant to their lives, and your job, as a facilitator, is to encourage them to do this, by organizing activities and directing discussion.

Though doing these activities is fun and the students are doing lots of the work - producing, performing and discussing - you, as a facilitator, also have a lot of work to do in terms of preparation, organization and direction, and we discuss what you need to do to prepare in this section.

What do you need to do while facilitating the session?

As a facilitator there are two main things you have to do in the lesson or workshop:

Firstly, you need to make sure everyone understands what to do, and to help learners when they need help. If you want your learners to engage in drama, Photovoice, Hip Hop, or video, you have to explain what these are, and how the learners are to go about creating them (see section 3).

At the start you need to give the learners (whether they're doing drama, Photovoice, Hip Hop or video) a theme to address.

Possible Themes that are linked to HIV and AIDS:

- Relations with adults like mothers and fathers or other family members
- Relations and friendships between boys and girls
- Things they like and dislike about being boys and girls
- How HIV and AIDS affects their lives or the lives of people in their community
- See section 3 for more examples

These themes are all related to HIV and AIDS as gender relations play a crucial role for transmitting the disease. Girls and boys face different degrees of vulnerability to get infected and this is due to gender roles, relations and stereotypes. In section 2 we will elaborate more about these connections. Alternatively you could ask the learners themselves to think of themes to address by asking them what sorts of things come to their minds when thinking about HIV and AIDS.

It's a good idea to suggest things they might address under the theme you give them. For example, if it's friendships, they could address boys friends and girls friends or friendships between boys and what the difference is between these and boyfriends and girlfriends, or what makes a good friend or how easy or difficult is it to make friends.

Secondly, after doing the activity, what you need to do is encourage the learners to reflect on what they've done by thinking and discussing with each other. This requires you to facilitate a discussion, which means trying to give chances for most people to speak, asking questions that help learners reflect on the topic, and listening hard to what people are saying and asking questions based on their responses.

This means that **you should stand in a position at the front of the class where everyone can see you or you could move all of the desks in a circle and sit in a circle with your learners so that everyone can see each other and no one feels excluded from the discussion.** You should try and draw people into the discussion by making eye contact with people in the room when you are asking questions. Most importantly, you should ask good questions (we will be discussing the sorts of questions you should ask later in this section as well as

throughout the toolkit). But firstly how should you go about preparing for the lesson?

Preparation

You need to carefully prepare the activities. You should write a lesson plan, and this should include:

- The activity or activities you want the learners to do and the theme(s) you want them to address. So the activity might be say forum theatre and the theme “friendships”.
- The aims of the lesson and what you want learners to get out of it, for example if it’s on friendships, one of the aims could be to *encourage learners to think about the importance of friendships and what they give and get out of friendships*, and another could be to *encourage learners to think about different kinds of friendships with different people like boys and girls*. It’s a good idea to begin your aims with *encourage learners to think*, because this is precisely what you’re trying to do as a facilitator. **You’re not spoon feeding them with knowledge but helping them to think for themselves about important issues that affect their lives.**
- What sorts of resources you need for the various activities.
- Whether you’re going to have people working in groups or in pairs, and if you’re going to split them up into groups, how will you do this? How many learners, roughly, would you like in each group? Would you want the groups to consist of boys and girls or just boys or just girls, and, if so, why?
- You should decide how much time you want to give learners to prepare the activity, to do the activity (in front of the class) and for discussion. The activity they do may be putting on forum theatre or image theatre or showing a video they’ve produced, performing Hip Hop or displaying a photo story they have role modelled.
- **It’s probably best to have all the groups doing the same activity e.g. Hip Hop, and addressing the same themes.** Then after all the presentations have been given, you can discuss what each group did and what issues they raised.
- **Make sure in your lesson plan you set aside some time at the end for you to summarize what was conveyed in the activities and what was said in the dis-**

ussion. **A summary or wrap-up is very important not only to pull together the ideas which were raised, but also because it makes the learners feel that what they were saying is important. This is really good because learners don’t always get the chance to work like this and to express their views in class.**

Resources

As facilitator, you are not bringing new knowledge to participants and filling them up with this knowledge, as if you were stuffing a pizza down their mouths. Rather you are posing questions to them to encourage them to reflect on themselves and their lives.

In other words you are making use of **them** as educational resources, which is great for you as it means you don’t have to take loads of resources with you, like books, in order to teach. **Apart from some materials about basic facts on HIV and AIDS (which it is important you know and which learners may require in some of the activities)**, most of the material in this toolkit is to help you as a facilitator to be able to organize these activities and how to get the most out of them, or how to use the activities in a way that encourages the learners to think for themselves and their relations, and about how things like gender and age affect them and their vulnerability to HIV and AIDS.

Springboards and aliens from other planets

While doing these activities is usually great fun not only for the participants but also for the audience, it’s very important not to see them **just** as entertainment but to try and use these as a springboard for learners to address some of the important themes we’ve mentioned.

Things like friendships, differences and similarities between boys and girls, what’s expected of girls and boys, girlfriends and boyfriends, and relations between young people and adults are things which often people don’t think much about. Sometimes they’re so used to them they just take them for granted. For example, people often just accept that boys and girls are very different, and that it’s natural for them to do different duties and to have different interests and that it’s natural for boys to propose love to girls and not the other way round.

What you should do as facilitator is imagine you’re an alien from another planet and ask questions about things which **you** might normally take for granted. One of these, for example might be *proposing love*. Rather than simply take for granted that boys propose love to

girls (which is what most people do) you should ask questions which encourage *them* to think about this, why boys are expected to do this and what affects this has on how boys and girls see each other and relate to each other.

Possible questions you could ask:

Why do people propose love? What do they do when they're proposing love? Do girls propose love to boys? If not, why do boys propose love to girls and not the other way round? Do boys like proposing love? Do girls like or dislike boys proposing love to them?

These are just some of the questions you could ask, which will help the learners reflect on this.

What sorts of questions should you ask?

Let's look at the kinds of questions you might want to ask to help people think and talk about the activities they've been doing (drama, Hip Hop, video, Photovoice) and issues these might raise.

Questions to ask to start the discussion

Firstly when you've starting the discussion it might be a good idea to ask the people who were doing the activity (whether it's Hip Hop, drama or video) some of the following questions:

What did you like about doing it? Why did you like this? Why did you choose to do this? (e.g. why did you choose to present friendships in the way you did?) What were you trying to show?

Then you can ask other people who were in the audience watching the particular drama or video or Hip Hop demonstration:

What did you like about it? Did you learn anything from seeing it? If so what?

Sometimes when you've asking questions, it's quite a good idea to make them concrete, which means focusing on something quite specific. This might mean asking a question which draws their attention to particular parts of the demonstration, for example, a particular image in the pictures or a particular scene in the (image or forum) theatre or video or a particular line in the Hip Hop. So when referring to this particular part you could ask:

Did you like this or not? Why? What did you learn from this?

Going on to ask more general questions

After asking them the kind of questions above about the activity they were doing, you could go on to put more general questions to them which don't just focus on the activity but still relate to the theme. **What's important here is that you ask questions which require the learners to compare what happens in their activity to what happens in real life.** For example if the theme they are addressing (in video, theatre, Photovoice or Hip Hop) is friends, they should start by asking questions about the particular activity and what it showed about friends, but then go on to ask more general and comparative questions, about friends and friendships in "real" life .

For example questions about:

How easy or difficult is it to make friends? What kind of people do you think make the best friends? Are your friends of the same sex or the same age than you? Do you have friends of the opposite sex? How easy or difficult is it to have friends of the opposite sex? Do some people have lots of friends and others not many? If yes, why etc.

Asking learners for their attitudes towards the issues which have been raised in the discussion

What are the attitudes of some of the learners towards issues, like the ones above, which have been raised in the discussion? It is important to ask questions like this because these sorts of questions invite different points of view, and encourage young people to reflect more fully on issues like these.

When asking about their attitudes, you should start questions with things like

*Do you like or dislike....?
Do you think it's right or wrong for.....?
Do you think it's good or bad that....?*

And remember always to ask why or why not, if someone says he/she likes it or thinks it's good.

Concerning the sorts of issues raised above about friendships, you might like to ask, for example

Do you like or would you like having friends of the opposite sex? Why, why not? Do you think it's good for people to have friends of the opposite sex? Why, why not?

Summary of kinds of questions to ask

- What did they like about it and what did they learn about it. These questions are directed at the participants and the audience
- Questions about what happened in the activity
- Questions which encourage learners to think about (and not simply take for granted) the sorts of identities (how people see themselves and how others see them) and the sorts of relationships shown in the activity.
- Questions that are not specifically about the topic the activity focused on but which try to get the learners to think more generally about the topic.
- Questions which ask for people's attitudes towards these views, expectations, relationships etc.

General tips about what kinds of questions to ask

Finally here are some more general tips about how you as facilitator should pose questions in ways which encourage learners to think for themselves and reflect upon and explore themselves, their relationships and their communities.

- Try to ask **open ended questions**, i.e. ones that allow learners to present a wide range of responses rather than those which restrict them to one. The problem is that learners may not be used to being asked these kinds of questions, since teachers often ask questions for which there is only one correct answer. Try to avoid these kinds of questions.
- **Listen hard to what learners are saying and ask questions which pick up on this and which may help them to say more about it or which open it up more.** This is what happens in ordinary conversations, though rarely in teaching. So try to make your session more like a conversation. While it's important that you encourage them to raise issues and let them influence the flow of the conversation and the direction it takes, it's also important that you retain control, as argued under the next point.
- **Be very aware of people's relations in class.** It's important you stand in front of the class where everyone can see you and while being friendly and open, you should also be assertive and confident (or show you are) and take some control. This is certainly not to say you should dominate discussions (as often

teachers do), but that you regulate the discussion so that it doesn't become a free for all, and that you give it some direction so that you can develop the discussion along the lines suggested above and in your lesson plan.

- Being sensitive to the dynamics in class, **you should try and draw everyone into the conversation.** Make sure that people are not excluded because they are sitting in places where they can't really see you. **And if 3 or 4 people are dominating the conversation, try to open it out by asking**

What do other people think of that? Do other people agree with that, or would you like to say something about that?

- Ask loads of questions, which encourage them to say as much as possible and to provide examples and illustrations. Learners may be used to giving one-sentence responses to questions from teachers but we want to get them out of that habit for these sessions. So ask them:

Could you say a bit more about that, what do you mean by that? Could you give me an example?

- Not only does this encourage learners to contribute more, it also makes the discussion more like a conversation (and not dominated by you). It also makes it more interesting and helps other people to come in and perhaps give similar or different examples.
- So if someone says she gets on better with girls than boys you should ask her **why**, and **how** she sees boys as being different from girls. Also ask her to **give examples** of how boys are different from girls. And **ask others** whether they agree or disagree with her.
- It's great to ask questions which start with *Why* (for example *Why do you think that?* or *Why do you say that?*) and questions which pick up on what some people have said which you put to others, like

Do you agree or disagree with what's been said? Would you like to add anything to that? What do you think about that?

These questions encourage learners to reflect on what's being said and to engage with each other in class rather than simply responding to you, the facilitator.

- **It's good if you can encourage people to give examples based on their own experiences, but depending on what you've discussing they may not feel like doing this.** For example if the topic is boyfriends and girlfriends this may be difficult to do. Don't worry about this. You could instead, ask more general questions about (in this case) boyfriend-girlfriend relations, rather than about their own boyfriends and girlfriends.
- **Be sensitive to the kinds of emotions learners show in the discussion,** and ask questions about these. So, for example, if people start to laugh when talking about girlfriends and boyfriends, you should ask questions about why they're laughing.
- Arguments between learners may arise in the discussions. For example, one such argument might be about how boys and girls are expected to behave and what they're expected to do. **Arguments are healthy and, as a facilitator, it's important you don't simply step in and prevent these from developing.** However if the argument becomes heated and if you think people are being abused in the argument, then you do need to intervene. It would certainly be unacceptable for someone in class to be laughed at for having a girlfriend/boyfriend. If this did happen, you could ask **why** people laugh when discussing those who have boyfriends and girlfriends.

Does everyone who has a boyfriend or girlfriend get laughed at? Would you have a girlfriend or boyfriend and if so would you get laughed at?

In other words what you would be doing here would be to ask them to reflect not just on the activity and the issues it raises, but also about how they're relating to each other and presenting themselves in the discussion itself.

SECTION 2:

WORKSHOPS ON HIV AND AIDS AND GENDER



SECTION 2:

WORKING ON HIV AND AIDS AND GENDER

2.1 GETTING THE FACTS ABOUT HIV AND AIDS

➔ Objectives

This thematic workshop has the objective to engage learners in a dialogue about HIV and AIDS facts. **It is important to make sure in doing work around HIV and AIDS that we unpack some of our misconceptions and learn the facts.** This workshop is designed to generate initial discussion around the facts of AIDS and personal experiences of AIDS in our lives.

First, facts about HIV and then AIDS are given. You should read these carefully as they will help you to facilitate discussions around the subsequent activities and shed light on misconceptions learners might have about HIV and AIDS. Afterwards, two activities are presented:

- A. a quiz about HIV and AIDS
- B. an activity about different degrees of risk for HIV transmission.

HIV (Human Immunodeficiency Virus)

Your immune system keeps your body strong and free from infections. It is like a guard against disease. When you get infected with HIV, your immune system can be weakened, making you more vulnerable to infections and diseases. HIV infects and kills the cells that help your immune system detect infection and disease and fight against it. These cells are called CD4, or t-cells.

HIV lives in the bodily fluids (like blood, pre-ejaculate fluid, vaginal secretions and semen) and is transmitted if your fluids or an open sore come in contact with fluids from a person with HIV.

The main ways that HIV is transferred is through sexual contact without a condom. To protect against this happening, you must use a male or female condom every time you have sex, or abstain from sex. There is also risk of transmitting HIV through unprotected oral sex, although the risk is lower. Oral sex can be risky for the person using his/her mouth when there are open sores in the mouth or bleeding gums, or when

semen enters the mouth and when any secretions are swallowed.

Other ways that HIV is transmitted is through:

- Blood Contact
- Sharing unclean needles
- Mother-to-child transmission (MTCT)

Blood Contact can occur through sharing needles and equipment used for injection drugs, through organ transplants or blood transfusions, and through sharing tattoo or skin piercing equipment. To avoid these transmission routes, you should never share needles or any equipment that comes in contact with blood.

While mother-to-child transmission of HIV occurs, including through breastfeeding, the actual mechanisms of transmission from mother to child are not well known. A minority (small amount) of infants being breastfed by HIV positive mothers become infected. HIV can be transmitted through breast milk, but women who exclusively breastfeed (defined as frequent feeding day and night, with no other food or drink, and no use of formula feeding) can reduce this risk significantly, increasing HIV-free survival for their children. The actual rates of mother-to-child transmission are influenced by many factors, some known and some unknown.

If you are pregnant and HIV positive or want to get tested, you should speak with a health care provider or AIDS clinic to find out what you can do before the baby is born to reduce the risk of infection. There are some drugs available, which are taken before your baby is born and can greatly reduce the chances of your baby being born with HIV.

Even if you have HIV, you can keep your immune system strong by staying healthy, exercising and eating well. Having HIV doesn't mean your life is over. You can still enjoy a happy, healthy life if you take good care of yourself and keep your immune system strong.

AIDS (Acquired Immune Deficiency Syndrome)

AIDS stands for **Acquired Immune Deficiency Syndrome**. AIDS itself is not a single disease but rather a group or combination of illnesses that develop because the body can no longer fight disease as it normally would. Treatments now available (such as anti-retroviral) cannot cure HIV but can delay the development of AIDS for many years. Some hospitals give treatment to people who were raped in order to prevent HIV that must be taken shortly after the incident in order to decrease the risk of HIV infection. Please see the backside of this booklet for helpline numbers.

Ways to avoid HIV infection:

- **Sexual Contact:** There are several ways to avoid infection through sexual contact: Abstain from sex, or if you do have sex, use a male or female condom every time. You can also reduce your risk by avoiding having multiple sexual partners.
- **Blood and blood products:** Do not share needles or injection drug equipment with others; or make sure that any equipment, including tattoo, piercing and circumcision equipment, is properly sterilized.
- **Mother-to-Child Transmission:** Women can be tested for HIV during the antenatal (before birth) period, and if she is HIV positive (or if her partner is HIV positive), there are different things that can be done. She can be counseled on her options and may receive treatment that could reduce the risk of transmission to the child. There are also things that can be done during the baby's delivery to minimize the risk of infection, such as having a Caesarean section, or receiving certain drug treatments.

Delaying when you start having sex is one of the best forms of protection for young people. You can also avoid HIV infection by practicing safe sexual activities like masturbation, using hands to stimulate your partner or dry humping and safer sex like deep kissing or oral sex on a man or woman using a condom or a plastic protector or vaginal penetration using a condom or anal penetration using a condom. A water-based lubricant also helps to reduce the risk of HIV transmission by decreasing the tearing of the vaginal tract or anus.

It is important to know your status and the only way to be certain of this is to get tested. There are a lot of testing sites which offer free HIV testing and counselling in South Africa. For more information please see the helpline numbers at the back of this toolkit.

A. QUIZ: TESTING OUR KNOWLEDGE ABOUT HIV AND AIDS

Time Required:

45 minutes including wrap-up and discussion after the activity

Objective:

Stimulate discussion around HIV and AIDS. You see what ideas and knowledge the learners have about HIV and AIDS, so that you can begin to unpack the concerns of your learners and the stereotypes about HIV and AIDS they may hold.

Materials required:

Handout #3 is a copy of this quiz, which you can photocopy and hand to the learners, or write on the board and have learners copy down in their notebooks.

How do you do it?

Get people into groups. In order to make the quiz more fun you can present it as a quiz show and you can play the moderator of the show. Give the groups time to discuss each question and then ask them to present their answers. You can use the answer sheet provided with suggested responses to talk about the results. Everyone should be given equal opportunity to share opinions and ideas. Remember that the point here is to get them to discuss issues related to HIV and AIDS.

Questions and answers:

1. You can get HIV by sharing a meal or drinking from the same cup as an infected person
✘ False.
You can't get HIV through casual contact with someone with HIV, including sharing dishes, hugging and kissing.
2. The HIV incidence rate among girls is three-four times higher than for boys.
✔ True.
Among girls, the HIV incidence rate is three-four times higher than boys. This is due to a combination of biological and social factors. High levels of rape contribute to the spread of the AIDS virus. The myth that AIDS can be cured by having sex with a virgin has increased the risk factor for young girls. Some men are seeking out young girls for unprotected sex because they believe there is no danger of HIV infection.
3. A woman's biology increases her chances of getting HIV and AIDS.
✔ True.
A single episode of unprotected intercourse is risky for women who may be receiving infected semen from a male partner. In addition, sexually transmitted diseases can go undetected in women, leaving them more susceptible to HIV transmission.
4. A woman in a committed relationship doesn't have to worry about getting HIV and AIDS.
✘ False.
Women and men in committed relationships must also protect themselves against HIV. It is sometimes harder for women in committed relationships to negotiate safer sexual practices, especially when physical and sexual violence is a threat. Men's refusal to wear condoms, in both committed and casual relationships, heightens the risk of infection for themselves and their partner.
5. You should not be allowed to attend school if you have HIV.
✘ False.
It is everyone's right to get an education and to be able to work. Banning someone from attending school because they are living with HIV is discrimination. The South African Constitution protects citizens from discrimination based on HIV status.
6. If you teach sexuality education in schools, you encourage young people to have sex.
✘ False.
In a review of sex and HIV and AIDS education, the United Nations AIDS Organization (UNAIDS) found that contrary to this concern: "well" designed programmes are most usually associated with reduced levels of sexual activity in youth and with enhanced levels of condom use in those who are already sexually active (1999). Such programmes can also challenge aggressive expressions of masculinity (such as the idea that men have the right to be violent towards women), which increase the risk of HIV transmission for male and female youth.
7. AIDS weakens your immune system so it has difficulty fighting other diseases
✔ True.
This is how AIDS opens the body up to other infections and diseases.
8. People living with HIV and AIDS look very sick and are skinny
✘ False.
Not necessarily. Often there are no outward signs that someone has HIV. Some people who are HIV positive look healthy and do not have any physical signs of being sick.
9. Abstaining from sex will reduce your risk of getting HIV
✔ True.
Abstaining from sex is the best protection from HIV.
10. Girls who carry condoms are asking for it
✘ False.
Girls are more vulnerable to HIV than guys; carrying condoms is a sign of responsible behaviour. It is important for both guys and girls to take responsibility for using a condom when having sex. Girls may carry condoms to have on hand in case a friend needs one. Everyone needs to watch out for one another!
11. If a guy beats his girlfriend, it is because he loves her too much.
✘ False.
Violence is never acceptable. It is important that boys and men are taught ways to express their feelings and that they are taught to treat girls and women with respect so that they understand that it is not ok to be violent or abusive towards women and girls.

12. It's alright to delay or refuse sex if you are not ready.

✔ **True.**

You have the right to decide when you start having sex. After all, it is your body! It is important to talk with your boyfriend or girlfriend about whether you want to have sex or not so that they are clear about your wishes.

13. If you go to a boy's house, it means that you want to have sex with him.

✘ **False.**

We all have the right to decide when we have sex, and going to a boy's house doesn't mean a girl wants to have sex.

14. The female condom protects as well as the male condom against HIV.

✔ **True.**

The female condom is as effective as the male condom in preventing STIs, HIV and pregnancy.

15. Learners are our best resource in AIDS prevention programs.

✔ **True.**

Preventive education is most effective when young people are involved in the design and delivery of the program. Peer education has been found to be the most successful means of changing attitudes in youth.

References

Campbell, C., Mzaidume, Y. & Williams, B. (1998).

Gender as an obstacle to condom use: HIV prevention amongst commercial sex workers in a mining community, Agenda, 39, 50-57.

Morrell, R. (September 20, 1999).

End violence. Rape in South Africa.
Beijing Plus 5 Discussion Group.

Rees, H. (1998).

The search for female-controlled methods of HIV prevention. Agenda, 39, 44-49.

UNAIDS (1999).

Women, HIV and AIDS. Retrieved July 12, 2000 from the World Wide Web:
<http://www.avert.org/womenaid.htm>.

UNAIDS (2000).

Global strategy framework on young people with HIV AND AIDS, March.

B. DIFFERENT DEGREES OF RISK FOR HIV TRANSMISSION

Time Required:

45 minutes including discussion throughout the activity

Objective:

To identify means of HIV transmission and associated risk levels. As this activity makes people move around, it also works to motivate and activate learners.

Materials required:

Prepare three signs that say “high Risk”, “low Risk”, and “no Risk”. Place the signs in three different places on the walls of the room.

How do you do it?

- Tell participants that this exercise will help them understand the degree to which behaviours place people at risk for HIV. Read a behaviour from the table below and ask each participant to decide whether they think the behaviour is “high risk”, “low risk” or “no risk”. They should then go and stand near the sign that reflects what they believe is the correct answer. For example, read out “using a public toilet” and ask learners to go and stand under the sign with the risk level involved in that activity either “high risk”, “low risk” or “no risk”.
- After each behaviour has been read and participants have moved to their chosen part of the room, ask the participants to explain their answers. Give them the correct information when required. With the “using a public toilet” example, you would ask learners standing under the “no risk” sign to explain why they think there is no risk in this activity. If there are learners under the “low risk” or “high risk” signs, ask them to explain why they think that, and use this example to discuss how there are myths that are untrue about contracting HIV. One such myth is that you can contract HIV through casual contact with people infected with HIV such as hugging or holding hands or using the same toilet, but that these are FALSE and that there is NO RISK involved in these activities.
- It is important to stress during this activity that whatever behaviour or sexual act the learners choose to engage in, **there are always ways to reduce the risk**

of that behaviour. For instance, if the learners choose to have sexual intercourse, using a condom every time can greatly reduce their risk of transmitting HIV. This approach is about helping the learners to understand that whatever behaviours they choose to engage in, they should be aware that there are always ways for them to reduce the risk of their behaviour. Below are some suggested discussion questions to get the learners thinking about ways that they can reduce their risk of becoming infected or transmitting HIV. *For each of the activities that we placed in the high-risk category, can you think of ways to reduce the risk of that particular behaviour?*

	HIGH RISK	LOW RISK	NO RISK
No sexual intercourse			X
Sharing needles while injecting drugs	X		
Sexual intercourse without using a condom	X		
Kissing			X
Receiving a blood transfusion		X	
Donating blood			X
Using a public toilet			X
Anal penetration without a well lubricated condom	X		
Shaking hands with a person living with AIDS			X
Oral sex with a condom / dental dam		X	
Hugging a person living with AIDS			X
Being coughed on by a person infected with HIV			X
Going to work with a person who lives with AIDS			X
Being born to a mother with HIV		X	
Swimming in a pool or in open water with someone with HIV			X
Being bitten by a mosquito or an insect			X
Masturbation			X
Sexual intercourse with proper use of a latex condom		X	

This HIV and AIDS risk behaviour activity has been adapted from the “Rights and Desire: A Facilitator’s Manual to Healthy Sexuality” by the organization Breakthrough, New Delhi

2.2 THE CONNECTION BETWEEN GENDER AND HIV AND AIDS

➤ Objectives

The purpose of this workshop is to engage learners in a critical dialogue of the connections between gender and HIV and AIDS. The learners need to first understand that gender is a social construction that affects our daily lives. Afterwards, the connection between gender roles and HIV and AIDS will be drawn.

This is crucial because young women are the fastest growing category of people being infected with HIV and AIDS. Their high vulnerability has not only biological reasons but is especially caused by social factors related to gender. Gender refers to the social constructions that define the roles that women and men are expected to fulfil in a community or society. Gender norms define the way girls and guys are “supposed” to behave. For example, men are often expected to have a high sex drive and be knowledgeable about sex whereas there is often pressure on women to remain virgins until marriage and to be “innocent”. This can lead to it being difficult for young women to negotiate safer sex with their partners and can lead men to accuse women of being “loose” or of bad moral if they ask their partner to use a condom. While gender roles and norms change from community to community and from family to family, in most parts of the world, men tend to have greater social, political and cultural power and privileges. Gender roles have an impact on HIV vulnerability for a number of reasons for both young women and young men. Young women are specifically more vulnerable to HIV due to gender imbalances.

First, young women’s and then young men’s vulnerability to HIV and AIDS is presented.

Afterwards three activities are proposed:

- A. Gender stereotypes collage, which addresses gender stereotypes in a creative way through engaging with media.
- B. Gender walk, an active and fun way of establishing an understanding of gender roles.
- C. The Gendered HIV alphabet, an activity that shows the connection between one’s gender and vulnerability to contract HIV.

Young women’s vulnerability and risk

Young women represent the fastest growing group of people becoming infected with HIV worldwide. This is because both social and biological factors make them vulnerable.

Biological vulnerability

Young women are physically more vulnerable to HIV infection than young men because:

- Girl’s vaginas are more likely to tear through intercourse making them more vulnerable to HIV infection
- Sexually transmitted Infections (STIs) are harder to recognize in women than men, and having an STI makes it easier to contract HIV
- Females have a larger surface area for potential infection on their vaginal tract than men do on their penis
- There is a higher concentration of HIV in semen than in vaginal secretions
- Often couples practice anal sex, e.g. to avoid pregnancy or to maintain “virginity”. As the danger of HIV and STI transmission is high in anal sex, the use of condoms (and waterbased lubricant) is important.

Social and cultural factors

The main cause of young women’s vulnerability to HIV comes from unequal gender relations and social norms.

While young men are often encouraged to have multiple sexual partners, young women are often expected to be “innocent” when it comes to sex. This makes it harder for women to talk about safer sexual practices with their partners, who might classify them as “sluts” for bringing up the conversation. Because in society men often have more power in social relations, young women are also vulnerable to being coerced into having sex before they are ready and being forced to have sex without a condom.

Young women are especially vulnerable to rape, which can facilitate HIV transmission. Young women are often raped through the use of violence and force, which makes it more likely that there will be tearing of the vaginal tract and possible HIV infection.

Men are also more often the ones making decisions about when and where sex takes place and if a condom is used or not. This can make it difficult for a girl to negotiate condom use with her partner. Young women are also more likely to have older male sexual partners who are more likely to have already been exposed to HIV. Age differences further makes girls less powerful in their relationships, and makes it more difficult for girls to insist on condom use. Often men feel they are not trusted if their partners ask them to wear a condom or girls are called “sluts” for asking.

Access to education

All around the world policies and laws exist which prevent young women from using contraceptives till they reach adulthood, or prevent girls from gaining access to information about safer sexual practices and clinics that teach about reproductive health. Many communities and societies think young women should not have sex before marriage, which might prevent them from receiving life saving information on safer sex practices.

Economics

Women have less access to economic power than men. Girls who have been orphaned or have family members who are sick are often heading the household. They may drop out of school and miss out on valuable information about safer sexual practices, or they may also feel that they need to turn to survival sex to get by. Survival sex or transactional sex is sex exchanged with older men for taxi fare, material things or for basic necessities. This puts girls in a position where it is very difficult to insist on condom use.

Young men’s vulnerability and risk

Young men are often expected to be knowledgeable about sex, so they don’t feel comfortable asking questions about how to protect themselves. Gender roles also expect men to have many sexual partners, which puts them at a greater risk of HIV infection. Young men are often also expected to use drugs and alcohol and lead a more “carefree” risky lifestyle.

Young men who have sex with other men may be afraid of discrimination and stigma from being open about their sexual practices. This can make it difficult to reach these men with prevention messages, and may also limit their access to clinics and information networks. Men who have sex with men often engage in anal sex which can put them at a higher risk of HIV infection if they do not take precautions. It is important to always wear condoms when engaging in anal sex. The use of water based lubricant plus condom further decreases the risk of getting HIV (it is important to note that not all lubricants can be combined with condoms). If you have further questions please make use of the helpline numbers at the back of this booklet.

A. GENDER STEREOTYPES COLLAGE

Time Required:

45 minutes including group discussion of collages, or 1.5 hours if you have learners present their collages in front of the class and create discussion based on their presentations.

Objectives:

To raise participants awareness of how gender stereotypes are constructed. To develop critical reading of visual and textual messages.

Materials required:

Old newspapers, magazines, flyers, paper, scissors, glue.

How do you do it?

1. Have everyone bring in newspapers and magazines to make collages and to deconstruct gender stereotyping. Ideally you would work with both men’s and women’s magazines

Women	Men	Unspecific
Cute	Tough	Being on the telephone
Sexy	Strong	Having a party
Putting on make-up	Cool	Friendly
Pretty	Holding a women	Eating together
Cooking for the family	Driving a fast car	Playing

2. Before starting the cutting and pasting, have everyone look through the magazines and make three lists: women, men and gender unspecific (or unclear). Ask them to write the words they associate with the images in the magazines in the corresponding column (i.e. sexy, tough, coy, etc.). They can also write into the column words that the advertisements or articles use, or the basic description of what the man/woman is doing (i.e. trying on clothes, playing soccer). This is an example of how such a table could look like.

3. After they have finished their lists, have them read out loud what they found. Discuss some of these questions:

How are men being represented? How are women being represented? When men are depicted, what are they doing? When women are depicted, what are they doing? How are masculinities (men's behaviours) represented? How are femininities (women's behaviours) represented? What does this tell you about gender roles in your community/country?

4. Use the exercise to deconstruct some of the gender stereotypes that exist.

What messages about gender stereotypes do we get from these magazines?

5. Focus attention on the way that men and women are represented in magazines especially around sexuality. **Get the participants to collage images together to make new messages or to point out the stereotypes in the current messages.**

6. At the end of the session, have everyone present what they have made and discuss why they chose the pictures they did.

B. GENDER WALK

Time Required:

30-45 minutes (depending on number of "walks" included) and including discussion at end of activity

Objectives:

Get people to question taken for granted gender stereotypes, open the discussion about different sexualities. Get people to reflect about their own gender and how they perform their gender.

Materials required:

No materials required

How do you do it?

1. It is important to begin this activity with a discussion of safe space and to discuss the idea of confidentiality with your learners so that they understand that they aren't being judged by their fellow learners and that what they say during the activity won't be talked about outside of the classroom. This is really important so that your learners feel free to express themselves and talk openly about their feelings during this activity. This activity can raise sensitive issues for young people to talk about, and it is crucial that you set the scene right so that your learners are comfortable.

2. Everyone walks around the room and the facilitator yells out that everyone is to walk like a man. The participants are encouraged to really "let" go and WALK like a man...as big as they can... as "the" Man!

3. Next, participants are asked to walk like a woman. Again, they are really encouraged to take it BIG, to be "the" Woman!

4. You can repeat the same exercise and ask the participants to walk like a gay man, then like a lesbian and like a transperson, or like a bully, like someone who is afraid, like a teacher or a learner, etc.

After the game you initiate a discussion, asking for example:

How did it feel to walk like a man/woman/gay man/lesbian/bully/teacher? Which walk did you find most difficult to do? Why do you think this is? What did you notice about how other people walked during this activity? What did you learn about yourself through this activity? Did this activity make you more aware of how you walk and how you perform your gender and sexuality in your everyday life? Why do you think there are stereotypes about how certain people walk?

This activity is based on the Debriefing Handbook. Rural Teacher Education Project 2008, by Gale Seiler, Jes smith and Dorothe Raht.

C. GENDERED HIV AND AIDS ALPHABET

Time Required:

45 minutes including discussion at end of activity

Objectives:

To highlight the connections between HIV and gender in a creative, motivating and playful way. To get learners to discuss HIV and gender issues with each other

Materials required:

Just pens and paper

How do you do it?

1. You can start by discussing the HIV ABC (A: Abstain, B: be faithful, C: condomise) with your learners (please see Handout # 4). It is important to equally emphasize A, B and C and to remind learners that B and C always have to come together. That means that even when being faithful, it is important to always use condoms. Using condoms is a sign of trust and a way of showing your partner that you care about him or her.

2. Encourage your learners to think about the connection between gender and HIV and to imagine a gendered HIV ABC. An example for a gendered version of the HIV ABC could be:

A: Aggressive Masculinity

B: Biologically Vulnerable

C: Coercive sex

All these factors increase girls and young women's vulnerability to contracting HIV.

A: There are many different forms of masculinity. **Aggressive masculinity** can lead to women having less or no say in whether or not they have sex with their boyfriend or husband. Aggressive masculinity also weakens the negotiation power of women to engage in safer sex (for example, it makes it more difficult for women to ask their male partners to wear a condom). Thus they are more vulnerable to contracting HIV.

B: Women are **biologically vulnerable** to HIV for many reasons. See the discussion of biological vulnerability for women in the beginning of this section.

C: **Coercive sex**. For many different reasons girls and women are often forced into having sex. If women are raped or forced into sex, the danger of injuries in the vaginal tract is higher and thus the danger of infection increases.

You might want to discuss this with your learners so that they understand the idea behind the gendered HIV-ABC.

3. There are so many opportunities for activities around a gendered alphabet depending on the group or class size, the available time and so on. If you have the time, you can ask your learners to brainstorm a whole gendered HIV alphabet. Or you can stage a quiz show to make it more fun and get learners more motivated. For this you divide them into groups and give them a certain amount of time to come up with as many words as they can for the gendered HIV alphabet. The winning group is the one who has the most words in the given amount of time.

Or you can divide them into groups and give them the task to find 10 gendered HIV-terms starting with different letters. The "winner" can be the group who has finished first.

Afterwards, the groups present their findings, explain the connections and discuss their answers all together.

After the activity you initiate a discussion, asking for example:

Why do you think women and girls are more vulnerable to HIV? Share some of the examples you came up with. Do you disagree with any of the examples your classmates have shared? Why? Can you think of other ways that HIV affects men and women or boys and girls differently?

You could also start a Hip Hop session from here: You can ask your learners to find four gendered HIV terms and then ask them to rhyme a four line poem around these terms and perform it as a Hip Hop song. How to engage learners with Hip Hop is further explained in section 3.4.

SECTION 3:

WORKSHOPS ON ARTS-BASED APPROACHES



SECTION 3:

WORKSHOPS ON HIV AND AIDS AND GENDER

➔ Objectives

In this section various arts-based approaches for addressing HIV and AIDS with young people in creative, motivating and fun ways are introduced. They are presented in a practical way to help you plan your workshops or classes. Information about the methods, how to use them, the required materials, possible questions to facilitate discussions as well as adaptations for contexts with a lack of resources are provided. Examples from our experiences with using these methods are given in order to make the instructions clear and tangible. For each method, one or two activities to engage learners around issues related to HIV and AIDS through arts-based approaches are presented. You can either facilitate these activities with your learners or you can take them as examples that stimulate you to come up with your own activities.

3.1 THEATRE OR DRAMA

About theatre or drama and HIV and AIDS

Theatre or drama has been used very effectively in HIV and AIDS and life skills education to engage young people and to communicate messages about sex, safer sex, peer pressure etc. in entertaining ways. For example, “Soul City”, a high profile educational campaign in South Africa has raised important issues about gender, sexuality and HIV and AIDS through prime time TV and radio dramas, and has produced texts with questions relating to these to stimulate discussion in groups of young people.

Theatre or drama is great to use in the classroom as part of HIV and AIDS education not only because it’s so much fun and such a creative thing to do, but also because people often *get lost* in the characters they’re taking on and the scenes they’re imagining and almost forget they’re learners in a classroom. This means topics can be raised which are often too embarrassing for young people to raise in class (e.g. to do with sexuality) or are seen as not really relevant to “proper” learning (e.g. what they learn from their friends).

There are two kinds of theatre or drama which have been used in education. One is *forum theatre* and the other *image theatre*. *Image theatre* is where the actors “freeze” like statues while they are portraying a particular incident, for example a handshake or someone scoring a goal in football, or someone about to bite into a huge pizza. Image theatre is great for highlighting particular topics or incidents which illustrate certain themes very clearly and for generating discussion around these. For example, the actors may illustrate stigma by forming a circle with one person left outside it and then “freezing”.

In *forum theatre* the actors put on a short sketch which they improvise (meaning they invent their own dialogue as the theatre develops). Forum theatre can be interactive, with the audience playing a part in what happens. So in forum theatre, sometimes the actors suddenly stop, and the audience is asked, on the basis of how they see the characters, what’s going to happen next. The play then continues and we see whether the audience was right. Another way of using forum theatre is to ask the audience at the end of the play if they want to change the ending and if so how or if they have any ideas on how the characters could have acted differently in the play. Forum theatre is a really creative way of developing characters and relationships in particular contexts or settings, for example people with AIDS in their families or schools or workplaces and their interactions with others who may show warmth and love or fear and hatred.

➔ Materials required

One of the really good things about forum and image theatre is that apart from the learners and you, you don’t need anything, although it’s quite a good idea to have a pen and paper so that you can take notes down as you’re watching the theatre skits which you can raise in the discussion. If you can get some paper and pens this could be useful if you want learners to individually brainstorm possible themes to address in relation to HIV and AIDS.

4 How do you do it?

Decide on the aims of the session, and what you want the learners to get from it, e.g. to understand and explore the effects of stigma on those people with HIV and AIDS.

Decide whether the learners should do image or forum theatre, and what themes they should address in these. Image theatre is easier for learners who haven't had much experience of doing theatre. Also image theatre is much less time consuming than forum theatre in terms of the preparation and the length of the skit. If you don't have a lot of time and especially if the class is big, it's probably best to do image theatre.

Image theatre:

1. For **image theatre** divide learners into small groups, even into pairs, depending on the theme (for example if it was greetings or handshakes, this would probably be best done in pairs.)
2. Provide them with themes or ask them to develop their own themes by brainstorming ideas, relationships, issues which come into their mind when they think of HIV and AIDS. A scribe should be appointed who has to record all ideas on the flipchart.
3. Each group chooses a particular theme from the ones they've written down.
4. You then ask each group to enact the theme they've chosen and "freeze" the moment, meaning not to move.
5. As each group is performing or "freezing", you ask the other learners what theme they think they're depicting and conveying. And then you tell the people in the frozen group to unfreeze and to speak about what they were trying to show.

Questions to ask the audience about the image:

What do you see in this image? Does anyone see anything different? What do you think that each of the different characters are feeling in this image? (Be sure to remind learners to focus on the facial expressions and the body positions of those in the image)

Questions to ask the learners in the image:

What were you trying to portray in your image? Do you agree with what the learners have said about your image? Is there anything you would like to add? How did it feel to

be your character? How would it feel to be that character in real life?

6. If you are giving them themes, ask each group to enact and freeze and after all the groups have done these you then ask people to compare the groups performances and what they had in common and how they were different.

Questions to ask after all of the groups have presented: *Did you notice any similarities in the images? What differences did you notice in the images? How did it feel to be in an image in front of your classmates? What did you learn through the images your classmates presented? Did you see anything in the images that made you think of experiences of people in real life?*

Forum theatre:

1. If you are doing **forum theatre** you need to split the learners into groups (probably about 5-8) and again either give them a theme or ask them to select one through brainstorming AIDS related issues. Ask them to invent the characters and settings in relation to the themes they've chosen or been given, like boyfriends/girlfriends, relations with parents, problems for girls and boys.
2. When they have chosen their characters and settings ask them to practice the drama in their group, with people taking on the different characters they've imagined and developing it by improvising dialogue between the various characters.
3. Each group should then perform their (short) drama in front of all the other learners (the audience). If there is time, it's good if the groups putting on the forum theatre can suddenly stop and ask the audience what they think of the characters and on that basis what they imagine will happen next.
4. If you have time, you can extend this activity by getting the learners to put the play on a second time, and trying out alternative endings. Before the learners begin the skit for the second time, tell them that any of the learners in the audience can yell "Stopp!" at any point of the play if they disagree with how the main characters are solving the problem they are facing. If an audience member yells stop, they must enter into the skit and show everyone how they would

like to do it differently. NOTE: you must remind all of the other learners acting in the play that they must continue acting in their character as best as they can (for example, if an audience member takes the place of a young woman negotiating with her boyfriend to use a condom, because they think they have a better idea of how to do it, the other actors must not all of a sudden say “yes”! I will wear a condom every time you ask if this is not true to reality). After a learner has tried joining the play with their idea of how to challenge the other characters, they can go back and sit in the audience. You can have the learners in the play continue on, until another audience member yells “stop”! and chooses to join the play and take the place of one of the main actors. If you are finding that none of the learners are yelling “stop”! it is a good idea for you as the facilitator to pause the play at any point, and ask the audience, for example:

Are you ok with everything that has been happening so far? Does anyone have an idea of how to do this part differently? Is there anything happening so far that you don't agree with?

If the learners have an idea, encourage them to **show** the audience what they mean by taking the place of one of the main actors. The play can end after any number of students have yelled “stop”! and have taken turns joining the play.

5. After the play, discussion should be facilitated relating to the themes addressed. You as facilitator should direct this discussion posing the sorts of questions advocated in Section 1: Some tips for facilitating arts-based workshops with youth (particularly the “that” sorts of questions to ask and “general” tips about what kinds of questions to ask). Suggested questions to start discussion are:

How did you like to express yourself through theatre? What did you think was happening in this play? Does anyone have a different idea of what they saw today? How did it feel to be a part of this play? How do you feel about the different ways the problem was sorted out today? Could you imagine using one of the proposed solutions from today yourself? Who would you like to perform this play for? Why? Do you think showing this play to others can lead to positive changes? How? What does this play say to you about what it is like to live in your community?

✦ An example: How people greet each other

A good example of this was when some peer educators from UKZN were facilitating a session using *image theatre* which looked at **greetings** and how people greet each other. What happened was that the learners divided themselves into pairs or small groups and then each pair (one by one) went to the front of the classroom and greeted each other in various kinds of ways. And being *image theatre*, they froze (remained still) as they were greeting each other. All the groups were single sex.

The theme of the session was love and the peer educators wanted the learners to demonstrate this. The handshakes were intended to give an example of how emotions (not necessarily love) could be frozen.

One of the things that was interesting about this was just how different the greetings were. This partly depended on the mood of the people who were greeting each other, whether they were angry, in a hurry, hadn't seen each other for a long time etc. But it also depended on other things to do with the identities of the people doing the greeting and especially whether they were male or female. So, for example, when girls were greeting each other often they hugged, whereas if it was boys they shook hands or slapped each other on the back. And when girls and boys were greeting each other they always shook hands.

None of the learners mentioned this when they were asked what they had learnt from doing or watching this presumably because it's so taken for granted that males and females greet each other in these ways. **But these greetings say a lot about what we expect males and females to be like and how they should relate to each other (whether they're just greeting each other or doing lots of other things)** and it's important that the facilitator tries to draw attention to this, not by telling learners that males and females greet each other differently and how they do so, but by asking questions which encourage the learners to think about this.

For example start off by asking **what** questions which draw the learners attention to the ways boys and girls were greeting each other in the *image theatre*: *When the girls were greeting each other what did they do? When the boys were greeting each other what did*

*they do? When boys were greeting girls **what** did they do? Was there any difference? If so **what**?*

But it's important not just to leave it here. What we want to do is to encourage the learners to think about how ingrained and taken for granted these differences are and also what these say about the different ways of being male and female and different expectations for males and females.

A good way of trying to get people to think about things they take for granted is to ask them to imagine the opposite. So you could ask:

When boys are greeting each other, can they hug (and kiss) each other like some of the girls were doing? If not, why not?

What would happen if two boys did do this? What would other people think?

For the boys: If another boy greeted you by hugging (or kissing) how would you feel? Why?

Again for the boys: Do you ever greet boys by hugging (or kissing)? If not, why not?

So in the case of the greetings activity with image theatre, after asking questions about greetings, you could go on to ask more general questions about relationships (like friendships) and whether these are different for boys and girls. For example:

We've been looking at greetings and talking about different ways in which boys and girls greet each other and why. Do you think boys relate to each other differently than girls?

This is a very general question and you have to be careful about these as people might find these difficult to answer. So if you get complete silence when you ask these kinds of questions, it's a good idea to make a sort of suggestion, so long as you're not answering your question.

For example, you could ask:

Say at school, how do boys relate to each other and how do girls relate to each other? Do boys go around with each other? Do girls do that? What do girls do and what do boys do? Do they do different things? Are there boys who hang out with girls mainly or girls who hang out with boys mainly? Can boys be friends with girls? If so are boy-girl friendships similar or different from same sex friendships? Are boy-girl friendships different from boyfriend- girlfriend relations? If so how?

It's also great as a way of opening up a discussion about possible differences between the ways boys and girls relate to each other to point to the class itself and to get them to reflect on relations in the class which they can observe here and now, such as who's sitting next to each other boys or girls or mixed e.g. you could say:

Let's look at this class to see how boys and girls relate to each other and whether there are differences between boys and girls in this. Where are the boys and girls sitting? Are they sitting together? If not, why not?

So, with the greetings drama example we've been using you could ask them

- what they feel about being boys and girls and
- if they're girls, whether they'd like to be able to relate to each other more like boys
- if they're boys, whether they'd like to relate more like girls
- if they'd like to have more friends of the opposite sex.

Again it's sometimes difficult for people to talk about these things because they take being girls and being boys so much for granted, so a good question, here, might be to ask them:

If you could change sex for a day, would you like to or not? Why or why not?

In the toolkit "Act, Learn and Teach" you find more information and examples for how to use drama and theatre.

Adaptations to the situation

Image theatre and forum theatre are very adaptable since it's not necessary to have any props, for example dress or stage props. This is because the actors and the audience have to imagine the characters are real and that the setting is what the performing group intends it to be. In *forum theatre* the participants choose their own characters and settings, which means that they are familiar with them.

Practical tips

Time is a major issue here, and you need to think carefully how to divide your time between the different phases, the preparation, the performance and the discussion. Forum theatre is particularly time consuming. It may be that if you are going to do forum theatre you should set aside if possible 2 sessions, and divide

the presentations of the participants between the two days. You need to play this by ear. You may find that the groups get through their theatre productions very quickly in which case you might be able to fit everything into one session.

You should also think carefully about the gender composition of each group. Though girls and boys may tend to sit separately, important lessons can be learned from boys and girls working together. So you must make sure you convey this to the young people. **Indeed this should be seen as a great opportunity for boys and girls to work together and to learn from each other.** Encouraging boys and girls to become friends rather than see themselves as opposites should, in our view, be a key aim of HIV and AIDS education, and by using drama you may be helping to achieve this.

What's next?

Lots of really interesting things could be developed from the initial forms of theatre. The performances could be videotaped, and shown again or shown to learners in other classes or other schools to stimulate discussion among learners about important issues. You would have to get the permission of the young people and their parents to do this (see Handout # 1 for an example of a consent form). The videos would also make excellent training guides for HIV and AIDS and life orientation teachers who might be interested in trying out drama with their learners.

The theatre productions put on in the school could be put on to wider audiences, for example to other classes or adults in the local community, including parents and relatives. And one of the effects of this might be to facilitate discussion between young people and their parents and other adults around issues relating to sexuality and HIV and AIDS. Where young people have put on dramas with adults in the audience, often the response of adults is very positive and adults have expressed surprise at how talented and perceptive their children are.

Reflections from the field

In the image theatre example we referred to with the learners greeting each other and freezing, the learners really enjoyed it and the facilitators did a great job encouraging discussion. In fact one of the most important reflections from the field was how enthusiastic the learners were, perhaps because they appreciated the opportunities to do fun things and to engage in discussion rather than simply responding to teachers.

However, one of the problems with this session was that the questions the facilitators posed weren't probing enough. For example the facilitators failed to ask questions requiring the learners to compare their frozen greetings to greetings in real life. They needed to ask questions such as:

Is this what happens when boys greet each other and when girls greet each other? Is this what you do? Why?

They needed to encourage the learners in class to compare what they were demonstrating and seeing in the freezes to their own experiences.

Also, they tended to assume that the differences between boys and girls in their handshakes were natural and took this for granted and didn't therefore draw the learners attention to this and ask why they were different and if boys found it more difficult to be close to each other and express emotions than girls. In other words the facilitators were not being like aliens from other planets (see section 1) which they must be in order to ask good probing questions.

It's important, too, as we said in section 1, that the facilitators don't simply see these activities as fun, but encourage learners to learn from doing these activities about issues and themes of relevance to HIV and AIDS (in this case expressions of love through the kinds of greetings people make, and also how different these are between males and females). These are, in our view, important points, which facilitators involved in all the activities should consider.

A. GUYS TALK: ON MASCULINITIES

Time Required:

45 minutes – 1.5 hours depending on how many scenarios you discuss with your learners.

Objectives:

To understand the issues that young men face in negotiating safer sex practices. To find strategies to change the picture around coercive sex and gender-based violence and find alternative ways of behaviour.

Materials:

You might want to have the Fire & Hope manual to read from or you could watch the DVD before.

How do you do it?

It is important in this workshop to deconstruct the idea of masculinity. This might mean that you will need to have some initial discussion around concepts of masculinities and how peer pressure can lead to guys following ideals of masculinities.

1. You might want to read out the scene from Fire & Hope where Mathew talks about guys and condom use:

“I think we should use a condom, but then, somehow or another he just gets her not to, or says he doesn’t have one, or says this one has a hole in it, or says, “No I’m not going to use this, it’s cheap, it’s going to break so rather go without”

– Mathew, excerpt from Fire & Hope

Ask your learners what they think about this quote, and whether or not they agree with Matthew.

2. Some further questions to provoke discussion around masculinity might be:

How would you describe masculine traits? What are some stereotypes around guys and sex? Do girls have certain expectations of guys around sex? Do parents place certain expectations on boys in terms of sexual behaviour? What obstacles do guys face in terms of having safer sex?

3. Make a list of ways that men are supposed to behave and the effects of that behaviour. Ask your learners what

some of the consequences are of the behaviours they listed in terms of sexual relationships?

This may seem unclear or difficult, but here is an example to make it more clear:

Trait: men should not be emotional or weak and they should be sexually knowledgeable to be a “real man”.

Effect: men don’t feel comfortable expressing their discomfort or expressing their lack of knowledge about safe sex practices.

4. If you would like to do a drama activity about masculinities, ask participants to role-play a scenario in which guys act in a stereotypical way. You can give them a situation as prompt, for example a date, or get them to brainstorm about their own scenario.

Here are some scenarios that might help your learners think about masculinities and stereotypes about men and boys. Have your learners perform each of these scenarios, and then ask them to create scenarios where the male characters act differently, and use these scenarios to discuss stereotypes and assumptions about men and boys. Questions are included after the scenarios to help you facilitate discussion on masculinities and stereotypes about men and boys with your learners.

Scenario one:

Mike and Lizza are on a date. Mike invites her for dinner and expects her to have sex with him afterwards. In his opinion she owes this to him, as he paid for the food. She refuses and he gets angry.

You can ask your learners to act out this scenario, and then ask them to construct a scenario where the guy chooses to act in a different way.

Possible alternative for scenario one:

Mike and Lizza are on a date. Mike notices that Lizza doesn’t want to order food even though he is sure that she is hungry. He tells her that he loves to spend time with her and she should not be afraid that he has any expectations that she would have sex with him just because he buys food for her. She is relieved and they spend a wonderful dinner together.

Scenario two:

Tina meets Peter in the school break. Peter has just heard that his grandmother has died and is very sad. He tells Tina in a rude way to leave him alone. He really likes Tina but he is sad and can't express his feelings, so she leaves him alone, thinking he doesn't like her. Both feel miserable and don't talk with each other for the next week.

Possible alternative scenario for two:

Tina meets Peter in the school break. Peter just heard that his grandmother has died and is very sad. He tells Tina about it and starts crying. She comforts him and they talk about it. Both feel very close to each other.

After the two different plays and their alternative endings have been performed, discuss them with the learners. Possible questions to start a discussion:

What are the stereotypes that you saw in the first scenario? What do you think about the alternative scenario, do you think it would work in real life? Why, why not? Which scenario do girls prefer? Why? What are some pressures that guys face? Can you think of ways to lessen these pressures?

B. RESOLVING GENDER-BASED VIOLENCE THROUGH DRAMA

Time Required:

45 Minutes including discussion

Objectives:

To explore and put into practice strategies for saying "no" in coercive situations. To broaden understanding of multiple levels of coercion

Materials required:

None

How do you do it?

Break the group into small teams (of 4-6) and give them topics to create short dramas on. Two possible scenarios that could be used to prompt discussion:

Scenario One:

A guy and a girl are on a date. He wants her to have sex with him. She doesn't want to. Act out both roles.

What are some strategies that she could use? What kind of coercion will he use?

Scenario Two:

An older brother has a younger sister who is dating an older man. The brother is worried that his sister is having being forced into having sex with her older boyfriend. Act out possible roles for the brother to take in this situation.

What are some strategies he could use? How can the brother express his concern for his sister?

1. After each group has performed their play, have the learners vote which group's play they would like to do another activity with. Before the students begin the skit for the second time, tell them that any of the learners in the audience can yell "stop"! at any point of the play if they disagree with how the main character is solving the problem they are facing. If an audience member yells "stop"! , they must enter into the skit and show everyone how they would like to do it differently.

NOTE: you must remind all of the other students acting in the play that they must continue acting in their characters as best as they can.

2. After a student has tried joining the play with their idea of how to challenge the other characters, they can go back and sit in the audience. You can have the students in the play continue on, until another audience member yells "stop"! and chooses to join the play and take the place of one of the main actors. If your are finding that none of the students are yelling "stop"! it is a good idea for you as the facilitator to pause the play at any point, and ask the audience, for example:

Are you ok with everything that has been happening so far? Does anyone have an idea of how to do this part differently? Is there anything happening so far that you don't agree with?

If the students have an idea, encourage them to show the audience what they mean by taking the place of one of the main actors. The play can end after any number of students have yelled "stop"! and have taken turns joining the play.

2.2 PHOTOVOICE

About Photovoice and HIV and AIDS

With camera in hand young people can capture their own particular point of view and way of seeing the world. **Once the photographs are developed there is opportunity for reflection and sharing this perspective or point of view with peers, community members and also with people who can assist towards bringing about positive social change.**

When Caroline Wang used Photovoice with Chinese peasant women whose lives were full of challenges, these women were able to use their photographs to improve their lives as women who needed better support so that their children would not drown while they were busy at work planting rice in flooded rice fields. They did so by photographing danger areas, selecting the photographs which best showed the problems and then sharing these selected photographs with those able to bring about change in their community. Her conclusion was that:

Images contribute to how we see ourselves, how we define and relate to the world, and what we perceive as significant or different. The lesson an image teaches does not reside in its physical structure but rather in how people interpret the image in question. Images can influence our definition of the situation regarding the social, cultural and economic conditions that affect women's health
(Wang, 1999, p. 186).

Materials required

- Simple point and shoot cameras or disposable cameras or digital camera
- Sheets of paper or card - A3 newsprint or large opened out cereal boxes would be fine
- Glue or prestick for mounting photographs
- Pens or coloured pencils to be used for writing about the photographs when mounting
- If you use digital cameras you might use a projector to show the pictures to the learners
- If you do not have cameras, you can have the learners draw pictures instead.

How do you do it?

Taking the photographs:

1. First decide on what you hope to achieve through the use of Photovoice. Then, decide on a suitable focus or topic to use as a prompt for the photographers. If, for instance, you want to start discussing issues around HIV and AIDS by getting the learners to explore relationships in their everyday lives, you may choose a topic such as "what does love look like?" or "relationships that influence my life"
 2. Decide who these photographs will be shared with once taken and why. Will it be the group of participants or a target group such as peers or the school or the community? The decision will relate to the purpose of the exercise and should be made with the group. In case you share it with others and the pictures show people, you need signed consent forms (see below and handout # 1).
 3. Choose a time frame for the photo session. We have found that giving a group 40 minutes to go off to share a roll of film (or draw pictures) is generally quite sufficient.
 4. Demonstrate the basic functions of the camera you will be providing; i.e. shutter, lens, wind on movement and presence or absence of flash.
 5. **Discuss the ethics relevant to taking pictures about sensitive subjects.** These are most easily contained:
 - if the photographer takes inanimate objects
 - if people are taken in a way that makes it impossible to identify them e.g. hands only or in silhouette (photographs cut from newspapers to demonstrate such photographs can be helpful)
 - if the group involved is role playing scenarios to represent situations they want to profile.
- No person should be photographed without giving his or her informed consent.** This means that you need to lead discussion on how and why people could be harmed. Stigma related to HIV and AIDS for instance could mean that people who are portrayed as infected could be judged or rejected by others. It also means that you need to prepare a letter that explains the purpose of this Photovoice project,

how the photographs will be used and give participants the freedom to withdraw from participation at any time (see attached example of letter of consent as handout # 1) in case you want to share the pictures with more than just the participants, who are in the pictures.

- Send the learners off in a suitably sized group (2-6 persons) to take their photographs. Ask them to use the first frame to photograph their group as this will give them practice and make it easy later to match the learners to their photographs.

Selecting and discussing photographs:

- Have the photographs available in hard copy or project them on a wall in case they are digital pictures. If you have conventional cameras, you will have to develop the pictures and discuss them once the pictures have been developed. Ask that a thumbnail print is included and keep this and the negatives separate from the package in case copies are needed later.
- Provide each group with their own envelope of photographs and let them look through them, enjoy them and mark with an X on the back any that they feel should not be used for ethical reasons (e.g. if they do not have permission from someone who is identifiable in the picture).
- Hand out paper or a sheet of card and pens and allow time for the group or individuals to mount the photos of their choice and to write next to them relevant comments. Are they going to construct a poster or story on the theme or profile individual photographs?

Possible questions you could ask to start a discussion about the pictures:

Describe for me what you see in this photograph. What is your reaction to this photograph? What does this photograph say to you about what it is like to live in your community? If there are people in the photograph: How would it feel to be the person in this photograph? What do you think are challenges that the person in this photograph faces in his or her life? How do you think other people would react if they knew the person in the photograph? Why? Can you think of positive alternatives to what is shown in the picture? Can you imagine showing the picture to other people? If yes to whom and

why? If not why not? Do you think showing this picture to others can lead to positive changes? How?

10. Presenting or sharing the selected and mounted photographs:

To provide for further reflection or to influence change, consider a suitable way of displaying the photographs. It may be that you put them up on the wall for the group to view or on display in a school passageway or you may decide to use them for an exhibition to the parents or community. **A curatorial statement should be put up with them explaining the prompt that guided them and perhaps the names of the photographers.** Don't forget to consider the ethics associated with this display. **Ensure that if relevant you state that the subjects are role modelling or play-acting a scenario and say how consent of the subjects was obtained.**

An example

Extract from De Lange, N., & Stuart, J. (2008) Innovative teaching strategies for HIV & AIDS prevention and education. In L. Wood (Ed.) *Dealing with HIV & AIDS in the Classroom*. Cape Town: Juta. (In Press)

Here is an example of our first use of Photovoice in exploring stigma with learners:

One cloudy and cold afternoon, in the Vulindlela district, we worked with 21 Grade 8 and 9 learners from a senior secondary school, exploring how they saw stigma and what solutions they could offer in improving the situation in school and community. The issue of stigma in this particular school was raised by the teachers we had been working with. In the *first session* we introduced the issue of stigma by using some pictures from magazines, but also by asking the learners to think of situations which reflect stigmatization. We also tried to find an appropriate Zulu word to facilitate their understanding of stigma. Once we thought the learners had a firm grasp on stigma, we introduced them to Photovoice as a tool for exploring and presenting their understanding of stigmatisation as well as possible solutions to address the problem. The learners were divided into 5 groups and were given a camera and the following prompt: **Take pictures of constructed situations in which people are discriminated against.** You ought to use the participants in the group to construct an "image",

then to capture it using the camera. We also briefly explained how the point-and-shoot cameras worked and how to make use of angle, lighting, and so on. They had 45 minutes to take 24 photographs which they had to shoot on location at school. We then took the cameras and had the film processed. A week later, in the *second session*, we returned with the developed and printed sets of photographs of each group and introduced the session by giving the learners an opportunity to view a selection of the photographs which we had enlarged and placed against the wall of the classroom. Later, sitting in their groups, they were handed their 24 photographs, from which each individual had to choose 2 photographs they wanted to write about (photo elicitation). The photographs were pasted on to an A4 sheet and the learners were given time to write accompanying text. Once they had accomplished that, individuals were invited to share their writing with the group. This opened up and encouraged debate around stigma.

- You can also have your learners draw pictures if you don't have the money for any cameras or pictures. Have the learners pretend they are using cameras, and even set up people as if they were taking pictures, but then have the learners draw what they see instead of taking a picture. You can then have the learners share their drawings with each other and put them on display for others to see as you would photographs.

3

3.2

Practical tips

- Talk to the group about the effects of lighting and movement on photographs. In our experience many photographs are not usable because photographs are taken indoors, or at night without a flash, or the photographer has taken the picture while facing the sun.
- You may like to have the photographs printed in sepia. We have found that this can add depth, give photographers distance or set a tone in a display.

Adaptations to the situation

Taking and developing photographs costs money but there are ways to minimize these costs:

- Working in groups will cut down on expenses since the film will be shared.
- You may be able to reduce costs by approaching a sponsor or asking for a discount from the photography shop.
- A digital camera or the camera of a cell phone will allow you to limit costs to those that need to be printed. You could also print the pictures with the computer to save money.
- It is possible to be innovative within your context. A young teacher we know was only able to afford the cost of one film and its development. She gave each of her foundation phase children the opportunity to look through the lens of the camera she had and visualise the photograph they would take and then draw it and write about what they had framed. Each thus had the opportunity to explore and express their point of view. Then the whole class spent a day focussing on the photographs they wanted to take from their class and together they used the film and produced a shared class photo-story.

What's next?

Photovoice can be used as a way of building from one emerging issue to another and moving towards envisaging solutions. For instance, in the "From our Frames" project (Stuart 2006) pre-service teachers at Edgewood used photographs to create peer targeted messages about HIV related issues. Their stories highlighted many of the challenges university students face but few solutions. Another group of pre-service teachers (Youth as Knowledge Producers peer educators, Stuart and Mitchell, 2007) was able to use collage or found photographs to "talk back" to these photo-stories. **This suggests that as a prompt, learners could be asked to take photographs that respond to already existing photographs and at the same time throw up their ideas about ways to combat issues such as stigma or difficulties in negotiating relationships.** The Centre for Visual Methodologies has for instance many photographs taken by learners to show their perspective on stigma. You could ask for permission to use one of these photographs as a topic prompt.

It is very possible that many of learners who work with Photovoice will not have had previous opportunities to take their own photographs. Having tried out the process they may like to work further with this medium. They may also be attracted to organizing exhibitions of images they produce. Working together with their teachers and community, you may be able to assist

in identifying ways of taking forward what has been learned by thinking of other youth focused issues and suitable venues for displaying work.

Reflections from the field

Young people in South Africa have to confront very serious issues. It is often uncomfortable to deal with these. Our observation from working with photovoice is that it provides a fun orientated way to think about and discuss some of these issues. For this reason, the approach is valuable. Encourage learners to enjoy the process.

Ethical issues that arise when photographs are taken on sensitive subjects are very challenging and need to be taken seriously. However, working with these ethical issues is valuable because it helps learners to develop an awareness of the impact of social reactions to the HIV and AIDS infected or affected and create empathy.

Resources

De Lange N, Moletsane R, Mitchell C, Stuart J, Buthelezi T (2007).

Photovoice as an Analytical and Activist Tool in the Fight Against HIV and AIDS Stigma in a Rural KwaZulu-Natal School.

South African Journal of Child and Adolescent Mental Health.

De Lange, N., Mitchell, C. and Stuart, J. (Eds.) (2007)

Putting people in the picture: Visual Methodologies for social change. Amsterdam: Sense.

De Lange, N., & Stuart, J. (2008)

Innovative teaching strategies for HIV & AIDS prevention and education.

In L. Wood (Ed.) *Dealing with HIV & AIDS in the Classroom.* Cape Town: Juta. (In Press).

Mitchell C, De Lange N, Moletsane R, Stuart J, Buthelezi T (2005).

Giving a face to HIV and AIDS: On the uses of photo-voice by teachers and community health care workers working with youth in rural South Africa.

Qualitative Research in Psychology, 2:257-270.

Mitchell C, Moletsane R, Stuart J, Buthelezi T, De Lange N (2005).

Taking pictures/taking action! Using Photo-voice Techniques with Children. *Children FIRST*, 9 (60), 27-31.

Mitchell C., Stuart, J. Moletsane, R, & Nkwanyana, C. (2006).

“Why we don’t go to school on Fridays”? On youth participation through Photovoice in rural KwaZulu-Natal. *McGill Journal of Education*, 41 (3), 1-17.

Stuart J. (2006).

From our frames: Exploring with teachers the pedagogic possibilities of a visual arts-based approach to HIV and AIDS. *Journal of Education HIV AND AIDS special issue* 38 (3), 67-88.

Wang, C. (1999). Photovoice: A participatory action

research strategy applied to women’s health. *Journal of Women’s Health*, 8, 185-192.

A. BOYS IN THE 'HOOD': THE EFFECT OF GANGS AND VIOLENCE

Time Required:

45 minutes including discussion

Objectives:

To open up discussion on how violence affects all our lives. To situate the life experience of group members in the broader picture of how change happens. To analyze the causes and consequences of violence and gangs and how they are linked to HIV infection.

Materials required:

If you use photography, you will need cameras and film. Depending on the group, you could get disposable or cheap plastic cameras and have group members share a film, or you could ask them to use their own cameras. If the expense of cameras and film processing is not an option, you could also adapt this activity into a drawing exercise or into image theatre.

How do you do it?

1. You can begin this exercise by reading the passages below. Feel free to choose other stories from these texts or to watch the Fire & Hope DVD.

When I passed my grade 8, I started to change, I don't know why. I said that I wanted to be something. So if maybe I kept going out with these guys...bout 6 of them died in the group. So I said, "Not me", I'm not ready to die. So I said OK, I must change, so I changed.

– KK, *Fire & Hope*

It happened in my Neighborhood

It was 6:30pm, just when the Bold and Beautiful ended. The boy's mother asked him if he would go and buy sugar and potatoes and a packet of tea bags. He said, "Yes I can, right after Jam Alley." His mother said, "that's okay, I will only cook at 7 o'clock anyway." "Thanks Mom". He said. "What for?" His mother asked. "Just about everything, but mostly for not yelling at me when I said I will go after Jam Alley." Then she said, "You are welcome." She gave him a hug.

When Jam Alley ended, he went out. As he went down the passage a drunk old man said to him, "You better watch yourself son, there is a lot of violence outside there."

When he stepped on the pavement there were thugs shooting at one another, and a shot hit him behind his neck. He fell on the road and a motor car hit him. When another one hit him, this time it was a taxi. He went up into the sky. When he was just about fallen down another one hit him again. His mother heard the shots. She came running. She said, "please God, don't let it be my son." When she saw it was her son she said, "oh my God! Not my baby. Please it can't be."

– Nosbusiso Mgunukeli, age 17, excerpt from "In My Life", p.22

2. It is important to engage your students in a discussion of the effects of gangs and violence in their community. Give your students the questions:

*What does violence look like in your community?
What pressures do boys or girls face to join gangs in your community?*

3. According to the resources available to you, have the learners take photos, draw pictures, or do image theatre in response to this question either in groups or individually.
4. After the learners have finished their task you can initiate a discussion asking the following questions:

Describe what your image shows. What is your reaction to this image? What do you think are challenges that the person in this image faces in his or her life? How do you think other people would react if they knew this person? Why? Can you think of positive alternatives to what is shown in the picture? Do you think violence or gangs increase the spread of HIV in your community? If so, how? If not, why not? How do you think that gangs encourage boys or men to act towards women or girls? Do you think that gangs encourage boys or men to act in ways that are disrespectful towards women? If so, why? If not, why not? What do you think your community would look like without violence?

3.3 PARTICIPATORY VIDEO

About Participatory Video and HIV and AIDS

Much energy has been expended in teaching learners about HIV and AIDS with the aim of encouraging them to be aware of the dangers risky sexual behaviour poses to them and for them to change such behaviour. The escalation of HIV infection among adolescents has not stopped and hence it is necessary to do things differently if we intend on getting different results. Participatory Video is a “different” approach or a “different” teaching/learning tool which encourages thinking and active participation of the learners themselves. Participatory Video allows learners to decide on the direction their work should take, usually in a direction which is of critical importance to them, e.g. the effect of poverty, or gender-based violence in school, or peer-pressure. The making of the video in itself becomes an intervention, one that the learners as participants shape in terms of not only raising the “problem”, but also in providing possible solutions, and in so doing empowering themselves to become agents of change, and not merely victims.

Materials required

- Flip chart and prestick
- Board markers
- Sticky dots or just markers
- Storyboard templates (square pieces of paper / cardboard that snapshots of the story being told can be drawn on)
- Pencils and rubbers
- Video camera and tripod
- Video camera cassettes
- Data projector and screen

How do you do it

1. Decide on the outcome to be achieved with the particular group you are working with. For example, to explore issues that affect adolescents lives which are related to the spread of HIV and AIDS.
2. Provide a particular prompt to elicit responses suited to your chosen outcome:

What is the most important issue in your life which affects you as an adolescent in the age of AIDS?

3. Encourage brainstorming of all possible ideas related to the prompt, for example peer pressure, bullying in school, discrimination, being a pregnant teenager and not being allowed to come to school, teachers who do not care, not having enough money for food, and so on. You or one of the learners records all ideas on the flipchart.

4. Prompt them to individually choose one topic on the list which they would like to make a video about. Match them in groups of 4-5 people according to the topic they are interested in. Discuss with them whether the topic can be represented through a video.

5. Write down the agreed upon chosen topic for each group. Here are some discussion questions to engage your learners:

Why do you think this topic is important? In what ways is it important in the everyday lives of adolescents? Is the chosen topic linked to the other topics? If so, in what way?

6. Provide each group with the storyboard template on which to plan the presentation of their chosen topic (see Handout # 5).
 - a. Encourage them to think how they could do this, e.g. through a drama, and interview, a poem, and so on.
 - b. Facilitate the writing of a storyline to present the topic.

What is the central idea your group wants to put across?

- c. Give them a number of maximum shots, e.g. 8 like in the attached storyboard template. Each of the ten frames is to present a clear point in the storyline, beginning with a title for the video and ending off with the credits. Make simple drawings depicting the action and jot down key ideas of the script.

What would a thought-provoking or "catchy" title be? A title that captures the essence of the video? What would be an interesting way to open/to begin the video? What is the most effective way in putting idea X across? What do

you see as part of the solution to the problem? How could one end the video so that the audience has something to think about?

- d. Encourage them to decide on who will be taking up what roles, e.g. as actors, director, timekeeper, video camera operator and to write this down.
7. Explain how to use the video camera, i.e. switching on, starting recording, stopping recording, setting the camera on a tripod, panning, zooming in and out, framing good shots. Allow each learner time to try out using the video camera. This can also be done in the beginning of the whole activity so that learners are motivated and lose their fear of the camera. One way of doing this is the "Name Game":

Have the group sit in a circle. The use of the camera is explained to the person sitting next to the facilitator. This person learns how to focus the camera on another person and then films the person opposite introducing her or himself. Afterwards, the current cameraperson hands the camera to the neighbour and explains the use of the camera to this participant. This person then films the person across in the circle while he or she is introducing her- or himself. It is important that the facilitator hands over the camera and the control to the participants and shows trust in their abilities to handle the camera. After the name game, everybody has lost his or her fear of the technology and furthermore knows how it feels to be filmed. Immediately after, the film is shown to the participants and some further technical or aesthetic issues can be discussed. Show them the importance of using a tripod (videos with shaking pictures are very hard to watch) and going close to the filmed persons so that the audio will be captured in a proper way.

8. Explain that each frame should be practiced before shooting it, and that it should not be longer than 10-30 seconds. This can be monitored on the video camera. Explain them that no editing will take place. If they made a mistake they have to re-shoot the whole story.

9. Allow for **one hour** to shoot the videos.

10. Set up the data projector to show the various created videos. Allow each group to introduce their videos and once shown, encourage discussion from the audience. Possible questions could be:

Please tell us about the idea behind your video. Do you think your video shows others your idea? Why, why not? Who would you want to show the video to? Why? Do you think it could help others to understand the pressures adolescents experience in and out of school? How? What is your reaction to this video? What suggestions have you come up with to help address the problem? Could you think of positive alternatives to the problems shown in the video? What does this video say to you about what it is like to live in your community? How would it feel to be the main character in this video? What do you think are challenges that the characters in this video face in their lives?

✦ An example

If you have one facilitator for each group you can also follow the approach as explained in the following example, where the brainstorming about the topic takes place in the small groups and the learners prioritize a topic with the use of three sticky dots each. Afterwards, each small group decides about their topic.

Extract from De Lange, N., & Stuart, J. (2008) Innovative teaching strategies for HIV & AIDS prevention and education. In L. Wood (Ed.) *Dealing with HIV & AIDS in the Classroom*. Cape Town: Juta. (In Press)

One Saturday morning in March learners, teachers, community health care workers and parents, totalling 35, met up with a research team of seven staff members from a nearby university. The purpose was to engage in discussion around pertinent issues (and solutions) in their lives and then to make short video documentaries about it. Gathered in the school hall, we introduced ourselves to each other and we explained how the day would progress. After dividing them into groups of learners (three groups: one with only boys, one with only girls and one mixed group), two groups of teachers and one group of parents and community health care workers, a staff member facilitated a brainstorming session, excavating as many as possible issues affecting the participants daily lives and recording these on a chart. Although as a research team we have focused on HIV & AIDS, we have realized that it is difficult to separate issues related to AIDS from other factors, for example

poverty and gender violence. We therefore simply used the prompt “What are some of the issues that are important to you?” The issues ranged from poverty, unemployment, lack of resources, gender based violence, drug abuse, pregnancy of youths, learners coming to school hungry, and so on. Once the brainstorming was done, each participant had the opportunity to “vote” individually for the issue she/he thought was most pressing, by placing a little red sticker next to the chosen topic. Once the vote was tallied, each facilitator guided their group to discuss whether the democratically chosen issue could be presented visually. The topic was then drawn out on a story board, explaining what would be contained in each scene, where it would be filmed, who would play which part and what would be said in the text. Here we suggested the participants use the language they felt most comfortable with (We would translate and use subtitles). This was followed by a brief introduction to the use of video cameras, a hands-on practice focusing on the working of the camera and a few skills that would enable the group to shoot their story. As it was a video making with “No editing required” (Mak, personal communication), it was important to explain that each scene on the storyboard, lasting 10-30 seconds, should be practiced and then filmed. This should be continued until all ten scenes were done. This meant that if a mistake was made, the filming had to be started from the beginning shot again. In a flurry of excitement the groups set off to put into practice their newly acquired skill, with a facilitator to support them during the process. Once all the groups had completed making their video documentaries, they gathered together to watch each others video documentaries, shown through the video camera connected to a data projector on a portable screen. The video titles ranged from “Trust No One At School”, “Rape”, “Raping and HIV and AIDS”, and “Stop Sexual Abuse” to “It all began with Poverty”. This was done so that everyone could “see for themselves” what the other groups had videotaped and so that discussion could be generated around the issues.

Adaptations to the situation

If no electricity or equipment is available, the whole process could be done, but instead of shooting a video documentary, the participants could perform their storyboard in the form of a skit and allow for discussion from the audience.

With new cell phone technology, cell phones which can take videos could be used, and the videos could be transported to a projector and shown to the audience.

Practical tips

- Create opportunity for every participant to “work” the video camera, set up the tripod, direct the shots, and so on.
- If you have only short periods of time available, divide the participatory video work up into brainstorming, writing the script, video making and viewing and discussion, to enable you, the teacher, to fit it into your school timetable.

Tell the learners to:

- Use a fairly simple storyboard to facilitate the development of the script.
- Avoid using the zoom function a lot.
- Be careful of beginning or ending the recording so as not to “cut off” the actor while still speaking.
- Practice each frame before shooting and then video record only once, as there is no editing opportunity. If a mistake is made, the video documentary has to be recorded from the beginning again.
- Use the tripod to steady the video camera and to improve the quality of the video shots.
- Go close to the filmed people so that the voices are captured properly

What's next?

Once the participatory videos have been made, they could be used as a teaching aid to encourage discussion amongst groups of learners. A set of questions could be developed to facilitate the discussion.

Once the groups have discussed the process and content of the video making they may like to consider what they should do about an emerging issue. How can they take action addressing emerging issues to bring about positive change? Even small steps like conveying to the school management issues emerging around the school toilets can facilitate change.

The videos could also be put together into a composite video documentary, with a sound track and text boxes, using some video software. This too could be used to facilitate discussion amongst the learners, the teachers and even the wider community. Be aware, that a signed consent form (like the one discussed in the Photovoice section) might be necessary here, and that it is also important to reflect about ethical issues when doing a Participatory Video project (see Handout #1).

Reflections from the field

Although making a participatory video seems a difficult activity, it is actually quite easy if the suggested steps are followed. The greatest benefit is the real participation of all learners, who really unravel issues, which are often difficult to simply discuss. Having a video documentary to watch and to comment on opens up discussion quite easily, allowing various other related topics to be discussed as well. The engagement, the challenge, but also having fun within a group, generates a sense of achievement and builds self-esteem.

Resources

De Lange, N., Mitchell, C. and Stuart, J. (Eds.) (2007) *Putting people in the picture: Visual Methodologies for social change*. Amsterdam: Sense.

De Lange, N., & Stuart, J. (2008) Innovative teaching strategies for HIV & AIDS prevention and education. In L. Wood (Ed.) *Dealing with HIV & AIDS in the Classroom*. Cape Town: Juta. (In Press)

Lunch, C. & Lunch, N. (2006) *Insights into Participatory Video. A Handbook for the Field*. London: Insight

Mitchell, C. & De Lange, N. (2008) "Our videos /our stories:" community-based video and social action in the age of AIDS. *Handbook of Visual Methodologies*. London: Sage.

Mitchell, C., De Lange, N., Moletsane, R. Stuart, J., Taylor, M. & Buthelezi, T. & Walsh, S. (2007). Addressing gender violence in and around South African schools through participatory video. In Ogunleye, F. (Ed.) *The Video Book Project*. Swaziland: Academic Publishers. (In Press)

A. “GOOD” AND “BAD” BOYS AND GIRLS

Time Required:

1 hour including discussion if you are drawing, or 2 hours if you are are creating videos or dramas

Objectives:

To stimulate the learners engagement with gender relations and get them to reflect about the role gender plays in their everyday lives.

Materials required:

Storyboard template (Handout # 5). If available a video camera or a mobile phone with camera function and a projector

How do you do it?

1. Divide the learners in groups of 4-5
2. Divide the tasks amongst the groups to portray a “good boy”, a “good girl”, a “bad boy” and a “bad girl” (maybe each theme is given to one group or to more groups, depending on the total number of participants)
3. Get them to write a sketch with the help of the storyboard template that illustrates what a good girl/ boy and bad girl/boy behave like
4. If you have cameras get them to film the story they have written. If you do not have cameras ask them to practice their skit as a theatre play
5. Either show the videos to the whole group with the help of a projector or let each group play their drama in front of the whole group
6. Get them to discuss their skits and reflect about what their stories say about gender roles and how these affect their everyday lives. Possible questions you can ask to facilitate the discussion are:

How are good boys and good girls presented? Are the behaviour of good girls and good boys different from one another? What do you think is the reason for this? What does this say about gender stereotypes? How are bad boys and bad girls presented? Are the behaviour of bad boys and bad girls different from one another? What do you think is the reason for this? What does this say about gender stereotypes?

How are masculinities and femininities represented? What does this tell you about gender roles and gender relations in your community/country?

You might want to use this as a starting point for a further engagement with how gender relations and HIV are connected and ask:

How can this be connected to HIV and AIDS? How do the gender stereotypes we saw today relate to the spread of HIV? Can you think of examples of people who challenge the gender stereotypes presented today?

3.4. HIP HOP

About Hip Hop and HIV and AIDS

Hip Hop can be a powerful technique for eliciting opinions and beliefs and generating discussion, which can be used among the youth and learners of all ages. Different genres of music can also be used to elicit learners' opinions and beliefs in relation to HIV and AIDS, depending on the learners' interests, for example Isicathamiya or Kwaito. Isicathamiya is a performance tradition from KZN and is used to mediate moral messages. Kwaito is often seen as township music and emerged during the end of apartheid. The use of music encourages creative thinking and active participation of learners in the classroom **because they have to think of the issues they want to sing about** and how they can act in the situations portrayed in their songs. This therefore becomes a form of intervention in which the learners identify an issue and discuss how it can be handled.

Materials required

- Pens
- Paper
- Permanent markers
- Flip charts
- Prestik/masking tape/sellotape

How do you do it?

1. In order to make the learners interested, you might want to start by presenting and discussing the lyrics of a current popular and critical Hip Hop song or make them listen to a rap song. Further, you should ask them some questions:

What do you know about Hip Hop as a culture? Who sings Hip Hop? What kind of music is Hip Hop? What kinds of messages are conveyed through Hip Hop? Do you know of any Hip Hop songs that talk about social issues including HIV and AIDS? If yes, what are the messages you remember from these artists? If not, why do you think there are not more songs about these issues?

This will enable you to see how much the learners know about this genre of music. The next step would be:

2. To ask the learners to write some poetry in relation to a given topic or prompt on HIV and AIDS

3. **It is important that you have a prompt ready for each session ahead of time.** The prompt should suggest the focus or theme of the song. For example these are topics that can be used:

- Stigma and discrimination
- Living positively with HIV and AIDS
- A friend with AIDS is still a friend
- HIV and cultural practices

4. It is also important to let the learners come up with their own suggestions of themes to be addressed in the music they will compose.

5. Depending on the size of your class, you can divide the learners into groups of five.

6. Give each group a flip chart, a permanent marker, and sticky tape.

7. Let the learners brainstorm on what issue their music will be about and write down a poem on such an issue.

8. Ask the group to have a scribe write down the lyrics of the song the group comes up with and to transfer this onto the flip chart.

9. Allow each group to place their flip chart on the wall and to share their song with the rest of the class by performing it.

10. Ask each group to explain to the rest of the class why they chose the particular lyrics and message they are passing through their song.

This usually leads to a very animated discussion with all learners and offers insight into the experiences and perceptions of the people producing the songs. Such songs can be a powerful entry point in the teaching and learning of several issues relating to HIV and AIDS or any topic being discussed.

Suggested questions to encourage a discussion:

How did it feel to perform? How did it feel to use music as a medium to express yourself? What did you learn from hearing each other's songs? What do you think others could

learn from hearing your song? Can you imagine sharing this song with other people? If yes, to whom and why? If not, why not? Do you think sharing this song with others can lead to positive changes? How?

An example

On a cold and rainy day in September 2007 the YAKP student-teachers and the research team members meet the learners and teachers at a rural school in KwaZulu-Natal. The student-teachers responsible for trying out Hip Hop as a method of passing information go to their allocated classroom together with one team-member. One of the student-teachers introduces the group to the learners and discusses what the purpose of our visit is. The learners are told about using Hip Hop as a means of passing messages about HIV and AIDS.

One of the student-teachers comes in with a rendition of Hip Hop which the group had composed and the rest join in with clapping and playing the drums. The class gets very noisy and excited as we all join in with the clapping and beating the desks to the rhythm. **The student-teacher asks the learners to tell what the message of the song was, and passes packets of corn snack as a prize for correct answers.**

The learners are then told that they have to sit in groups of six to compose poems that they can use for their own songs. They are told that they can sing to any genre of music even though Hip Hop would be preferred. The student-teachers go around the groups and encourage the groups in their work. The learners brainstorm and compose their poems and write them down on pieces of paper. They then rehearse their songs in readiness for the performance in front of the class.

The learners then perform their songs to the whole class and explain why they used the particular lyrics in their songs, who their intended audience is, and what message they are passing through their music. Two groups of boys present traditional “*Isicathamiya*” songs with an HIV and AIDS message. **The dance routines that they perform are very energetic and interesting. Their passion for this kind of music is evident in the way they perform. The atmosphere feels like a big concert instead of a classroom.** Two groups of girls present Hip-hop songs and the student-teachers are very impressed with the skill of

the groups regarding rapping. **With each presentation the student-teachers ask the group members to tell the whole class why they composed that particular song.** Each group tells us why they chose the words they used and the message they want to pass. This seems to be a very lively session as the students relate their messages to their lived experiences in the villages.

When the presentations are over, the class is asked to select a winning group. There ensues a struggle because they know that the winners would get corn snacks. When they are finally told that all are going to get the snacks the exchange becomes more relaxed and they chose one of the traditional *Isicathamiya* songs as a winner.

Adaptation to the situation

Depending on the context of your school, some learners might feel more comfortable using a different genre of music than Hip Hop. In our research, students from a rural school seemed more comfortable with using *isicathamiya* and gospel. They used their local language to write their poems and to perform their songs. Their messages regarding the theme were very clearly articulated and they could express themselves more passionately in this way. In urban areas learners might prefer Kwaito.

Reflections from the field

It was apparent that the music brought out many ideas that the learners have about HIV and AIDS and as they began reflecting on the poems they wrote, they were able to examine their thoughts in relation to HIV and AIDS. **It is easier for learners to talk about their poems and music and why they chose the particular words (message), than if they had to just talk outright about their views and beliefs. This is because the focus is on the song and not on the learner.** Using Hip Hop or music in this manner in a classroom creates a fun atmosphere for the learners and facilitates their creativity.

A. HIP HOP LYRICS ABOUT ALTERNATIVES TO GANGSTER LIFESTYLE

Time Required:

45 minutes including discussion after the performances.

Objective:

To create messages, especially for boys, about alternatives to living a gangster lifestyle (especially in areas where this is an issue)

Materials required:

- Pencils and Paper
- A radio of some kind for playing beats, or someone could be a "human-beat-box"
- A CD with a "dry" beat (a beat with no lyrics over it) would also be very helpful.

How do you do it?

1. Have the group members pick a topic they want to write about (like race, poverty and AIDS, or in this example gangsterism).
2. Make a list of some words associated with the chosen topic (like shacks, guns, self-love).
3. Next, have your learners take a piece of paper and write out the alphabet along the top.
4. Have the learners go through the alphabet letter by letter with some of the words they've already chosen and find words that rhyme. Words don't have to be exactly the same or be spelled the same, they just need to be able to rhyme in time. So, for example, from "shacks" you would get blacks, backs, facts, hacks, relax, counteract, etc. once you have lists of a bunch of rhyming words, cross out those that you know you couldn't use, and then try to compose a few lines. You can make simple or complex rhyming schemes. The easiest and simplest form of rhyme would be to rhyme the last word of each line.

**We might live in shacks,
But we know the facts.**

Usually there should be around the same amount of syllables in each line. For the rhyme above, each line has five syllables.

**We/might/live/in/shacks,
But/we/know/the/facts.**

This is a rule that can be broken, especially if you can make it work to a beat.

5. Once you have something written, test it out by putting on a beat or a Hip Hop track and reading it out loud to the rhythm. Get a "dry" beat if you can and perform your piece to the group.

This kind of rhyming described above is the simplest way to put together something quickly, but listen to the lyrics of the music you like and see how they put rhymes together. Often there are a lot of much more complicated rhyming patterns than the one above, breaks, pauses, punctuation and strange rhyming ideas. Check out examples on the radio or on CDs.

If you really enjoy this process, you should check out the HIV/HOP education programs out of Bush Radio. This session was inspired by a workshop given at the Centre for the Book in 2002 facilitated by Shaheen Ariefdien.

After the session it is important to engage the learners in a discussion on their songs and reflect about alternatives to the gangster lifestyle. Possible questions you could ask:

What do you think about the alternatives to gangster lifestyle that your classmates have rapped about? Do you think any of these alternatives would work in "real life"? If so, why? If not, why not? Can you think of any other alternatives to gangster lifestyle that have not already been discussed? How did it feel to perform? How did it feel to use music as a medium to express yourself? What did you learn from hearing each other's songs? What do you think others could learn from hearing your song? Can you imagine sharing this song with other people? If yes, to whom and why? If not, why not? Do you think sharing this song with others could lead to positive changes? How?

3.5 SHARING OUR STORIES

➤ Objectives

You might want to get your learners to engage with topics related to HIV and AIDS through creative writing or discussions. This is not very time consuming and can be a good starting point for further engagement with the topic. Here you will find two activities that require learners to engage with material included in the toolkit and use this as inspiration to connect their personal experiences with those of other youth. In this way they see the relevance of the topic for their everyday lives and will be motivated to learn more about HIV and AIDS and engage more with it. Please feel free to search for material yourself to share with your learners. Use for example newspaper articles, poems or something else that you have found and ask them to discuss these or write about them.

During “free-writing” the learners should not lift their pens off the paper, but keep writing whatever comes to their minds. Tell them that once the topic is given, they will have two minutes to write whatever comes to their minds on the topic. Use the prompts and time the writing with a stopwatch or a clock.

3

Some possible prompts for starting the students writings are:

3.5

- My Home...
- I think love is...
- Respect means...
- Sexuality means...
- Health means...
- I'm afraid of...

You might want to add your own prompts here:

.....

.....

.....

.....

A. WRITING ABOUT HOW HIV AND AIDS AFFECT OUR LIVES

🕒 Time Required:

15-45 minutes including group discussion, depending on how many learners choose to share their stories, and how many different prompts you provide for the learners to write about

➤ Objectives:

To understand how AIDS affects peoples lives in different ways. To shed light on how AIDS has already affected our lives and the lives of people in our communities. To bring personal stories forward to break the silence around AIDS.

Do a longer writing exercise with the prompts: It happened in my neighbourhood... and One thing I'll never forget...

📋 Materials required:

- Pens
- Paper
- If you like you can hand out the *In My Life* story and ask the learners to read out one or two stories from the booklet

2. Once the writing is finished, have the participants read over their own writing, underlining parts they liked, and ask for volunteers to read what they have written out loud.

❓ How do you do it?

1. Start by having the group do some “free-writing” on a few topics around HIV and AIDS and/or their own lives. Make sure everyone has a pen and paper.

3. Next, have the participants write a short story about HIV and AIDS in their lives. Possible questions to inspire the learners could be:

How has AIDS affected you? Is there something about AIDS that happened in your community that was memorable to you?

This is a good entrance point to start a further engagement with HIV and AIDS as it shows the relevance of the theme to the learners lives.

B. OUR STORIES ABOUT HIV AND AIDS

Time Required:

15-45 minutes depending on how many stories you choose to share and how many questions you ask to prompt discussion afterwards

Objectives:

To initiate discussion around how HIV and AIDS affects our lives and the lives of people in our own communities by engaging with other young people's experiences.

Materials required:

The booklet "In My Life"

How do you do it?

You might want to begin the session by reading Barbara's story (or any other story chosen from "In my Life"):

About my life

It was 2:30 in the afternoon. It was me, my sister, my young brother, and my father. We were going to town. On the Old Paarl Road we saw three men at the side of the road. They were asking for a lift. My father stopped the car for them and they got in. After a few minutes, one of the men took out a gun and shot my father and my sister and my young brother. It was a terrible shock and there was no one there to help us. And so I lost most of my family that I loved very much. I am left only with my lovely mother now.

My life is now complicated because I live with HIV. I was infected with HIV last year in October, and from then until now, I live with it. There were many problems I had to face, and I have been keeping this secret for 7 months. That was a difficult time in my life. I felt like I was crossing a river with a big pain inside my heart, thinking about everything that happened. I'm still not sure I am ready to tell the whole world about it.

My life is like when you mix salt and water, the solution is dissolved.

I always dreamed about having a nice future and a beautiful marriage with two children, and having a big house and driving a nice car. I want to be a Magistrate in the court, or work in Parliament.

I keep telling myself that if things go wrong with me, I must pray, because I believe in Jesus. So I tell myself I must know effects of life and also the changes of life and the factors of life and also the challenges of life, the disadvantage and advantage of life.

– Barbra Lerato Matasane, age 19, excerpt from "In My Life", page 20

Questions for discussion:

How did Barbra's story affect you? What do you think about what she wrote? What does Barbra's story teach us about social aspects of AIDS? Do you know of any stories that come to your mind when you read her story? Can you think of people you would like to share Barbara's story with? What do you think would be the impact of sharing Barbara's story with others? Do you have any stories you would like to share with others?

SECTION 4:

THE WAY FORWARD: YOUTH TAKE ACTION

4

SECTION 4:

THE WAY FORWARD: YOUTH TAKE ACTION

➤ Objectives

Your learners might become interested to start being socially engaged in the struggle against HIV and AIDS. You should use the chance to motivate them to engage in positive social change against HIV and AIDS by showing them various opportunities of how they can become active.

? How do you do it?

Any of the themes or arts-based activities in this toolkit can be adapted to create a youth activism campaign if your learners are keen and interested. You can brainstorm with the group on a project they could do in their community. It could be a poster campaign, or setting up a youth against AIDS group in the local community centre. It could be a talk on a local radio station or in a school. It could be a forum theatre play at community or youth meetings. It could be a peer educator support system in their school etc. the opportunities are endless and all you need to make a change are people who are motivated to enter the struggle against HIV and AIDS!

It is important to note that even the act of engaging your students in any of the discussions or activities outlined in this toolkit is an act of activism in itself because you are helping learners to become more aware and critical of their surroundings. Change begins with just one person at a time and if you can encourage one learner to critically reflect, you have already begun to change the world!

Learners who are interested to engage in HIV and AIDS prevention or to conduct other projects in their communities might want to check out the "Taking it Global HIV/AIDS Youth Guide to Action", which can be downloaded for free on the internet: www.takingitglobal.org.

If your learners want to share their ideas about HIV and AIDS or learn about how other youth all over the world are experiencing the disease, they can visit "Yahanet", an internet platform about youth activism all over the world, including South Africa. If Internet is

available to your learners, you might want to show this forum to the young people you are working with. If not, you might want to tell them the address: www.yahanet.org. In section 5 more contact details are given where people can get further information and support about HIV and AIDS in South Africa.

We hope that this toolkit was helpful for you and supported you in a creative, fun and motivating way in engaging young people with issues around HIV and AIDS. We would like to end with the optimistic voice of a young man who believes that positive social change is possible if we all take action against HIV and AIDS.

We can conquer

*Pointing fingers at one another won't help us
we live in a world of sorrow
a world of painful circumstances
a world of HIV
where our youth is not safe
our life is a mythful one
a confusing one
like flesh to flesh
that has spread HIV
that has caused fatality of HIV*

*I talk of HIV the killer
it has changed the many things in our nation
it has brought discrimination
it has stopped people from expressing themselves*

*Action must be taken
the mission is obvious
if we do that,
we can conquer.*

– Khayaletu (KK) Mofu, age 18, excerpt from "In My Life", p. 39

SECTION 5:

USEFUL CONTACT DETAILS

5



SECTION 5:

**USEFUL CONTACT
DETAILS****Hillcrest AIDS Centre Trust**

Information; education; counseling; voluntary counseling and testing; networking; care; home-based care; home visits; public AIDS awareness; feeding scheme; income generation craft project; horticulture project; funeral fund; school fee fund.

26 Old Main Road
Hillcrest 3650
Phone +27 31 - 765 58 66
hillaids@iafrica.com
<http://www.hillaids.org.za>

AIDS Foundation of South Africa

Donor intermediary agency that provides funding, technical support and capacity building programmes to CBOs and NGOs working in the field of HIV/AIDS.

237 Musgrave Road
Musgrave
Durban
Phone +27 31 - 277 27 00
website@aids.org.za
<http://www.aids.org.za>

ATICC - AIDS Training, Information & Counseling Centre

Education; training; counselling and support; coordination of PMTCT, VCT, CHBC programmes within the area, distribution of materials.

2nd Floor, 9 Old Fort Place
Durban, 4000
Phone +27 31 - 300 31 04 / 30 24
nairk@durban.gov.za

iCare HIV/AIDS Treatment Centre

Counseling and testing; ARV treatment; clinical research; education; training and multimedia resource centre; advocacy; PMTCT; home-base care; comprehensive workplace solutions for HIV/AIDS; chronic disease centre.

Shop No 5,6,7
No. 5 Old main Road, Isipingo Rail
Durban 4110
Phone +27 83 - 786 90 29
drismail@mweb.co.za
<http://www.hivspecialist.org>

Sinikithemba HIV/AIDS Care Centre

HIV Treatment; free access to medications and ARV; support group; development programme; IT training programme.

Ridge House
53 McCord Road, Overport
Durban 4001
Phone +27 31- 208 35 50
lindal@mccord.co.za
<http://www.sinikithemba.co.za>

Durban Lesbian & Gay Community & Health Centre

Offers a safe and secure space for the lesbian, gay, bisexual and transgender communities of Durban and KwaZulu-Natal. Personal, HIV/AIDS, Sexual Health and Legal Education, Counseling and Advise on matters ranging from understanding your own sexual and/or health status, to coming out, mitigating/fighting stigma and discrimination, homelessness, drug use/abuse, living positively, to same-sex marriages.

Phone +27 31 - 301 21 45
info@gaycentre.org.za
<http://www.gaycentre.org.za/default.asp>

YOUTH AS KNOWLEDGE PRODUCERS TOOLKIT

ARTS-BASED APPROACHES
FOR ADDRESSING HIV AND AIDS

Centre for Visual Methodologies and Social Change
www.cvm.za.org/

HELPLINES

HIV/AIDS: toll free, 24-hour.....0800 012 322

Gender Violence

24-hour telephone counseling and referrals

Durban.....031 232 323

Toll free national number.....0800 150 150

Domestic violence, particularly children and youth.....031 305 3497

Child Line, toll free number.....0800 055 555

Child Emergency Service, toll free number.....0800 123 321

Police Service Emergency, toll free number.....10111

Durban Lesbian and Gay Community Centre Helpline.....031 301 2149