

TSHA TSHA

A Facilitator's Guide
to Series One



CADRE

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Centre for AIDS Development, Research and Evaluation
CADRE



USAID
FROM THE AMERICAN PEOPLE



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1 The opinions expressed herein are those of the authors and do not necessarily reflect the views of the Office of the US Global AIDS Coordinator or the United States Agency for International Development.

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INTRODUCTION

Tsha Tsha is a Xhosa language entertainment education drama series commissioned in 2001 by the South African Broadcasting Corporation. The series was developed and produced by the Centre for AIDS Development, Research and Evaluation (CADRE) and Curious Pictures, with additional support from the Health Communication Partnership based at the Johns Hopkins Bloomberg School of Public Health/Center for Communication Programs. It has been broadcast on SABC 1 since April 2003.

About Tsha Tsha

Tsha Tsha takes place in the fictional town of Lubusi, a small rural town in the Eastern Cape. The drama explores young people's lives as they make their transition to adulthood, developing self-efficacy and humanity at individual and community levels. It explores many of the challenges facing young people in South Africa today and aims to enhance their capacity to reflect on problems, to engage in developing solutions, and to become active agents in crafting the circumstances of their own lives.

HIV/AIDS is portrayed in the series along a continuum of aspects including prevention, care, support, treatment and rights. The situations portrayed include living in a resource-constrained environment; caring for sick family members; caring for and providing for siblings; learning one's HIV status; living with HIV; disclosure of HIV status; safer sexual practices; sexual violence; parenting; and bereavement.

Ballroom dancing provides a metaphorical background for exploring life skills, relationships, mutual respect and intimacy.

About this guide

This guide forms part of a strategy to broaden the use of the Tsha Tsha television series beyond the broadcast environment. It supports the use of Tsha Tsha in contexts where the visual material is used to facilitate discussion, debate, reflection and learning. It provides facilitators with information about how to structure and facilitate discussion sessions with people who have watched single or multiple episodes of Tsha Tsha, or excerpts from individual episodes.

The guide is developed within the framework of a participatory approach. Participatory approaches allow for participants to be active,

whereas didactic approaches tend to be unidirectional and do not encourage interaction with participants. At the heart of participatory approaches is the importance of encouraging people to share information, integrate life experiences and learn from each other. Utilising participatory methods with mass media products is a useful way of integrating real life experiences with issues at hand.

This guide is aimed at trainers in non-governmental and community-based organisations, institutions, government departments, and groups that support HIV/AIDS education and training. Trainers are encouraged to adapt this guide and their methodology to suit the group with which they are working.

The guide is structured as follows:

- ❁ **Section One** describes the ways in which the videos and the guide can be used to enable facilitated discussions. Guidelines are provided for planning, preparing and facilitating discussion sessions. Two sample discussion structures – a 2½-hour session and a half-day session – are provided as examples.
- ❁ **Section Two** provides narratives for each episode of Tsha Tsha, as well as questions that may be used to guide discussions. A table providing a quick overview of the series is presented. The table includes episode-specific information about main themes, descriptions of events in relation to the theme, and cross-references to other episodes where the same theme is addressed.
- ❁ **Section Three** presents a toolbox of activities that facilitators may draw upon when planning for a discussion group. The toolbox includes icebreakers, energisers, games that relate discussion and activity, and other participatory approaches – role-play, forum theatre, hot-seating, trigger videos, drawing/painting, and songs – that may be used to generate various points of view for discussion purposes.
- ❁ **Section Four** provides facilitation guidelines and highlights key issues that facilitators should bear in mind.
- ❁ **HIV/AIDS information and service resources** are provided at the end of this guide.

SECTION ONE

Using the video tapes

There are various ways Tsha Tsha episodes may be used as a resource for facilitating discussion:

- Viewing episodes sequentially over a period of time. Episode-specific themes and questions, found in Section Two, may be discussed immediately following the screening;
- Viewing single episodes or a combination of episodes. A single episode or episodes that focus on a particular theme may be identified for viewing and discussion. For example, episodes 3, 6, 8, 9 and 11 deal with HIV disclosure;
- Viewing selected moment(s) from one or more episodes on a particular theme or themes, for discussion.

An episode summary, Table 3 on page 13, maps out the themes and related events covered in each episode.

Preparing discussion groups

The optimal size of the group depends largely on the facilitator's objectives for the session. A small group (3-6 participants) may allow for greater levels of trust and more opportunities to share experiences. It may also be more time efficient. Larger groups (up to 20 participants) allow for a wider range of inputs, but may be more time consuming.

Group participants need to be *fully informed* about the group process, including rules relating to trust and confidentiality. Participants should be free to leave if they no longer wish to participate. The facilitator needs to have a good sense of the group's existing knowledge in order to plan the content of the discussion at the right level.

An appropriate *venue* that can accommodate both video screening and a group discussion needs to be identified. The venue should be large enough to allow the participants to be split into smaller groups if necessary. Ideally, the room should be equipped with a plug point for the television and the VCR/projector. The venue should be quiet and private.

Pre-planning

The facilitator should watch the episode(s) or episode excerpts to be used in the session before the group screening to be familiar with the video content. The facilitator may also wish to review the episode

narratives in Section Two, which includes themes and discussion points for each episode. The structure and timeframe for the discussion should also be decided beforehand.

The facilitator should ensure the tapes are correctly prepared so it is not necessary to rewind or fast forward them during the session. The facilitator should also check the equipment is in working order.

Setting and clarifying objectives

This guide provides an overview of activities and types of questions that can be asked when using Tsha Tsha to stimulate discussion. Facilitators should, however, be very clear about what they want to achieve during a discussion session.

It is useful to refer to the characters in Tsha Tsha and their responses to the situations they find themselves in. The series has been designed around the concept of problem solving in the face of difficult situations. Participants can be encouraged to think about different pathways to solutions that the characters could have taken.

It is important to encourage participants to think about issues critically and differently, and to draw conclusions about particular themes, issues and questions. Participants should also be encouraged to reflect on actions they can take in their own situation in response to HIV/AIDS. This can include changing attitudes, sexual behaviour and practices, as well as becoming involved in action at a community or social level.

At the discussion group

- ✿ Introduce yourself and outline the purposes and objectives of the group discussion.
- ✿ Talk about the process to be followed (see Figure 1 on page 10). This may include informing participants that there will be a series of discussion sessions.
- ✿ Ask the participants to introduce themselves to the rest of the group. Using an icebreaker allows trust to be developed quickly. Participants can also be asked to contribute ideas about their expectations.
- ✿ Establish ground rules so that everyone in the group has a shared understanding of how the group will work together. These can include:
 - being on time;
 - switching cell phones off;
 - listening to others without interrupting;
 - respecting each other and not being judgmental;
 - being honest;

- being open, but not feeling pressured to divulge personal information;
 - respecting the confidentiality of personal matters shared within the group;
 - indicating if uncomfortable with the content of the discussion.
- ✿ Use energisers and games.
 - ✿ Explain that there will be a break for refreshments such as cold drinks, tea, coffee, and biscuits, which will be provided.

Viewing the video

Be clear about rules for the venue, for example no smoking or eating in the viewing room. Emphasise the need to respect each other, for example no talking during the viewing.

Discussion

Two approaches can be used to discuss the video material: (1) deepening discussion, which is open-ended and (2) structured thematic discussion

1. Deepening discussion

There are five steps that can be used for deepening discussion:

- ✿ **Recognition/naming:** Participants are asked to identify and talk about 'what took place in the video' and 'what issues or events stood out'. The facilitator listens to the events listed and frames the most commonly mentioned issue, for example, infidelity.
- ✿ **Questioning:** Participants use the chosen theme to discuss 'why particular events happened', 'why the character(s) behaved the way they did', and 'what their underlying motivations were'.
- ✿ **Relation to reality:** Participants are asked to explore whether the event or issue is realistically portrayed, and whether this relates to events in their own lives or in their circles of friends or communities.
- ✿ **Deepening:** The discussion then focuses on *why* particular events took place with an emphasis on root causes and the consequences of particular actions.
- ✿ **Solutions and pathways to action:** Participants discuss processes for making change happen, and for solving problems. Different scenarios and outcomes to the events portrayed in Tsha Tsha can be developed.

2. Structured thematic discussion

Themes and key questions for each episode of Tsha Tsha are provided in Section Two. Guiding questions allow for expanded discussion of specific themes and related concepts raised in each episode. Facilitators may use one or more of the deepening discussion steps described above to ensure participation and reflection. The principles of Deepening Discussion are used to explore and interrogate the issues and concepts that emerge from the questions, by going through the five-step process described. In some instances, facilitators determine which steps are necessary to achieve the required depth of the discussion.

Rounding off the session

It is useful to summarise key points that have emerged during the discussion. Participants can be asked to provide their own perspectives on what they have learned. Comments on the format of the session and suggestions for improvements can also be put forward.

In some instances, participants may need answers to factual questions. The facilitator may provide these or ask the group to suggest answers. If excessive time or detail is required, participants can be referred to other information resources and services, for example, the AIDS Helpline.

Approaches to discussion sessions

The length of time available for discussion, the size of the group, the approach taken to using the video material, and the methods used for facilitating discussion all affect the length of discussion sessions.

A suggested format for the structure of a discussion group is presented in Figure 1 on page 10. It outlines the various phases of the discussion and provides examples of participatory activities. This is followed by two sample programmes – one for a 2½-hour session (Table 1 on page 11) and one for a half-day session (Table 2 on page 12).

Figure 1: Structure of viewing and discussion group

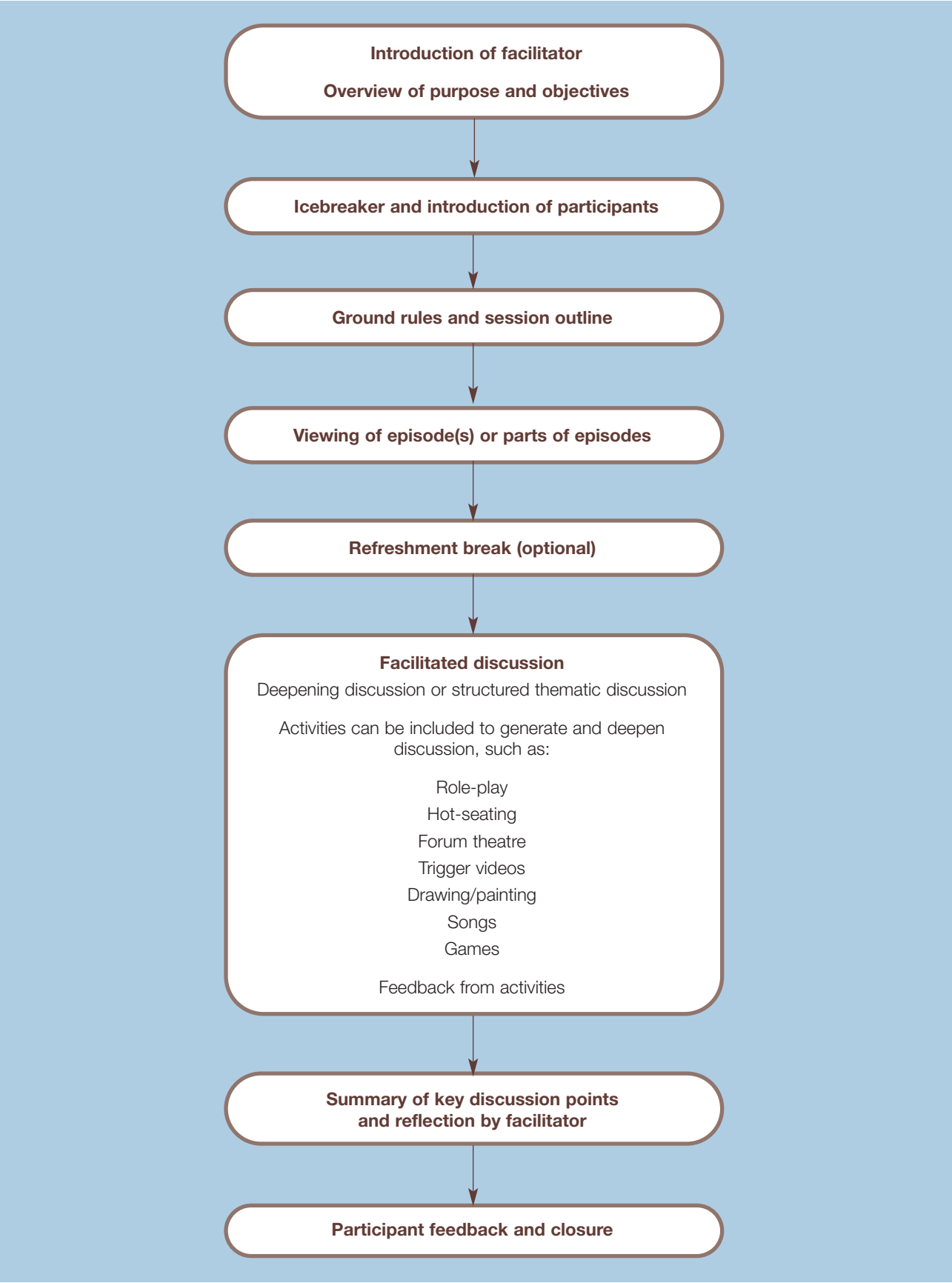


Table 1: Sample structure for a 2½-hour session



Introduction of facilitator: Overview of purpose and objectives	5 minutes	 <p>Total time</p>
Icebreaker and introduction of participants	15 minutes	
Ground rules and session outline	5 minutes	
Viewing of episode or video segments	25 minutes	
Facilitate discussion on ONE theme from episode watched – use key questions that have been developed and/or deepening discussion method. Point of the questioning is:		
<ul style="list-style-type: none">• Recognition of the issue: What happened in the video? What stood out?• Problem posing: Why did this happen? What motivated this behaviour? What are the consequences?• Relation to reality: Has this happened to you or people you know? Why? What are the root causes?• Solutions and pathways to action: What other choices could be made? Have any decisions been made?	80 minutes	
Summary of key discussion points and reflection by facilitator	10 minutes	
Participant feedback and closure	10 minutes	

Table 2: Sample structure for a half-day session

 <p>Total time for half day</p>	Introduction of facilitator: Overview of purpose and objectives	5 minutes
	Icebreaker and introduction of participants	15 minutes
	Ground rules and session outline	5 minutes
	Viewing of episode or video segments	25 minutes
	Facilitate discussion on ONE theme from episode watched – use key questions that have been developed and/or deepening discussion method: Point of the questioning is: <ul style="list-style-type: none">• Recognition of the issue: What happened in the video? What stood out?• Problem posing: Why did this happen? What motivated this behaviour? What are the consequences?• Relation to reality: Has this happened to you or people you know? Why? What are the root causes?• Solutions and pathways to action: What other choices could be made? Have any decisions been made?	
	An activity may be introduced at any point during the discussion session. Activities work particularly well when used to explore alternatives, choices and solutions.	90 minutes
	Summary of key discussion points and reflection by facilitator	10 minutes
	Break – Refreshments	Time is variable
	Energiser	10 minutes
	Facilitate discussion on ANOTHER theme from episode watched – use key questions that have been developed and or deepening discussion method: Point of the questioning is: <ul style="list-style-type: none">• Recognition of the issue: What happened in the video? What stood out?• Problem posing: Why did this happen? What motivated this behaviour? What are the consequences?• Relation to reality: Has this happened to you or people you know? Why? What are the root causes?• Solutions and pathways to action: What other choices could be made? Have any decisions been made?	
	An activity may be introduced at any point during the discussion session. Activities work particularly well when used to explore alternatives, choices and solutions.	90 minutes
	Summary of key discussion points and reflection by facilitator	10 minutes
	Participant feedback and closure	10 minutes

SECTION TWO

Tsha Tsha themes

Table three provides an overview of storylines and themes in various episodes in Tsha Tsha. It also has reference to other episodes that include the same or related themes.

Table 3: Tsha Tsha themes by episode

Themes	Narrative	Other episodes of thematic relevance
Episode 1		
Child-headed households	Andile is the breadwinner of his family, as his father has died, his mother, Dora, is ill, and his sister is in school.	Episode 5
Home-based care	Dora is dying from AIDS and requires care and support, which Andile and Unathi provide.	Episodes 3, 11
Men as nurturers	Andile provides emotional support and care to his mother.	Episode 3
Infidelity	Andile's father was a womaniser who died from AIDS, and transmitted HIV to his wife.	Episodes 2, 8, 9
Change	DJ has to adjust to a rural environment when he moves from Johannesburg to Lubusi.	Episode 4
Episode 2		
Infidelity	Andile's father was a womaniser, who died from AIDS.	Episodes 1, 8, 9
Casual sex	Andile and Mimi have a casual sexual relationship.	Episodes 8, 9
Parent-child relationships	Andile seems to model his father's negative behaviours, even though he tries his best not to follow in his footsteps.	
Dance	Dance is used to teach life skills and respect.	All episodes
Alcohol	Andile turns to alcohol as a coping mechanism to escape his problems.	
Episode 3		
Disclosure	Viwe's ex-boyfriend tells her he is HIV positive and advises her to get tested.	Episodes 6, 8, 9, 11
Men as nurturers/masculinity/home-based care	Andile provides caregiving to his mother, e.g. he washes her feet.	Episodes 1, 11
Economic impact of HIV/AIDS	Dora is unable to pay her insurance premiums for her funeral policy because she provides for her family's basic needs, and for Unathi's schoolbooks.	
HIV myths/misinformation	Viwe panics as she thinks she may have contracted HIV through kissing and holding hands with her ex-boyfriend.	Episode 6

Episode 4		
Adjustment/facing new challenges	DJ does not seem to fit in at Lubusi, and feels isolated.	Episode 1
Relationships and trust	A charming schoolteacher is interested in Boniswa, and wins over her trust.	Episode 5
Episode 5		
Sexual violence/date rape	Boniswa accepts a lift home with the schoolteacher, who tries to rape her.	Episode 4
Child-headed households	Unathi does not perform her domestic duties and is rebellious. Andile tries to provide her with guidance, as well as provide an income and perform household chores and caregiving.	Episode 1
Episode 6		
Voluntary Counselling and Testing (VCT)	Viwe is ambivalent about getting tested, but eventually undergoes VCT.	Episode 3
Disclosure	Andile tells Viwe his mother has AIDS. Viwe almost discloses Vukile's HIV status to Andile, but Andile prevents her from doing so.	Episodes 3, 8, 9, 11
Objectification of women	The Miss Satisfaction beauty pageant is held, with a swimsuit category. Boniswa chastises DJ and Wheels for being sexist.	Episode 10
Episode 7		
Living with HIV – discovering one is HIV positive	Viwe is suffering from mental anguish after discovering she is HIV positive. She isolates herself from people.	Episodes 8, 9, 11, 13
Masculinity and initiation ritual	Mike arranges for DJ to undergo circumcision as the rite of passage to become a 'real' man.	Episode 9
Juvenile delinquency	A group of children steal money from the Satisfaction and buy crates of alcohol.	
Episode 8		
Living with HIV (disclosure)	Viwe is still coming to terms with her HIV positive status. She tells Andile that she is HIV positive.	Episodes 7, 9, 11, 13, (3, 6)
Infidelity, love and casual relationships	Andile thinks he is in love with Sindi, who is married; however she views their sexual relationship as being casual. Boniswa's feelings for DJ grow stronger.	Episodes 1, 2, 9
Episode 9		
Masculinity, male sexuality and initiation rites	DJ returns from the initiation as a 'man'. He has a one-night-stand to prove his manhood.	Episode 7
Living with HIV (disclosure)	On numerous occasions Viwe tries to disclose her HIV positive status to her parents, but is unsuccessful.	Episodes 7, 8, 11, 13, (3, 6)

Episode 10		
Religion, sex and open communication	A sex pastor who encourages open dialogue about sex, arrives in Lubusi, forcing everybody to confront their inhibitions and speak openly about sex.	
HIV/AIDS and emotional impact	Andile speaks to the pastor about how AIDS has affected his family. He also comes to terms with his mother preparing for her death.	Episode 12
Female empowerment	SisWawi stands up to her husband and to the community by ensuring that the sex sermon takes place.	Episode 6
Episode 11		
Living with HIV (disclosure)	Viwe is coming to terms with her HIV positive status. In retaliation to her father's HIV-related discrimination, Viwe discloses her HIV positive status to him.	Episodes 7, 8, 9, 13, (3, 6)
Stigma and discrimination	Viwe's father expresses his discriminatory views about people living with HIV/AIDS. He tries to bribe Andile to keep Viwe's HIV positive status a secret in order to protect the Sibaya family name.	Episode 13
Home-based care	Andile and Mrs K take care of Dora. Dora has bedsores.	Episodes 1, 3
Secondary abstinence, and non-penetrative sex	Boniswa does not feel ready to engage in penetrative sex with DJ. She introduces him to non-penetrative sex.	Episode 13
Episode 12		
HIV/AIDS and emotional impact	Viwe's family is under intense strain as they deal with Viwe's HIV positive status. Andile and Unathi have to deal with Dora's death.	Episode 10
Realising goals and dreams	Andile and Viwe practice hard to fulfil their personal goals, and win the regional dance competition.	
Episode 13		
Death, funerals, HIV/AIDS	The preparations for Dora's funeral, including community support for the bereaved family, are impeded by stigma and discrimination. After much conflict, Dora is given a dignified funeral, and the cause of her death acknowledged by the community.	Episode 11
Living with HIV – living positively	Viwe adopts a confident, positive outlook on life, despite her father's prejudices.	Episodes 7, 8, 9, 11
Role of the community	Everyone who attends the funeral throws a red ribbon onto the grave, to acknowledge that Dora died from AIDS.	

Tsha Tsha episode

narratives, themes and questions

Episode 1

Themes

- Men as nurturers
- Infidelity
- Child-headed households
- Home-based care
- Change

This episode serves to set up and contextualise the series. The viewer is introduced to the small town of Lubusi, its atmosphere, and its characters.

DJ has to relocate to a rural town called Lubusi, under his Uncle Mike's supervision, when he gets into trouble with a crime boss in Johannesburg. He does not feel at home in Lubusi as he is image-and brand-conscious and accustomed to an upbeat, urban lifestyle. Uncle Mike, a well-known and successful businessman, owns the Satisfaction, a popular bar in town, as well as a fleet of taxis. DJ has to work at the Satisfaction to earn his rent. He feels that the Satisfaction needs to be drastically revamped in order to create a vibrant atmosphere. Uncle Mike, however, assigns him to menial tasks, such as the mopping of floors, taking care of the trash, and

Wheels gives DJ advice
about how to approach Viwe



emptying out ashtrays, which infuriates DJ. DJ notices Boniswa and is immediately interested in her, but she views him as an irritation.

Mrs K, a ballroom dance teacher, is trying to find a venue to hold dance classes for young people in the town. She asks Uncle Mike for permission to hold the classes at the Satisfaction, and after much negotiation, he eventually agrees.

Boniswa, an intelligent, self-motivated young woman, applies for a job at the new hairdressing salon that has opened in Lubusi. In being honest about her limited experience, she loses the position to Viwe, the attractive daughter of Vincent Sibaya. Boniswa is forlorn about not getting a job, but it soon becomes clear that a waitress is required at the Satisfaction, and Boniswa happens to be in the right place at the right time and she is hired by Uncle Mike. Boniswa has a four year-old child, who lives with her grandmother.

The Sibaya's are the prominent, wealthy owners of the only funeral parlour in Lubusi. Nothemba, Mr Vincent Sibaya's subservient wife, works for him without any financial compensation. Viwe's brother, Lazola, is a disappointment to Mr Sibaya as he is unsuccessful in business. Lazola is one of Lubusi's comic characters. Viwe is a spoilt rich kid who exploits her status, good looks and has the wealth to get what she wants. At some point, DJ expresses an interest in her, but she flirtatiously toys with him, and dismisses him after they have a brief interlude.

Mrs K asks Andile to join the dance class. Although Andile is passionate about dancing, he is resistant to joining the dance class for two reasons: his father was a dance champion, but his talent for dancing turned out to be a vice, and Mrs K was his father's mistress. Andile is deeply resentful as his father died from AIDS, leaving his family financially destitute, and his mother sick and dying from AIDS. Andile walks off angrily, leaving Mrs K behind, and returns home, where we are introduced to Unathi, his younger sister who is still in school. We discover that their mother is bedridden. Unathi and Andile have to take care of their mother and the household, and Andile has to take on many menial jobs to provide an income for his family.

The first dance class is held. Mrs K informs her class that this space is a place where one learns life skills and respect. Andile is still adamant that he does not want to join, but his mother persuades him to join, assuring him that the problems in her marriage were between his father and her, thus absolving Mrs K of blame. Andile eventually attends the class.

Episode 1: Themes and questions

Men as nurturers		
Main question	Masculinity	What do you think is a man's role in society?
Guiding questions	Gender roles	What are your views on the different roles men and women are expected to fulfil in society?
	Men as nurturers	What do you think of the notion that men can provide the same quality of care and nurturing to others, as women can?
	Gender stereotyping	What would you think of a man, like Andile, who does something that is considered to be a woman's task, e.g. cooking, cleaning, looking after children, and providing emotional support?
Infidelity		
Main question	Impact on family	What impact did Andile's father's infidelity have on his family?
Guiding questions	Consequences of infidelity	What issues may arise in a situation where one or both partners have been unfaithful to each other?
	Social values	Is it more acceptable for a man to cheat on his partner, than it is for a woman?
	Condom use	What factors affect condom negotiation?
	Problem solving	If you suspected your partner was cheating on you, what would you do?
Child-headed households		
Main question	Child-headed households	What are the main issues Andile faces as the head of the household?
Guiding questions	Income	How can a child-headed household generate income for daily needs?
	Emotional needs	What is the psychological/emotional impact on children living in child-headed households? What kind of psychological/emotional support and care do these children need? Who can provide this?
	Resources	What kinds of resources can children from child-headed households access from communities, organisations and government?
Home-based care		
Main question	Gender roles and stereotypes	Is it Andile or Unathi's job to look after and take care of their bed-ridden, terminally ill mother?
Guiding questions	Home-based care	What are the responsibilities, tasks and procedures that caregivers need to perform in home-based care?
	Psychosocial support	How do you imagine people who take care of the terminally ill are affected? What can they do to manage these effects?
Change		
Main question	Challenges	What are some of the challenges that DJ faces when he moves to Lubusi?
Guiding questions	Emotion	If you found yourself in a situation that is not familiar to you (different environment, culture, lifestyle), what are the challenges you think you might face?
	Risk	Would you take a chance and make a big change in your life, even if you did not know how it would turn out?
	Coping	What do you think are the best ways of dealing with a new situation/change?

Episode 2

Themes

- Infidelity
- Casual sex
- Parent-child relationships
- Dance
- Alcohol

Andile attends dance class, wearing his father's shoes. He is partnered up with Mimi. Mrs K tells her class that dance encompasses life skills, such as respect for one's partner. Mrs K dances with Andile to demonstrate these principles to the class, but she gets carried away, imagining that she is dancing with his father.

Mimi is interested in Andile, whereas Viwe views him as being too poor. The feelings are not mutual between Andile and Mimi, even though they have slept together a few times. After a few drinks, and a fantasy about his father and Mrs K dancing together, he is more amenable to Mimi's advances, and they end up having protected sex. Mimi appears to be in love, but Andile is remorseful. He has memories of his father returning home in the morning, and arguing with his mother. He hates what his father's womanising did to his mother and the effect it had on their family. He realises that he is modelling his father's behaviour. He tries to quit dance classes and turns to alcohol, thus entering a vicious cycle of self-loathing in trying to escape being like his father, but in doing so, is becoming more like him. Andile does not accept help from DJ and Boniswa.

DJ and Boniswa work in close proximity at the Satisfaction and he tries really hard to win her affections. She persistently turns him down. Although sometimes they seem to bond, she avoids any intimate moments, much to DJ's disappointment.

In another drunken escapade, Andile coerces Mimi into sleeping with him by claiming to love her. Despite her reservations, she gives in and has sex with him at her grandmother's house, but feels completely disrespected. The next morning, Unathi summons Andile from Mimi's grandmother's house, as their mother has fainted. Mimi's grandmother is angry and upset with Mimi. Andile returns home to find Mrs K assisting his mother. He still harbours resentment towards Mrs K, however, she stands up to him as Dora was in need of help in his absence. Andile returns to Mimi's grandmother's house to get his wallet, as he needs to buy his mother some sugar. She assumes he has come to apologise for his terrible behaviour the previous night, but he refuses to admit he was in the wrong. She is upset at the way he has treated her,

Andile and Mimi have casual sex using a condom



but he insistently asks for his wallet and blames her for the situation between them, as he claims she knew what she was getting herself into. It is clear that she cares a lot for him, but feels that he disrespected her by making her disrespect her grandmother. She flings the wallet at him and slams the door in his face, as he shows no remorse.

Andile apologises to his mother for not being there for her. She queries his whereabouts and he trivialises his relationship with Mimi by referring to her as a slut. His mother says that kind of statement was typical of his father. She tells him that what happened in her marriage with his father, was not Mrs K's fault. She also says that he has power over his own actions, and need not follow in his father's footsteps.

At dance class Andile makes amends with Mimi, and she accepts his apology.

Episode 2: Themes and questions

Casual sex		
Main question	Gender stereotypes	What is your opinion of women who engage in casual sex or have one-night stands? How does this compare with your view of men who have casual sex?
Guiding questions	Alcohol	Do you think Andile and Mimi would have had casual sex if they did not drink alcohol? What are your views on alcohol consumption increasing the chance of engaging in casual sex and risky behaviour?
	Consequences	Are there any consequences to casual sex?
	Gender stereotypes	What do you think of women who carry condoms? What do you think of men who carry condoms?
	Safer sex	Should casual sex be avoided?
Infidelity		
Main question	Marriage	Does marriage protect you from contracting HIV and sexually transmitted infections (STIs)?
Guiding question	Condom use in marriage	Should married couples use condoms?
Parent-child relationships		
Main question	Nature versus nurture	Do you think that because Andile's father was a drunk and a womaniser, Andile is destined to be like his father?
Guiding question	Personal choices	Do you think that children who have parents who are negative role models can make different choices (to those of their parents) about how to live their lives?
Dance		
Main question	Coping mechanisms	Can creative outlets, such as dance, be used as coping mechanisms in dealing with stress and other emotional issues?
Guiding question	Life skills	What life skills can be learned through ballroom dancing?
Alcohol		
Main question	Attitudes	Is it sometimes acceptable for a person to get drunk?
Guiding questions	Coping strategy	Do you think it is okay for Andile to drink alcohol because he is upset?
	Alternative strategies	What can people do to cope with stressful situations, besides drinking alcohol?

Episode 3

Themes

- Disclosure to (previous) sexual partners
- Men as nurturers/masculinity/home-based care
- Economic impact of HIV/AIDS
- HIV myths/misinformation

Viwe's ex-boyfriend, Vukile, visits Lubusi. He has been away studying to become a chartered accountant. His success attracts the attention of the community. Vukile asks Viwe to meet him at the Satisfaction, and is surprised as their relationship ended badly when she dumped him. Viwe is impressed by the fact that he seems worldly and has experienced life beyond Lubusi. As she dances with him, she wonders if he could be her ticket out of Lubusi. They kiss, and this rekindles their romance. Over the next few days, Viwe seems to be falling in love with him again. Vukile tries desperately to speak to Viwe about an important matter, but circumstances and her enthusiasm seem to prevent the conversation from taking place.

Andile discovers his mother has not been paying the monthly insurance premiums because she has had to pay more urgent expenses. At the Satisfaction, Andile asks Mike for more work, but none is available. Andile gets drunk and wakes up Mr Sibaya in the middle of the night to speak about his mother's premiums. Mr Sibaya is livid and does not entertain the conversation. Andile falls asleep outside the funeral parlour. Early in the morning, Mr Sibaya wakes Andile and tells him that

Andile washes his mother's feet





Vukile tells Viwe that he is HIV positive and advises her to get tested

the funeral policy has lapsed. Mr Sibaya refuses to help him, so a despondent Andile returns home.

Viwe and Vukile spend time together, but he avoids intimacy. He eventually musters up the courage to disclose his HIV positive status to Viwe. He tells her that they were not always safe in the past. She does not react well, and thinks he is joking. He tries to comfort her by saying that he probably got HIV after they broke up, but he thought that letting her know was the decent thing to do. She has flashbacks of them kissing and holding hands, and panics. He tells her that kissing is safe, but she rushes home to take a shower.

Vukile invites everyone to his graduation party at his parents' house. Mr. Sibaya and Mike watch DJ and Lazola at the celebration, and think they need to grow up. Vincent suggests Mike send DJ for the circumcision initiation ritual.

Vukile speaks to Viwe outside his parents' house, and advises her to get tested, so that she can know her status. He states he came back to tell her this news, and not to get involved. Although he feels a connection with Viwe, he has his own life in a new place. He wishes Viwe well, and returns to the celebrations. Mr Sibaya offers Andile a job and commends him for being a real man by taking care of his mother. Andile practises home-based care, by washing his mother's feet.

Viwe sees Vukile leaving town, and reflects on the concept of love, and its complications. She feels alone, stranded in Lubusi, and still yearning for love.

Episode 3: Themes and questions

Disclosure to (previous) sexual partners		
Main question	Rights	Do you think your partner has the right to know if you are HIV positive?
Guiding questions	Disclosing to partners	Do you think it was necessary for Vukile to tell Viwe that he is HIV positive? Should one disclose one's HIV positive status to previous and present sexual partners?
	Abusive relationships	Does disclosure always lead to violence, abuse or rejection?
	Ethics	Is it right to disclose an HIV positive person's status to others?
	Public disclosure	Do you have to disclose publicly in order to live positively with HIV?
Men as nurturers/masculinity/home-based care		
Main question	Gender stereotypes	Are you a real 'man' if you bathe and wash your mother, and perform domesticated chores?
Guiding questions	Gender roles	How do you feel about Andile being the primary caregiver to his mother, instead of Unathi?
	Responsibility	What do you think is the responsibility of male children to their sick and/or dying parents?
Economic impact of HIV/AIDS		
Main question	Income	In cases where a breadwinner has AIDS and cannot work, how can an income for the household be generated?
Guiding questions	Children	What impact does Dora's illness have on Andile and Unathi?
	Responsibility	Should Unathi drop out of school and find a job to help Andile support the household?
HIV myths/misinformation		
Main question	HIV misinformation	Why did Viwe take a shower after remembering that she had touched and kissed Vukile?
Guiding questions	Knowledge	Can a healthy-looking person have HIV?
	Treatment	Is there a cure for AIDS?
	Stereotypes	What are your thoughts that HIV only affects certain groups of people? Who are these groups?
	Attitudes	If you are HIV positive, does this mean you are promiscuous?

Episode 4

Themes

- Adjustment and facing new challenges
- Relationships and trust

At dance class Mrs K asks everyone to choose a dance partner whom they are comfortable with and who is on the same dance level as them. Viwe asks Andile to dance with her, but he is with Mimi. DJ resolves to give Lubusi a chance. He starts to make improvements to the Satisfaction and orders a jukebox. He has higher aspirations than to do menial jobs at the Satisfaction.

A schoolteacher, Santu, begins to frequent the Satisfaction, and makes advances towards Boniswa, who is waitressing. Uncle Mike announces that he will be hosting an umsebenzi at his home. He calls DJ aside to talk business. DJ thinks that Mike has noticed his hard work at the Satisfaction, and that Mike is going to promote him to managerial status. Much to DJ's dismay, Mike decides to increase his responsibility by instructing him to be a taxi marshal, as a new route to King William's Town has been established. At 5am the next day DJ tries his hand at marshalling, but fails dismally. Fed up and disillusioned, he expresses his discontent to Mike. Mike refuses to give DJ any leeway, and insists that he continue his work at the taxi rank.

Santu wins over Boniswa's trust through their common interest in books. She asks him to be her dance partner but he jokingly declines.



Mr Sibaya at his funeral parlour



Andile tricks DJ into rounding up cows

At the funeral parlour, Vincent is trying to sell coffins when Andile asks him if he can leave early because of his mother. Vincent angrily refuses as Andile had initially begged him for a job to save his mother’s funeral policy.

DJ is still unhappy in Lubusi and cannot bring himself to continue his job at the taxi rank. Andile and DJ discuss the umsebenzi, and Andile has fun trying to explain it to him. In an attempt to help DJ ‘adapt’

to Lubusi, Andile makes him round up the cows. DJ comes to the realisation that he is fooling himself into believing he can be happy in Lubusi. Being killed in Johannesburg suddenly seems better than facing his loneliness in Lubusi.

Viwe approaches her father and pleads with him to give Andile a lower workload so that he will not miss any more dance classes. She feels he is the only dancer on her level, and that she would be wasting her potential by dancing with anyone else.

Santu impresses Boniswa by giving her a book that she has always wanted to read. DJ is depressed but does not want to talk about it, and is disdainful of Santu’s interest in Boniswa. She tells him that Santu understands her, whereas DJ does not even try. This is the last straw for DJ. He packs his bags and leaves the hotel as he thinks that Lubusi has nothing to offer him – friends, money or future. DJ tries to hitch a ride out of Lubusi, but is unable to get a lift. Uncle Mike discovers that DJ did not arrive for work that morning, and complains to his wife. He enters the Satisfaction and is surprised to see that it is lively with many patrons. The new jukebox has added an energetic fun-filled vibe to the Satisfaction. Mike finds out that DJ was responsible for ordering the jukebox. He also learns that DJ was seen walking towards the N2 and goes to pick him up and tells him that the Satisfaction is doing well. At the umsebenzi the next morning, DJ regains some optimism when Boniswa asks him to be her dance partner. However, his spirit is soon dampened when he is not allowed to eat the meat because he is not considered to be a ‘real man’. Once again, he feels like an outsider in Lubusi.

Episode 4: Themes and questions

Adjustment and facing new challenges		
Main question	Change	Why does DJ feel like an outsider in Lubusi? How does DJ cope with his feelings?
Guiding questions	Stress	Is change always stressful?
	Isolation	What are some ways of dealing with feelings of isolation and loneliness?
Relationships and trust		
Main question	Trust	Should one trust people one does not know well?
Guiding questions	Trust	How do you know when you can trust someone?
	Abuse of power	Does age difference affect sexual relationships?

Episode 5

Themes

- Sexual violence/date rape
- Child-headed households

Dance class is increasing in popularity. Andile is concerned about Unathi when she leaves after dance class with her new dance partner, Banzi. Viwe approaches Andile again requesting that he be her partner. He is adamant that he is with Mimi. Viwe then tries to talk Mimi out of dancing with Andile, by nastily telling her that she cannot believe that Mimi is still with him after the way he treated her. She thinks Andile is wasting his time with Mimi. Boniswa is happy to be DJ’s dance partner although she still has to fend off his advances.

Andile returns home after dance class, to find his mother cooking. He is angry as it is Unathi’s turn to cook, and she has gone off with Banzi instead.

At the Satisfaction, Santu presents Boniswa with another book, and Boniswa is pleased. DJ and Santu compete with each other, as they are both vying for Boniswa’s attention. Boniswa accepts a lift home with Santu, as he has earned her trust and she admires his intelligence. Santu takes her to the dam instead, and confesses his love for her and tries to kiss her despite her protestations. She pushes him away and insists on going home. He forces her to the ground and attempts to rape her. Fortunately, she is able to escape in time. The next morning, Boniswa wakes up bruised. Her mother informs Mthunzi, a police officer, but he is unsympathetic when he learns that Boniswa wilfully accepted the lift with Santu. Boniswa’s friend, Nono, tells her to speak to Santu about the incident as it was probably a misunderstanding, especially since Boniswa liked him. Boniswa questions Nono’s loyalty and shows her her injuries, insisting there was certainly no misunderstanding. Boniswa is

Santu attempts to rape Boniswa



ambivalent and disillusioned as she feels that Mthunzi and Nono are blaming her for what happened. Furthermore, she is unsure if people get convicted for attempted rape.

Andile reprimands Unathi for avoiding her duties the previous night. They have an altercation, as they are involved in a power struggle, and Unathi is being rebellious. In asserting the role of a protective brother, Andile has a chat with Banzi, and tells him to stay away from Unathi.

At work, DJ sees Boniswa's bruised face and blames her for what happened. This is too much for her to deal with, as everybody seems to have the opinion that the attempted rape was her fault. She leaves the Satisfaction in tears. At home, Boniswa's mother and Mthunzi inform her that she can lay a charge of assault against Santu. Boniswa is angry as she feels that assault charges are not drastic enough. She is confused and upset, as the emotional trauma of the attempted rape far outweighs the physical injuries she acquired.

Andile sees Unathi hanging out with Banzi, and tries to intervene. Unathi is outraged when she finds out that Andile forbids Banzi to see her. Viwe is still harassing Andile to dance with her but he is preoccupied and frustrated and tells her that 'dance is about relationships...you can't dance with someone that you don't like'. She is astounded. At home, Andile and Unathi have another argument but they eventually speak about their relationship and trust, and resolve their animosity.

Boniswa is suffering emotionally at work. She is unsure if she should put things behind her and move on, as everyone seems to think that she is making a bigger issue than is necessary. Even Uncle Mike chastises her for being hostile to Santu when he visits the Satisfaction.

At work the next day, Boniswa is still very jittery and preoccupied. She accidentally breaks some glasses, and Uncle Mike unsympathetically asks her to pay for them. DJ senses Boniswa’s distress as he has noticed the change in Boniswa’s behaviour, and offers to pay for the glasses. He is now concerned about her, and takes a stand against Santu, by forbidding Beauty to serve him, and by kicking him out of the Satisfaction. Uncle Mike watches passively, and in a sense, this is a victory for Boniswa. She no longer feels isolated and alone. Although Santu is not in jail, the message is clear that such behaviour is not tolerated. Boniswa writes a letter of complaint to the school authorities about Santu and feels as if she has reclaimed control over her life again. She restores faith in herself and her belief system.

Episode 5: Themes and questions

Sexual violence/date rape		
Main question	Power	Was the attempted rape Boniswa’s fault because she willingly accompanied Santu?
Guiding questions	Definition	What is rape and why does it happen?
	Myth	When a woman says ‘no’ does she sometimes mean ‘yes’?
	Rights	What makes it difficult to report rape?
	Consequences	What is the link between HIV and rape?
	Sexual rights	Does a husband/boyfriend have the right to have sex with their partner whenever they want?
	Support	What counselling and support structures are available to people who have been raped?
Child-headed households		
Main question	Vulnerability	What issues do children face in households where their parents are ill or have died?
Guiding questions	Gender roles and stereotypes	Should age or gender determine Andile and Unathi’s responsibilities at home?
	Roles and responsibilities	Should Unathi have to obey Andile?
	Roles and responsibilities	How can children living on their own make ends meet with regard to providing food and other basic needs for their family?
	Roles and responsibilities	What can the community do to assist child-headed families?

Episode 6

Themes

- Voluntary Counselling and Testing (VCT)
- Disclosure
- Objectification of women

Viwe is ecstatic when Mrs K requests that Andile dance with her, as Mrs K wants the strongest dancers partnered up for competition level. They dance well together. Andile cannot practise after dance class because he has to return home to take care of his mother. Andile tells Viwe his mother has AIDS and she recoils in shock. This news is a reality check for her as she has been trying to push Vukile's news out of her mind.

Viwe discusses Andile's mother, and her views on HIV with Mimi. Viwe reveals her ignorance and misconceptions about HIV, which Mimi rectifies. Andile overhears the conversation and is disgusted with Viwe's attitude. He tells her off and questions whether she knows her status. Viwe returns home to see a corpse being wheeled off. Although she has come into contact with many dead bodies, this image forces her to reflect on her own mortality.

Andile's mother is having difficulty eating as she has oral thrush and has depleted her anti-fungal medication. Andile offers to stop by the clinic to get more.

Viwe is extremely anxious about her status. She apologises to Andile for her behaviour the previous day. She begins to disclose Vukile's status, but Andile cuts her off as it is none of his business. Andile advises her to go for an HIV test in order to allay her fears. He invites her to accompany him to the clinic later.

Preparations for the Miss Satisfaction beauty pageant are underway. Ironically, Boniswa is one of the organisers, despite disagreeing ideologically with the concept of beauty pageants. The Satisfaction is rearranged and decorated for the pageant. DJ suggests a swimsuit round be held. Boniswa forbids the swimsuit category to take place, as it is sexist and objectifies women. DJ, Wheels and Boniswa compile a list of questions to ask the contestants.

Viwe accompanies Andile to the clinic. While he visits the dispensary, a nurse gives Viwe pre-test counselling and explains the rapid test; however she is too afraid to go through with the test. Later, Andile enquires about her HIV test, and she tells him that she is HIV negative. She then confesses that she did not have the test, as she is fine and is busy preparing for the pageant.

DJ, Wheels and Lazola stick up posters advertising the pageant with the

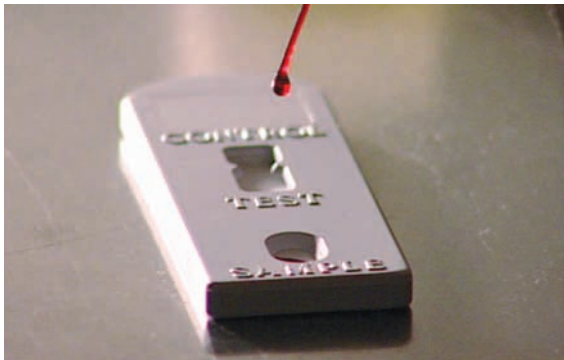
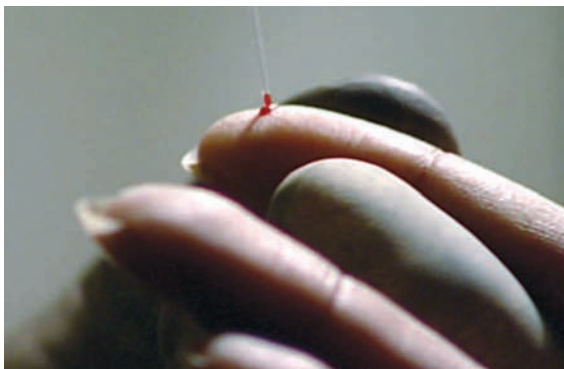
swimsuit component. Boniswa is infuriated. She has an altercation with DJ about the posters, and tells him to organise the pageant by himself.

Viwe and Mimi are getting their hair done in preparation for the pageant. Viwe is in good spirits as she has managed to temporarily put the HIV test out of her mind.

Before the start of the pageant DJ realises that Boniswa has the list of questions for the competition. He rushes to her house to get them. The pageant begins, and the Lubusi girls strut their stuff. In the meantime, DJ begs Boniswa to give him the questions. She demands respect and an apology, and then finally concedes to his request.

DJ gets the questions to Lazola just in time for the question and answer round. Viwe is asked what she thinks is the biggest problem facing the youth. She stumbles and falters as she internally grapples with the importance of knowing one's HIV status. She is too afraid to verbalise this answer as she is fearful that people may think that she is HIV positive, and furthermore she is unsure herself. Instead she gives them a silly, superficial answer about the biggest problem being finding the right fashion accessories, and walks off the stage. Mimi is subsequently crowned Miss Satisfaction.

Viwe returns to the clinic and has a rapid test.



Viwe has a rapid HIV test

Episode 6: Themes and questions

Voluntary Counselling and Testing (VCT)		
Main question	Complexity of VCT	Why does Viwe find it difficult to go for an HIV test?
Guiding questions	Motivation for VCT	Why is it important to know your HIV status?
	HIV testing for couples	Should sexual partners go for HIV testing together?
	Support	When people find out they are HIV positive, what kind of support do they need?
Disclosure		
Main question	Confidentiality/ethics	Do you think it is ethical to disclose an HIV positive person's status to others?
Guiding questions	Rights	Does a person have a right to keep their HIV status secret?
	Confidentiality	If your friend is in a relationship with someone you know is HIV positive, would you tell your friend?
	Confidentiality	What are the benefits and disadvantages of disclosing one's HIV status?
Objectification of women		
Main question	Attitudes	Should a woman's value be judged on beauty alone?
Guiding questions	Attitudes	Would the 'beauty' pageant be different if men and women took part?
	Attitudes	Do beauty pageants exploit women?

Episode 7

Themes

- Living with HIV – discovering one is HIV positive
- Masculinity and initiation rituals
- Juvenile delinquency

The dance class is going extremely well. As Boniswa dances with DJ, she realises that she is beginning to like him, despite his macho façade. A regional dance competition is coming up, and Mrs K wants her students to participate. Andile is apprehensive because Viwe has not attended the class since the Miss Satisfaction contest. He visits her at home to ask her to attend dance class, but she refuses to see him, as she is suffering from mental anguish and fatalistic feelings after having learned that she is HIV positive.

Everyone discusses the success of the beauty pageant, and Wheels irritates Boniswa with more sexist banter. People commend DJ on his excellent organisation of the pageant, and DJ infuriates Boniswa, as he takes all the credit and does not acknowledge her role in the planning of the pageant. Viwe's absence is explained as her being upset at not winning the pageant.

Boniswa returns home upset with DJ. She discovers her dishevelled mother, Lizzie, trying to block Mthunzi from her view. Much to her disgust, Boniswa realises that her mother and Mthunzi are intimately involved. Boniswa does not arrive at work. DJ calls her to inform her that she is needed at the Satisfaction. He cannot fathom why she is upset. Boniswa questions her mother on her choice of lover, and Lizzie tells her to mind her own business as she is too young to understand the complexity of the situation.

DJ is mortified to learn that Mike has arranged for him to undergo a circumcision as a rite of passage. DJ is adamant that he will not go through with it.

Money is stolen from the cash register in the Satisfaction, and Mike is angry that he has trusted a 'boy' with his business. Mike does not know who the culprit is, and puts a stop to the dance class being held at the Satisfaction.

Viwe finally decides to adopt a positive attitude and leaves the sanctuary of her room. She has resolved to pull herself together and make the best of her situation, but it is not that easy. Viwe tries to resume her job at the hair salon as usual.

Back at the Satisfaction, Lazola and Wheels have fun enlightening and frightening DJ on the procedure of the circumcision ritual. Enquiries about the venue of the dance class force DJ to speak to Mike about his decision. Mike refuses to take him seriously, and tells him to come back when he is a man. The search for a new dance venue continues. Boniswa's attempts are unsuccessful, and she is still upset with DJ. DJ asks Andile to help him find the deviants in order to rectify the situation. Andile sees Viwe and tries to find out why she is so distant and scarce. He tells her about the dance competition, but she dismisses it, as she is consumed with loneliness, and does not feel ready to return to dance classes yet.

DJ asks around about the theft, but does not get any leads. Andile informs DJ that a group of youth spent a large amount of money at a liquor store. They locate the boys and reclaim most of the money. DJ feels closer to Andile after this incident, and asks Andile to return the money to Mike as he is primarily responsible for retrieving the cash. Boniswa is impressed with DJ, and they share their first kiss. This is the start of their romantic relationship. Dance class resumes at the Satisfaction. DJ no longer feels like an outsider in Lubusi, and decides to make an effort to fit in by agreeing to the circumcision.



Viwe is in shock after learning that she is HIV positive

Episode 7: Themes and questions

Living with HIV – discovering one is HIV positive		
Main question	Impact of learning HIV positive status	What happens when a person finds out he/she is HIV positive? What do you think Viwe is going through after learning she is HIV positive?
Guiding questions	Attitudes	Do people change their sexual behaviour when they find out they are HIV positive?
	Coping	What are some of the positive and negative ways of coping with being HIV positive?
	Support	What kinds of support are available for people who are HIV positive?
Masculinity and initiation rituals		
Main question	Gender stereotype	What makes a man a ‘real’ man?
Guiding questions	Peer pressure	To what extent does peer pressure influence or shape how boys/men view the concept of being a man?
	Cultural practices	Is it necessary for DJ to go through initiation?
Juvenile delinquency		
Main question	Poverty	Does coming from a poor background justify turning to a life of crime?
Guiding questions	Causal factors	Why do children/youth get involved in (petty) crime?
	Responsibility	Should children who commit crimes be treated as criminals?

Episode 8

Themes

- Living with HIV – disclosure
- Infidelity

At dance class, Boniswa expresses her concerns about DJ’s initiation to Andile. He pacifies her by saying that DJ will be fine as he is not the first man to have been sent for this rite of passage. Mrs K notifies the class that she will choose two couples to represent Lubusi in the regional dance competition. Andile is anxious as Viwe has still not resumed dance class. On his way to Viwe’s house, he runs into his first love, Sindi, who has returned to Lubusi for a week. She is much older than Andile and he feels that no woman can compare to her. She suggests they meet to catch up on old times. Viwe bumps into Andile and he reminds her about the dance competition, but she tells him to find another partner.

Boniswa misses DJ immensely while he is in the mountains for his initiation. She speaks about DJ and circumcision in general, to anybody that will listen. Beauty advises her to slaughter chickens, as the way to a man’s heart is through his stomach. Lizzie helps Boniswa to cook a chicken for DJ. They discuss their feelings for their respective partners. Boniswa asks Lazola to take the chicken to DJ.

Andile suspects that Mike is involved in underhanded activities in his taxi business, but decides to stay out of it. Anyway, he is preoccupied with Sindi. Sindi sweet-talks Andile into forgiving her for marrying someone else and flirtatiously invites him to her hotel room. Lazola makes Viwe realise how much she misses dancing and how it exhilarates her. She decides to stop being preoccupied with HIV, and tries to be herself again by asking Andile to dance with her later on. Andile visits Sindi, forgetting his appointment with Viwe. Sindi and Andile have protected sex and it is clear that Andile is falling for her again. In the meantime, Viwe has been searching for him.



Sindi is having an extra-marital affair with Andile

Andile apologises to Viwe for standing her up. She is infuriated as she has finally made the effort to move on by using dance to feel like herself again, but feels let down. Andile erroneously assumes that her problem stems from his relationship with Sindi.

It is becoming increasingly evident that Mike is involved in shady activities. Boniswa probes Andile about his feelings for Sindi. He admits he has always loved her. Boniswa describes romantic feelings and it is obvious that she feels deeply for DJ.

Andile and Sindi sleep together again and Andile tells her that he still loves her. She questions his notion of love in a condescending manner and asks him to return later, but he finally realises that she is self-centred and is just using him. He rushes off to meet Viwe for dance practice. She makes mistakes while dancing and Andile justifies her behaviour and moods by implying that she is jealous of Sindi. Viwe is horrified and infuriated at his arrogance, and breaks down in tears. He hugs her and she discloses that she is HIV positive.

At the Sibaya residence, Sindi asks Andile to visit her later. He tells her that he is not going to oblige her anymore, as she treats him like a toy and makes him feel cheap. He realises that he was wrong in thinking that they needed each other. He resolves to help Viwe through her trying time. Viwe asks him to find another partner as she is unable to cope. Andile protests, saying that she is healthy and fit and that life goes on, despite being HIV positive. He expresses the importance of the dance competition to him, and pleads with her to do it for him, if not for her. Viwe finally returns to dance class.



Viwe tells Andile that she is HIV positive

Episode 8: Themes and questions

Living with HIV – disclosure		
Main question	Living positively/attitudes	What attitudes does Viwe need to live positively with HIV?
Guiding questions	Living with HIV	What strategies can people use to live positively with HIV?
	Living with HIV	What role should family members play in relation to an HIV positive person?
	Living with HIV	What role should friends play in relation to an HIV positive person?
	Living with HIV	What activities are helpful to people living with HIV?
Infidelity		
Main question	Love versus sex	What are the differences between love and sex?
Guiding questions	Age differentials	Is it okay to have a much older sexual partner? Does the sex of the person who is younger make a difference?
	Marriage	Is it okay for married people to have affairs?

Episode 9

Themes

- Masculinity, male sexuality and initiation rites
- Living with HIV – disclosure

Viwe considers disclosing her HIV status to her parents as she needs their support. At breakfast, she attempts to tell her parents, but their conversation is tangential to her's. Lazola rushes in to announce DJ's arrival, so Viwe does not get to reveal her status to them. She feels relieved as she is afraid of disappointing them.

DJ makes his descent down the mountain and is relieved to return after a month, as he misses the luxuries. Boniswa is unable to attend the umgidi, as she has to work at the Satisfaction. Boniswa fantasises about their blissful reunion. She asks Nono to tell DJ to visit her at the Satisfaction. Everybody is present at the celebratory feast held to honour DJ, who is now deemed a 'man'. Members of the community offer DJ advice as they place money at his feet. Viwe confides in Andile about not disclosing her status to her parents out of fear. He assures her that she will be able to disclose when the time is right, and hugs her, under the disapproving watchful eye of Vincent.

As Boniswa anxiously waits for DJ's visit, he reflects on the notion that he can pick and choose women now that he has returned from the mountain. Mike commends and rewards DJ for becoming a 'man' by promoting him to manager of the Satisfaction. DJ is overjoyed and promises Nono that he will drop by later to see Boniswa. Wheels and

Lazola tease and encourage DJ to ‘test his new equipment’ and assert his masculinity. DJ is pleased that people treat him so well now that he is a man. DJ changes into his formal clothes and wears clay on his face. At the feast, Andile and Viwe attract lots of attention with their dancing. Andile is pulled aside by Mthunzi who warns Andile to watch his back with regards to Uncle Mike’s role in the taxi violence. Mthunzi tells him to inform him of happenings. It is getting late, and Wheels reminds DJ to visit Boniswa. She is working hard and storms off when he arrives as she is extremely upset. He returns to the feast, drinks beer, and decides to ‘test his equipment’. Boniswa reflects that she may have been unfair, and decides to visit DJ, only to find him in bed with another woman.

Viwe approaches her father again, with the intention of telling him her HIV status. Instead her father advises her not to dance with Andile, as Andile is his employee. She changes her mind and does not disclose her status to her father.

The next day, DJ starts work as the manager of the Satisfaction. He tries to make amends by telling Boniswa that he really missed her and justifies his action by stating that it is part of culture that everyone ‘tests their equipment’ after the initiation, and it means nothing more than that. Boniswa disputes his logic and questions his respect for culture and women. DJ asks her if she would have slept with him, given that he is a man and has been isolated in the mountains for four weeks. Boniswa challenges his idea of manhood.

Mike’s taxi is hit. Andile visits Mthunzi to speak about the taxi issue, but Mthunzi retracts his drunken banter at the feast, and points out Uncle Mike’s bullet ridden taxi.

At dance class, Mrs K welcomes DJ, first as a man and then as the manager of the Satisfaction. Boniswa is still upset and avoids dancing with him. He finds her alone outside, and feels bad for hurting her. She tells him exactly how she feels about him, and speaks about his concept of manhood and its link to sex. She asks him not to mess with her emotions and to clarify his intentions regarding whether he wants to be in a relationship with her or not. She asks him to think about it and not to answer her immediately.



DJ returns from the mountains after his initiation



Boniswa finds DJ in bed with another woman



DJ has a one-night stand after his initiation

Episode 9: Themes and questions

Masculinity, male sexuality and initiation rites		
Main question	Sex and masculinity	What are your views about the idea that men must have sex to prove that they are 'real' men?
Guiding questions	Peer pressure	How does peer pressure/culture affect a person's sexual behaviour?
	Responsibility	Should DJ feel guilty about having sex with the girl?
Living with HIV – disclosure		
Main question	Ambivalence	What makes people hesitant about disclosing their HIV positive status?
Guiding questions	Ambivalence	What are the differences between disclosing one is HIV positive to one's family in comparison to one's friends?
	Self perception	Has Viwe failed her parents by being HIV positive?

Episode 10

Themes

- Religion, sex and open communication
- HIV/AIDS and emotional impact
- Female empowerment

Everyone is excited when a well-known ‘sex’ pastor has to stay in Lubusi for a few days as his car has broken down. SisWawi asks the pastor to hold a sermon at her church on love and marriage, and he tells her not to be shy about sex as the Lord wants people to communicate openly on the subject. He turns down her request as he has other appointments. Lazola offers to send the pastor his demo tapes. Everyone in Lubusi is pre-occupied with the pastor’s arrival, and sex is the primary topic of discussion.

Dora is creating a memory box and book. She explains to Unathi and Andile that it is a way for people living with AIDS to leave memories behind for their loved ones. She begins reading a poignant paragraph she has written in the book, and Andile is overwhelmed with emotion because he realises that his mother is preparing for her death.

Andile informs SisWawi that the pastor’s car will not be ready before Monday as car parts have to be ordered. She is pleased as the pastor will now be able to give his sermon. In the meantime, Lazola, in an open field, tape-records himself singing a praise poem and plays it for the pastor. DJ suggests to Boniswa that they discuss their sexual issue, abstinence, with the pastor, but she is not convinced. People from all over queue outside the Satisfaction in order to speak to the pastor about intimate sexual issues they have with their partners.

Mike hires Bravo to take care of the taxi business.



**Dora talks to Unathi about
her memory box**

Mr Sibaya makes it quite clear that he does not approve of the pastor's work and chastises him publicly, with the support of a few community members. However, SisWawi stands up to Mr Sibaya and tells him that she will not tolerate him speaking in such a manner to a man of God. She announces that the pastor will be giving a sermon at the Methodist Church. Vincent is outraged and states that he will not attend such a sermon, and that the sermon will not take place in Lubusi.

Boniswa wants her son, Joy, to come and live with her. Her mother is apprehensive as she thinks that Boniswa is too young to look after him. However, being 21 years old, Boniswa is confident that she will be a capable mother. She hopes that DJ will accept Joy, despite his commitment issues with her.

Viwe discusses her father's prudish attitude towards the pastor and sex with Andile as he works on the pastor's car. Andile is distracted and confides in her that his mother is preparing for her death. At home Andile shows acceptance of the situation by contributing a sentimental photograph to Dora's memory box, and they share a special moment.

SisWawi and Mike discuss the pastor. Mike views the pastor as trouble, but she is insistent that the pastor will give a sermon in Lubusi, with or without Mike's help. Andile tells the pastor about how HIV/AIDS has affected his parents and he questions how sex can possibly be viewed

Boniswa, Lizzie and Mthunzi talk
about the sex pastor



positively. The pastor states that HIV is a disease and not a sin, and he hopes Andile will be able to forgive his father.

The pastor withdraws from the sermon as he does not want to cause trouble. Boniswa discusses the pastor with her mother and Mthunzi. Mthunzi feels that the sermon may cause trouble. Boniswa insists that the pastor merely endorses that married couples speak openly about sex. Mthunzi is adamant that he does not need a stranger telling him how to talk to his partner about sex. Boniswa asks if they speak about sex and Mthunzi is outraged, and asks Lizzie how she could allow Boniswa to speak to them with such disrespect.

DJ tells Boniswa that he is ready to commit to her because she is the only woman that he wants. She eventually speaks to the pastor about her trust issue with DJ. Boniswa realises that trust between two people is based on honesty, and that there are no guarantees. She is pleasantly surprised to see Mthunzi walk into the Satisfaction to speak to the pastor.

SisWawi ensures that the sermon takes place; even Mthunzi makes sure that the sermon is peacefully received. Viwe and Lazola attend the sermon despite their father's objections. Boniswa tells DJ about Joy, and he reacts better than expected. The sermon is well-attended by the Lubusi community, and Lazola's tape is played at the end of the sermon.

Episode 10: Themes and questions

Religion, sex and open communication		
Main question	Sex and religion	Is it appropriate for a religious minister, such as the sex pastor visiting Lubusi, to be talking about sex?
Guiding questions	Sex and religion	Does religion strongly affect one's sexual behaviour?
	Talking about sex	Should sex be talked about in public?
	Role of the church	What role can the church play in relation to AIDS?
HIV/AIDS and emotional impact		
Main question	Terminal illness	What are some of the thoughts, feelings, and issues that a terminally ill person may have?
Guiding questions	Memory box	What is the value of Dora making a memory box – for herself; for her children?
	Emotional impact	How do Andile and Unathi cope with their mother's illness?
	Community support	In what ways could the community support Andile and Unathi?
Female empowerment		
Main question	Gender stereotypes	Is a woman being disrespectful to her husband if she challenges his opinion and stands up for what she believes in?
Guiding questions	Gender roles	Should SisWawi have kept quiet and accepted the sermon would not take place?
	Gender roles	What is a woman's role in society?

Episode 11

Themes

- Living with HIV – disclosure to family
- Stigma and discrimination
- Home-based care
- Secondary abstinence and non-penetrative sex

Viwe and Andile are chosen to represent Lubusi in the dance competition in King William’s Town. This is well-deserved as they have practiced hard. Viwe has overcome her depression and has regained her zest for life. She decides not to tell her parents about her HIV status until she is sure that they will support her.

Vincent forbids Viwe from participating with Andile in the dance competition. He feels that it will tarnish the Sibaya family name to be associated with a family that has been affected by AIDS. He states that everyone knows that Andile’s father was a womaniser and responsible for his mother’s illness. Viwe asks him if having HIV makes people and their families bad people, and he says it makes them rubbish. Viwe is furious and retaliates by telling her father that their family is rubbish too, as she is HIV positive.



Viwe tells her father she is HIV positive

Andile spends the night watching over his mother, and Mrs K offers to give Dora a bath so that Andile can go to work. Dora has painful bedsores. At the Sibaya house, Viwe and her family discuss her HIV status in a morose manner, but Viwe is relieved that her parents know. Vincent insists on knowing how she contracted HIV, and is concerned about others knowing her status. He is livid and distraught that Viwe confided in Andile about her HIV status, and instructs her not to tell anyone else.

Wheels wins the lottery and runs up a huge tab at the Satisfaction by buying drinks for everybody. Mike tells DJ that he will have to pay if Wheels does not. The lottery ticket turns out to be a scam, as Wheels purchased the ticket after the draw had taken place. Unfortunately, DJ has to foot the bill.

Mr Sibaya tries to bribe Andile emotionally and financially into keeping silent about Viwe's HIV status, in order to 'protect' the Sibaya name. He gives Andile money under the guise of sympathising with his circumstances at home. Viwe finds out and is extremely upset as it is undignified and disrespectful to her. She tells Andile off for accepting the money. Andile feels terrible and returns the money to Mr Sibaya, while assuring him that he will not disclose Viwe's status to anybody. Vincent accuses Andile of transmitting HIV to Viwe, but she confirms that they never slept together. An argument ensues and she instructs Andile to take the money to support his family. Vincent is adamant that he will do everything in his power to prevent Viwe from ruining their family.

DJ wants to sleep with Boniswa, but she suggests non-penetrative sex, as she is not ready to take it further. Although he is doubtful, he follows her lead and discovers a whole new insight into pleasurable sexual practice without penetration. She convinces him that the most erotic part of one's body, is the mind.

Although the situation with her father is deteriorating, Viwe feels great because she has disclosed and a burden has been lifted from her shoulders. Viwe is back to her exhibitionistic self and is happy to be the centre of attention again by dancing with Andile on the balcony of the Satisfaction. The entire town watches them and joins in dancing. As Viwe finds exhilaration in dance, Boniswa teaches DJ the joys of foreplay.

Episode 11: Themes and questions

Living with HIV – disclosure to family		
Main question	Attitudes/beliefs	Should parents be disappointed in their children if they are HIV positive?
Guiding questions	Beliefs, prejudices, knowledge	What are some of the reasons that may influence how parents/loved ones respond to news that their child is HIV positive?
	Parental responsibilities	How should parents respond if their child is HIV positive?
	Disclosure	Should Viwe have told her parents she is HIV positive?
	Disclosure	Why does Vincent want Viwe to keep her HIV positive status a secret?
Stigma and discrimination		
Main question	Attitudes/beliefs/myths	How is disclosing one is HIV positive different from disclosing one has another illness, for example, cancer?
Guiding questions	Causal factors	Why are people with HIV discriminated against?
	Attitudes	Do you agree with Mr Sibaya that Viwe's HIV positive status should be kept a secret within the family?
	Coping	How should an HIV positive person deal with stigma and discrimination?
Home-based care		
Main question	Responsibility	Should Dora go to hospital if she is dying, instead of being a burden to her children?
Guiding questions	Responsibility	Who is responsible for caring for people who are dying?
	Gender roles	Do you think it is a man or a woman's job to take care of a terminally ill person?
	Community support	What role can members of the community, friends and relatives play in caring for a person who is dying?
Secondary abstinence and non-penetrative sex		
Main question	Attitudes	Does being in an intimate relationship mean that you have to engage in sex?
Guiding questions	Problem solving	How can a person who is not ready to enter a sexual relationship explain this decision to his/her partner, without feeling pressured into having sex?
	Reasons	Why does Boniswa not want to have sex?

Episode 12

Themes

- HIV/AIDS and emotional impact
- Realising goals and dreams

Viwe and Andile practice hard in preparation for the dance competition. They are determined to win the contest, each for their own reasons. Andile wants to make his mother proud. He hardly spends time with his mother as he is busy with work and dance practice. Viwe wants to win to prove to herself and to others that she can still fulfil her ambitions, despite being HIV positive.

Boniswa and DJ resolve to attend the competition to support Andile and Viwe. Boniswa is curious about why DJ left Johannesburg. He embellishes the story by portraying a dangerous, but glamorous, gangster scenario involving a drug deal going awry and being on the run from a drug lord. Boniswa later discovers that DJ fabricated the reason why he left Johannesburg, and confronts him.

Andile and Viwe practice their dance moves, but Viwe makes many mistakes, which frustrate Andile. After dance practice, Viwe returns home to discover that her father has forbidden her mother from sewing her dress for the dance competition.

*Viwe and Andile
dance well at the dance contest*



When Andile returns home, Mrs K and his mother take out his father's suit for him to wear at the competition. Andile is confident that he is going to win, but his mother does not share his optimism, as his father never won a regional competition, despite being an excellent dancer. Andile is upset as his mother seems to have no faith in him.

There is tension at the Sibaya residence. Viwe apologises to her father, but he is still cold and unsympathetic. Lazola has no idea what is going on.

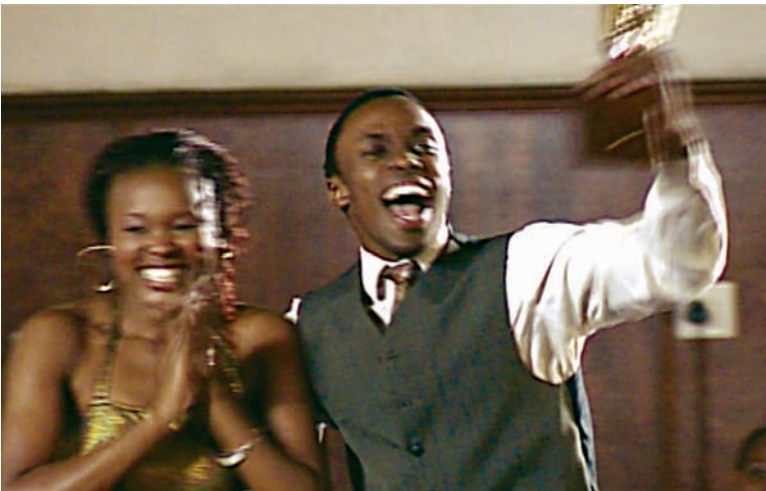
The night before the competition, Mrs Sibaya sews Viwe's dress, against Vincent's wishes. Viwe understands that her mother supports her but is too subservient to stand up to her husband, Mr Sibaya. Dora's condition deteriorates and she is too ill to attend the dance competition. Unathi stays behind to take care of her, while Andile is away.

DJ and Boniswa meet Viwe and Andile at the taxi rank. Andile remembers accompanying his father to competitions when he was a child, and recalls feeling ambivalent – excited about the dance, but sad for leaving his mother at home. Suddenly their taxi is shot at. Luckily no one is injured, and they arrive at the competition venue unscathed.

Viwe and Andile dance fantastically and win the competition. Andile is ecstatic. He has proved his mother wrong. He has proved he is better than his father.

On the way back home, DJ tells Boniswa the truth about why he had to move to Lubusi. This is a giant step forward in their relationship.

Andile returns home eagerly to show off his trophy to his mother. However, he is met by a distraught Unathi – their mother has passed away. Andile and his sister console each other.



Viwe and Andile win the dance contest

Andile brings home the dance trophy and finds that his mother has passed away



Episode 12: Themes and questions

HIV/AIDS and emotional impact		
Main question	Stigma and discrimination	Why does Vincent reject Viwe?
	Reactions	How are family members emotionally affected when they learn their loved one is HIV positive?
	Challenging stigma and discrimination/gender roles	Should Mrs Sibaya stand up to her husband for the way he is treating their daughter?
	Challenging stigma and discrimination	What can be done to challenge the head of the household if he/she is discriminating towards an HIV positive family member?
Realising goals and dreams		
Main question	Choices	Does having HIV mean one has to give up one's dreams?
Guiding questions	Choices	How does Viwe follow her dreams?
	Coping/problem solving	What are the ways that people can deal with disappointment and failure in achieving their goals?
	Choices/overcoming adversity	In what ways can Andile change his adverse circumstances for the better?

Episode 13

Themes

- Death, funerals, HIV/AIDS
- Living with HIV – living positively
- Role of the community

Andile is deeply upset as only a few people from the community rally around to help after Dora’s death. Viwe supports Andile through this tough time. He reflects that his family were always treated as outcasts in their community, and that people treated them like rubbish. He also reflects on how people refused to acknowledge that Dora existed.

Dora’s death makes Boniswa re-evaluate her priorities in life and she decides that she definitely wants Joy to come and live with her. Lizzie and DJ accept her decision. DJ confesses that he loves Boniswa. Dora’s death also makes Viwe assess her family and the importance of love. Her father has stopped speaking to her, and her mother passively accepts this. Viwe contemplates leaving home as she cannot cope with her father’s silence, and she asks her mother for her support.

DJ thinks about the taxi shooting that took place on the way to the dance competition. He suspects that Mike is involved in clandestine activities regarding the taxi conflict. DJ feels that everybody is aware of what is going on, except for him. He finally forces information from Boniswa, which serves to confirm his suspicions about Mike. He feels



Andile throws a red ribbon into his mother's grave

guilty about working for Mike, as people's lives are in jeopardy. DJ sees Boniswa off at the taxi rank, but worries about her safety. He feels like an outsider again as he is the only one who seems to care about this issue. He thinks about Joy, and feels that he needs to be responsible and serve as a good example to him.

A pastor discusses the funeral proceedings with Andile and Unathi, and advises them not to disclose the cause of their mother's death because of what people may think. Andile disagrees as they have nothing to hide. The pastor opposes this, saying that Dora should not be punished for the sins of others. Andile eventually agrees with the pastor. Unathi accuses him of being ashamed of their mother, and for worrying about others' opinions, when people have already said everything they could have said by now. She asserts that lying is undignified.

The pastor notifies the community of Dora's death, and people pass their respects, and help and support Andile and Unathi, even though they had shunned Dora when she was ill. Andile feels that the community is pretending and that their responses are based on a lie.

In the mortuary, Andile is upset that his mother's cause of death will not be acknowledged at her funeral. He questions whether the pastor's reasoning is the correct one. Viwe consoles him. Vincent arrives to pass his condolences.

As the Sibaya's prepare to leave for the funeral, Vincent notices that Viwe is wearing a red ribbon, and orders her to remove it. She refuses, and explains that the ribbon signifies caring about HIV/AIDS. She

reiterates that she is HIV positive and that she refuses to live a lie anymore. She asks her parents to love her and not to punish her, as she has not done anything wrong. She leaves for the funeral without them. Many community members are present at the funeral, much to the satisfaction of the pastor. He speaks on Andile's and Unathi's behalf, and commends Dora on being a wonderful and loving wife, mother and member of the community. Boniswa returns with Joy, in time for the burial.

At the burial, Andile wonders whether his mother would have been happy with the way the service was handled. He questions if she would have felt dignified. He realises that the only way of giving her a truly dignified funeral is to acknowledge that she died from AIDS. He tears a piece of material from Unathi's red scarf, ties it into a ribbon and throws it into the grave. Viwe follows suit and throws in her red ribbon. Other members of the community also make red ribbons out of the material and throw them onto the coffin.

Mike is working at the Satisfaction when he is shot.

Episode 13: Themes and questions

Death, funerals and HIV/AIDS		
Main question	Attitudes/beliefs	Should one speak about AIDS openly at a funeral?
Guiding questions	Attitudes/beliefs	In your experience, how have funerals of people with AIDS been dealt with?
	Red ribbon	What does the red ribbon mean?
	Causal factors of stigma and discrimination	What are the reasons behind HIV/AIDS-related stigma and discrimination?
Living with HIV – living positively		
Main question	Attitudes/beliefs	Can Viwe lead a ‘normal’ and productive life, even though she is HIV positive?
Guiding questions	Attitudes/beliefs	What are the main challenges facing Viwe?
	Negative coping mechanisms	How do you think self-blame, guilt, and self-hatred affect a person’s ability to cope with an HIV positive status?
	Problem solving	How can people living with HIV, constructively deal with rejection and discrimination they experience from others?
Role of the community		
Main question	Community mobilisation	What role should the community play in response to AIDS?
Guiding questions	Community mobilisation	What actions have you seen communities taking in response to HIV/AIDS?
	Attitudes towards HIV/AIDS	How did the Lubusi community members respond to Dora’s death?
	Normalising HIV/AIDS	What roles can communities play towards eradicating/reducing HIV/AIDS-related stigma and discrimination?

SECTION THREE



Participatory methods, including the viewing of videos, are used to facilitate discussion and reflection during processes of learning. The types of methods described in this section are ones that are commonly used. Facilitators may adapt these examples as well as include their own activities.

Objectives

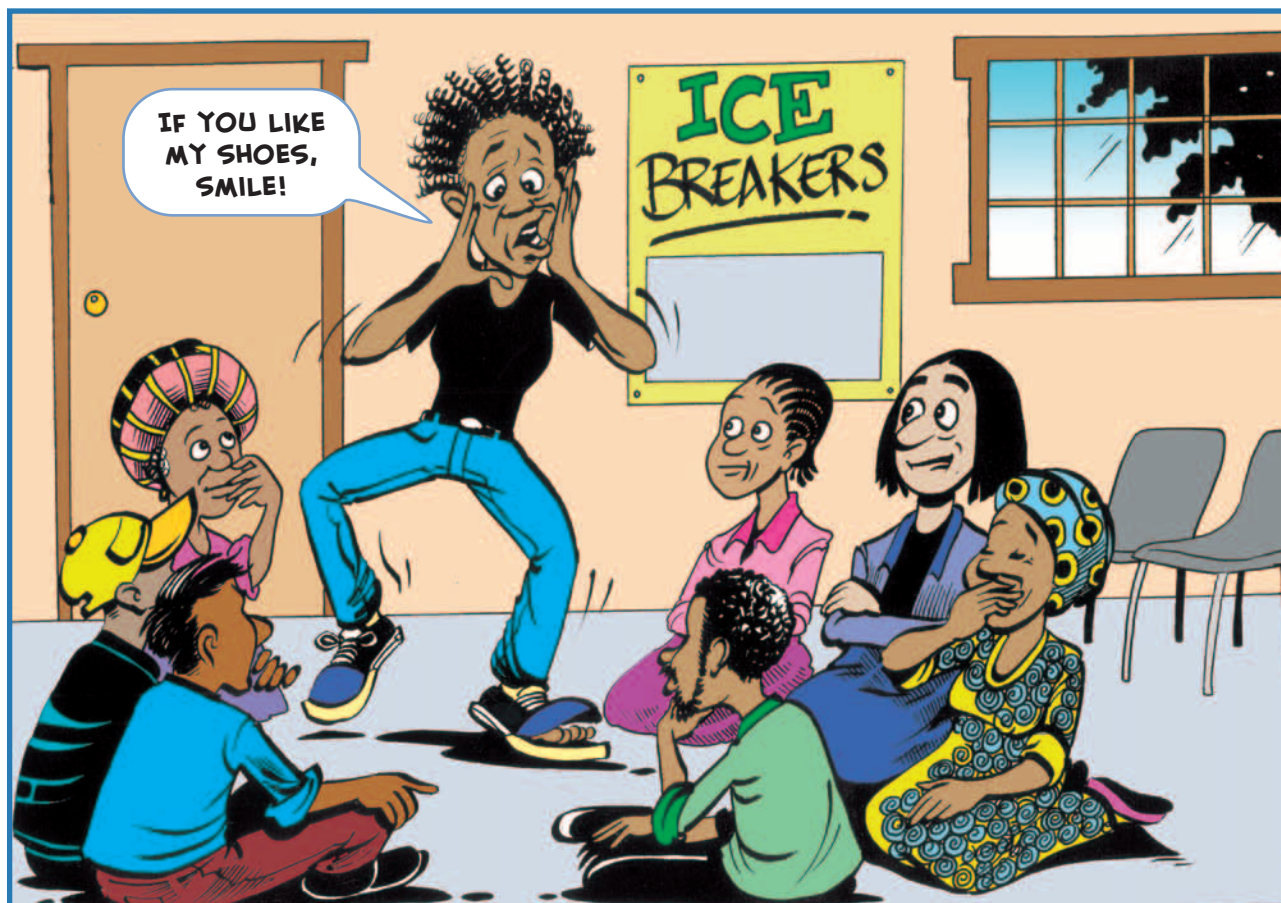
Facilitated learning processes need to be guided by being clear about objectives. The discussion of themes and questions should be directed towards shaping ideas and drawing conclusions through discussion and sharing ideas and experiences. Facilitators need to be cautious about conclusions drawn – particularly how to manage conclusions that are ‘negative’ or different from the learning objective. Although there are no absolute ‘right’ or ‘wrong’ ideas, stimulating processes of critical thinking are intended to work away from stereotypes, myths and assumptions.

Icebreakers

Icebreakers enable participants to get to know each other in quick and fun ways. Icebreakers can also be used at the beginning of sessions or as exercises to help participants to relax.

The facilitator needs to be conscious of group dynamics when choosing an icebreaker. It is important that the activity does not make anyone feel unnecessarily uncomfortable. No one should be forced to reveal personal information or participate in an uncomfortable environment.

1. Group sits in a circle. Participants introduce themselves by using an adjective that begins with the first letter of their first name and that describes their personality, for example, Happy Hector. Allow for each participant to introduce himself/herself. Allow for time for other participants to ask questions.
2. Group sits in a circle. Every participant must say their name and use the first letter of their name to come up with: (a) a name of a person of the opposite sex; (b) a type of food; (c) a place with the same letter. Use the words in one sentence, for example, my name is Susan and my dog called Sam likes to eat sweets from Soweto.
3. Group sits in a circle. One participant gets up and tells another group member, ‘If you like my shoes, smile’. The person is not allowed to touch the person he/she approaches, but may use funny faces, gestures, and different voices to make the person



smile or laugh. If the person does not smile or laugh, he/she must say, 'I like your shoes, but I just can't smile'. In this case the person must approach someone else and try again. If the person does smile, that person must get up and approach another person, repeating the exercise.

4. Group sits in a circle. Each participant has to think of two statements that are true about himself/herself, and one that is false. Go around the group so each participant has a chance to say his/her statements, and for the rest of the participants to guess which statement is false. In this way, participants get to know each other better in a fun, non-conventional way.
5. Facilitator asks the group to walk around in a relaxed way. The facilitator shouts a word, for example, 'tree' or 'happiness'. Without talking, the participants must freeze like a statue that shows what 'tree' means to them. This can be repeated several times with other words.
6. Participants are asked to choose up to three items from a big pile on the floor, for example, buttons, pens, paper, etc. The facilitator then asks participants to say something positive about themselves according to the number of items taken. So if two buttons have

been taken, the participant needs to say two positive things about himself/herself. This icebreaker may be improvised in many ways: may include positive things about self and others; may include different statements, for example talk about things you want to change in your life; talk about what makes you laugh or cry, etc.

Energisers

Energisers can be used to re-energise a group that is sleepy or tired. They may also be used when a discussion becomes heavy or tense as it gives people time to clear their heads and return to the group refreshed.

1. Matching animals

Depending on the size of the group, use half that number to decide how many animals will be included in the game, for example if there are ten people in a group, you need to think of five types of animals. Write out the name of each animal on separate pieces of paper, such that each type of animal is written on two pieces of paper. Fold each piece of paper in half. Ask participants to choose a piece of paper and not let anyone see what is written on it. The instruction to the group is to make the sound of the animal on their piece of paper, while they prance around searching until they find their match. The choice of animals may include: horse, dog, cat, duck, pig or any other animal.

2. Dancing on paper

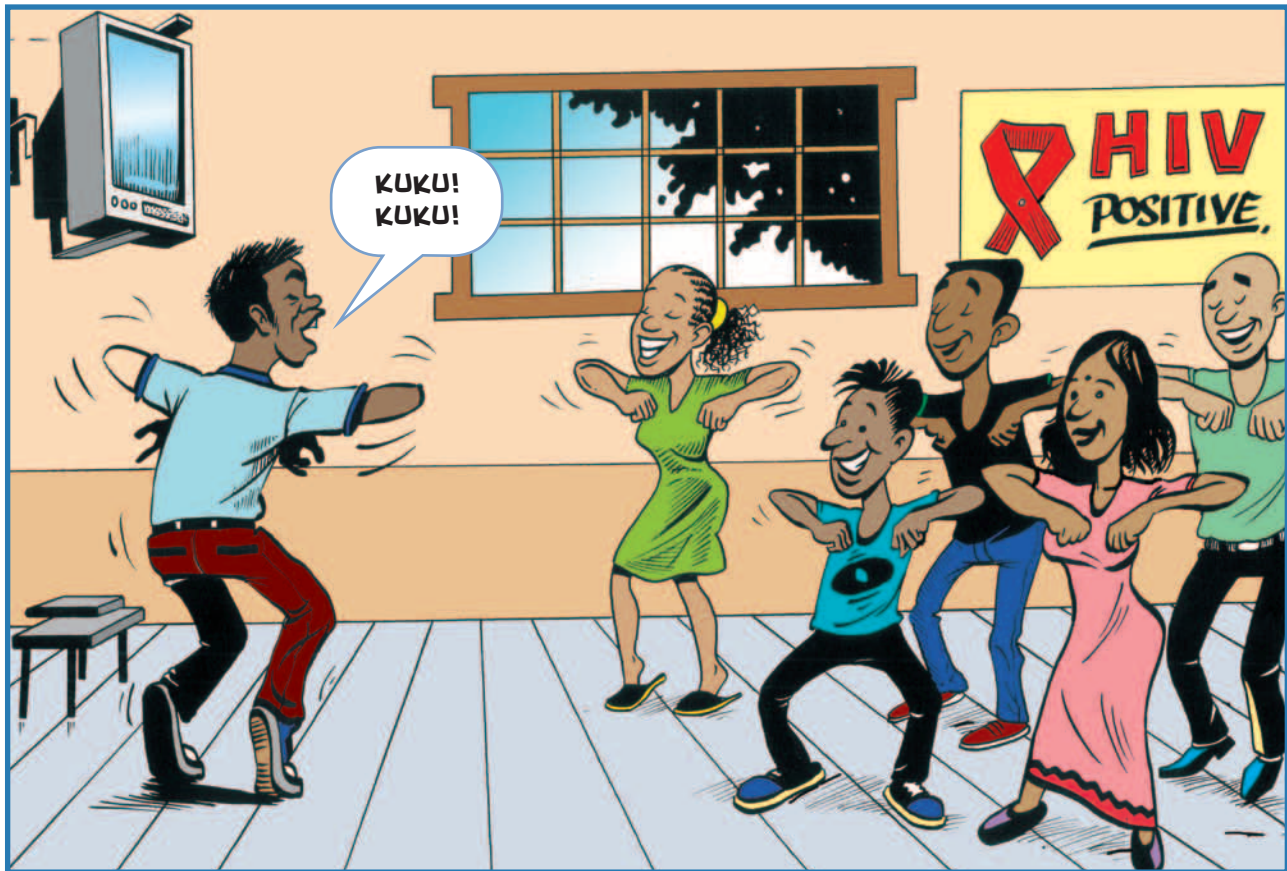
Ask each participant to stand on a sheet of newspaper. When the facilitator plays music or claps, participants must dance only on the paper. When the music stops, those not on the paper, are out. The remaining participants must fold the newspaper in half and the process is repeated – each time the newspaper being folded in half - until it is impossible to dance on it any more.

3. Tides

The facilitator draws a line that represents the seashore. This can be done using an imaginary line or a line made with string or any other objects that are placed in a line. The facilitator asks participants to stand behind the line. When the facilitator calls 'tide out' participants need to jump forward over the line. When the facilitator calls out 'tide in' the participants must jump backwards over the line. When the facilitator shouts 'tide out' for two consecutive rounds, participants who make any move are out of the game.

4. Taxis

The facilitator chooses a small number of taxi drivers. The rest of the group is assigned as passengers for the various drivers. Everyone in the group must be included. The taxi drivers' task is to pick up their passengers. To do this, drivers go around the room making various



sounds to pick up their passengers (hooting, shouting, etc.). Passengers for each taxi should line up behind the taxi driver, to make it look like they are in the taxi. All of the taxis start moving as if they are in heavy traffic and are running late, for example, hooting, making car noises, and drivers and passengers shouting at other drivers and passengers.

5. Kuku and kwee kwee

Facilitator asks the group to think of two birds. The one bird makes the sound 'kuku' and the other bird calls 'kwee kwee'. If you make the sound of 'kuku' all participants need to stand on their toes and flap their arms (by folding their elbows) as if they are a bird moving its wings. If you make the sound 'kwee kwee' the participants must stand still and not do anything. Increasing the speed of changing between the two birds will increase the fun and laughter.

6. Greeting

Participants are asked to greet one another using one of the following four options but not to tell any one which option they have chosen. The options involve greeting: (a) as if you really do not want to be there; (b) a long lost relative that you have not seen in years; (c) as if you have just won the lottery for R30 million; (d) a creature from outer space. Participants must pair up without telling each other what option they

have chosen. Each pair will have a chance to greet each other in front of the rest of the group. The interactions are bound to be very funny. The rest of the group must identify which greeting each person is using. To save time people may pair up and do the exercise guessing each other's type of greeting.

Games combining activity with content

Games that relate content with an activity are designed to get participants to think about a particular issue/theme. Exposure to various points of view encourages participants to think on a broader level, as well as to interrogate their own and other's points of view. Games also provide an opportunity for creativity and for thinking beyond conventional ways.

1. Putting yourself in someone else's situation

The facilitator provides photographs cut out of magazines of different people (aim for a range of ages, races, cultures, and include both sexes). Participants are each given a picture and asked to imagine what it is like to be that person. Participants are then directed to relate this experience to the topic being discussed. For example, if the topic is 'Disclosing one is HIV positive', participants describe their experience. This game can be adapted to suit other topics or themes where the aim is to get participants in touch with others' situations; to make participants aware that there are differing experiences and points of view; and that it is important to respect others and not to be judgmental and condescending towards them.

2. Clarifying values

The facilitator draws up a list of statements, each on a separate piece of paper, and sticks them up on a board or wall. The statements can be related to one theme or a number of themes. Participants are asked to visit each of these statements and to indicate whether they agree or disagree with the statement. An 'X' indicates 'Disagree' and a '✓' indicates 'Agree'. The statements contain facts, misinformation, stereotypes, myths, various attitudes, etc. Once every participant has made a mark on every statement, a discussion takes place. The game is intended to make participants aware of their own feelings and attitudes about an HIV/AIDS-related topic. For example, if your group is discussing HIV/AIDS in general, some of the statements may be:

- ✿ HIV causes AIDS.
- ✿ Boys and men do not really get pressurised into having sex. They usually want to do it anyway.
- ✿ A woman does not have the right to ask her partner to use a condom.

- HIV only affects particular people, such as sex workers, truck drivers, and homosexuals.
- AIDS is a punishment from God for being immoral.
- If I had a relative or close friend that was HIV positive, I would end the relationship.
- Women are responsible for the spread of HIV.

3. Storytelling

The facilitator writes a list of words or terms about the theme/issue to be discussed. The list must be long enough to accommodate the number of participants and maximum number of their contributions. Participants are asked to tell a story by incorporating one of the words or terms listed by the facilitator into the story. Each participant is limited to three sentences per round. Someone starts the story and after making his/her contribution, the next participant continues where the story left off. The story can go in any direction as long as it is coherent. Each participant needs to have contributed to the story twice. All words/terms need to be used and the game continues until the story comes to an end. The game is intended to show the complexities that are associated with the theme or topic that is being discussed. The story begins with ‘once upon a time’ and ends with ‘and this is the end of the story’.

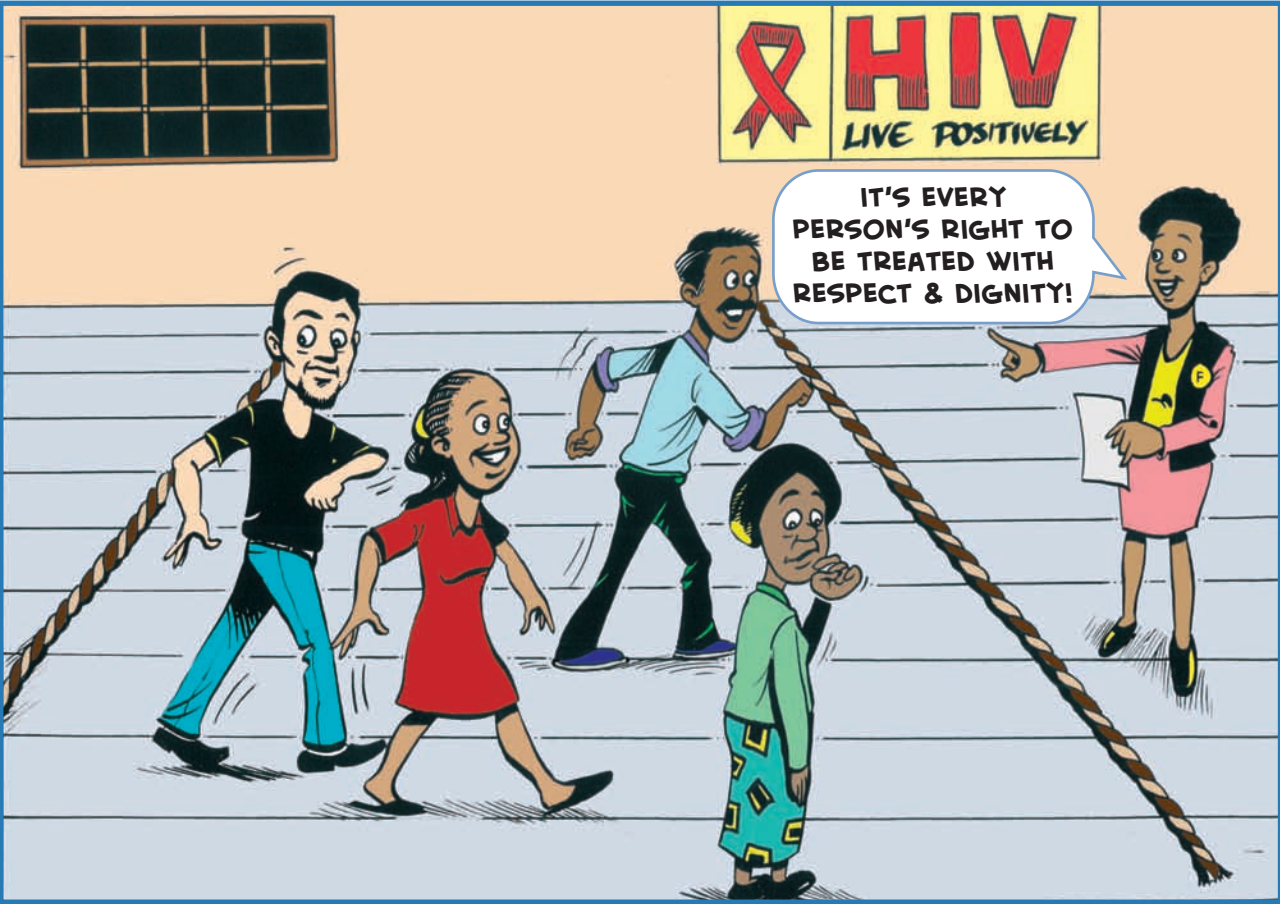
For example, the topic for discussion is infidelity (being unfaithful). Some of the words/terms listed that need to be incorporated into a story may be:

<ul style="list-style-type: none"> • Phone • Prevention of mother-to-child transmission • Trust • Meetings at work • Blame • Refusal to go for HIV testing • Married man • I have rights • Does not use condoms • Girlfriend • Affair • Stubborn • Visit 	<ul style="list-style-type: none"> • Cheats • HIV positive • Lies • Two young children • Sugar daddy • Disbelief • Abuse • Secret • Wife • Talks to a priest • Shock • Economically dependent • Voluntary Counselling and Testing • Denial of affair 	<ul style="list-style-type: none"> • Gifts • Working late • Pregnant • Married women are at high risk for HIV because they do not see the point of using a condom when they are faithful to their husbands • Low libido (low sex drive) • AIDS • Prostitutes • Wife arrives home late from work • Betrayal • Because I am a man • Confession
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4. Race for the truth game

The facilitator puts two strings on the floor, a good distance from each other. One is the starting line and the other is the finishing line. The facilitator must draw up a list of statements, ensuring that these are all facts and not opinions and attitudes. Participants must answer true or false to the factual statements. For the game to begin, all participants line up behind the start line. The facilitator will read out a statement relating to the discussion theme, for example if the topic is HIV/AIDS stigma and discrimination, a statement could be, 'It is every person's right to be treated with respect and dignity'. Participants must decide for themselves whether the statement is true or false. If the participant finds the statement is true for himself/herself, he/she must take a step forward. If he/she thinks the statement is false, take one step back. At the beginning of the game, if participants think the statement is false, they stay on the start line. Participants can only move backwards if they have advanced from the start line. Once all participants have taken their step, the facilitator reads out another statement. This process is repeated until someone reaches the finish line.

Once someone has reached the finish line, the facilitator asks the group to look around to see where the others are in relation to the finish line.



Expect people to be in various places. In the group, discuss each statement, pointing out stereotypes, various attitudes and the rationale behind people's choices. This will provide ample information for discussion.

5. Developing a poster

Facilitator tells the group that they have been hired by an organisation to create a poster to teach people about an HIV/AIDS-related issue. The facilitator decides what the theme is according to the discussion taking place. The participants are told to write the letters of their first name vertically, on the left side of the paper. For each letter of their name, participants must choose a word or phrase that they associate with the theme. Depending on time available, participants may draw a picture to illustrate the main message of their poster. For example, the theme is HIV prevention:

B – Be faithful

E – Ensure condom use

N – Never cheat on your partner

6. Developing a dictionary

Tell the group they have been hired by a dictionary company. Participants are responsible for creating definitions or meanings of words. The aim of the game is to highlight that people may understand words differently to others and how this leads to miscommunication and misunderstandings.

The facilitator may choose words in relation to the theme being discussed, or ask the group to generate words that need to be defined. The facilitator reads out the word and participants note answers on a piece of paper. Once all the words have been dealt with, participants put their definitions for each word into a pile. This is to ensure that individual contributions remain anonymous. No one has to say which definition is theirs. The group goes through the definitions and considers all contributions. While doing this, the group has a discussion about the relevance of meanings, rationale for meanings, etc. For example, the theme is masculinity. Examples of definitions may be: 'Term that describes characteristics of being a man', or 'It is a socialised idea about what constitutes being male'. The number of words called out by the facilitator depends on the time available for the game.

Role-play

A role-play or drama is an easy and fresh approach used to initiate discussions about a selected theme or concept. Role-plays are unscripted and spontaneous. If these are learnt as if they are scripts of plays, then the action will become artificial and awkward. A role-play differs from a play in that the roles and situations are assigned to participants (or participants volunteer) and the actors 'play' with these 'as if' they were real - as it may apply to themselves, to their community, and as it may apply to the world around them. After participants have completed their role-play, it is discussed with the rest of the group. Discussions may involve participants' understandings of the situation, possible implications of the scenario presented, how to change situations, or find alternative solutions. Participants from the group may volunteer to act out a scenario based on the selected theme for discussion. For example, participants may give certain scenes in Tsha Tsha alternative endings, or change characters' responses earlier in the narrative, thus taking the narrative in a new direction.

Examples

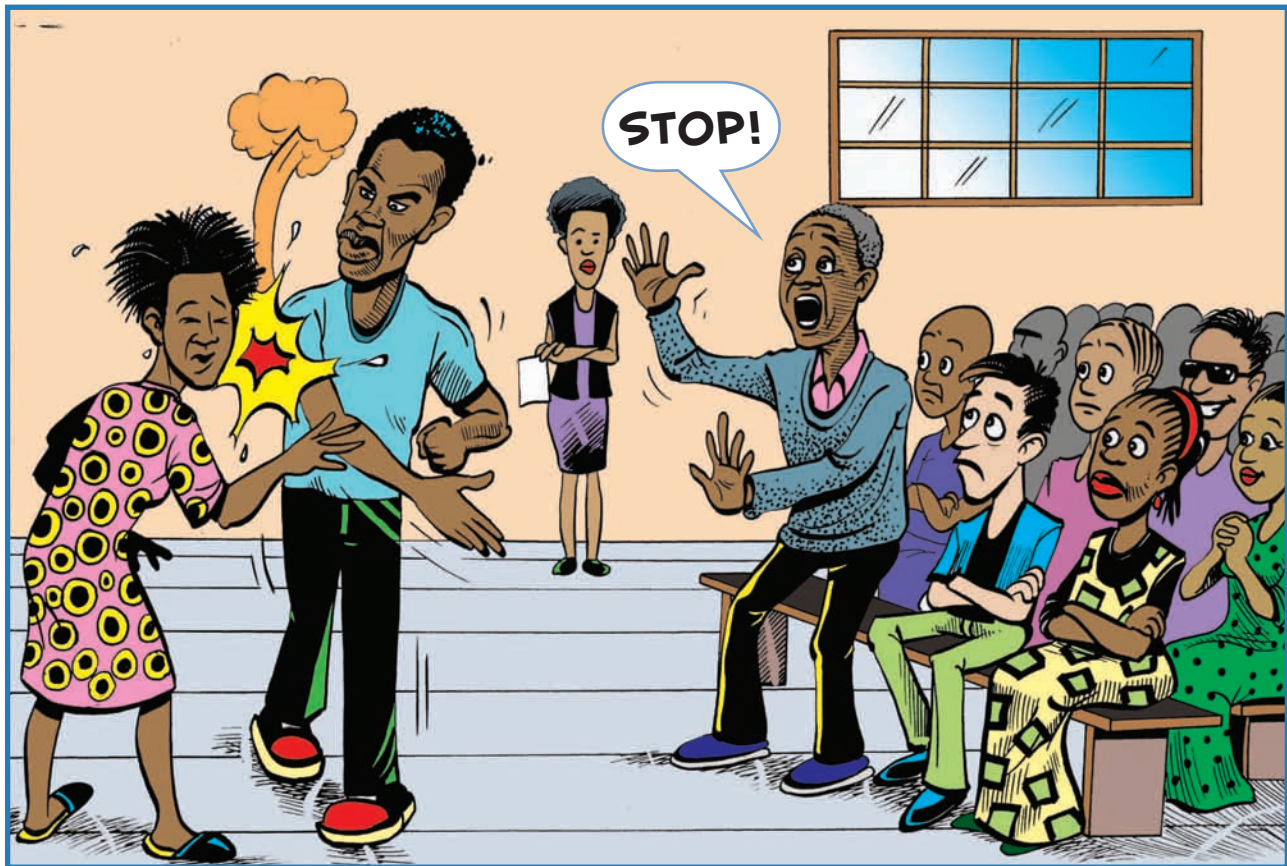
- ☛ Uncle Mike tries to convince DJ to go for circumcision. DJ is against this.
- ☛ Boniswa realises that Santu might rape her. She gets out of the situation before it becomes a problem.
- ☛ Viwe tells her father that she is HIV positive. He is gentle and accepting.
- ☛ The pastor wants to be open about AIDS at Dora's funeral. Andile and Unathi are not so sure.

Forum theatre

Forum theatre is an extension of a role-play. In forum theatre you ask the audience who is watching the role-play to shout 'Stop' to stop the action if they do not agree with what is being said or done, or if they feel that they can change the situation. This person from the audience comes to the front and takes over the role and plays the character that he or she wants to change. If this new 'actor' does not make an improvement, then anybody else from the audience can shout 'Stop' and try the role for himself/herself. This gives the group a chance to try out many of the solutions they may think of, and to see if these solutions work in practice.

Example

In the role-play, Andile tells Sindi that he loves her and wants to be with her all the time. Sindi laughs at Andile and urges him to have sex with her, not listening to a word he has said. Andile becomes very angry and



hits Sindi. Someone from the audience shouts 'Stop' and steps into Andile's role, showing Andile having a different response to Sindi, not hitting her.

Hot-seating

Hot-seating involves asking the characters in a role-play to answer questions that the audience or the facilitator, might have. The 'actors' must not answer as themselves, but as the character they are playing. In other words, how that person might think and respond to those questions. For example: 'Andile, why did you sleep with Sindi?' 'Viwe, why don't you respect your father?'

Trigger video

A short interaction or key moment from Tsha Tsha is played to the participants. It should be a minute or less. The facilitator may need to use a break time to set up the tape beforehand.

Once the moment has been played on the tape, participants are asked to discuss what they have seen, motivations of the characters, how they themselves would have responded in similar situations, or to come up with alternative endings.



Mr Sibaya tells Viwe that HIV positive people are rubbish

Example

Mr Sibaya tells Viwe that HIV positive people are rubbish.

Drawing/painting

Choose a theme from Tsha Tsha. Different colours, words, shapes, and images may be used to describe what a person is conveying in his/her picture. This must be linked to the topic or theme for discussion. For example, each person draws or paints what they think represents a particular concept or idea, such as learning one is HIV positive. In the group, participants talk about what they have drawn, and why and how it relates to the topic at hand. The different points of view are discussed.

Song

The benefit of music is that it is universal and emotive. It may be used to express thoughts, emotions, behaviours and events linked to the discussion topic, for example, stigma, poverty, anger, etc. Participants work to develop the lyrics and the tune, or use an existing tune and adapt the lyrics. The facilitator must decide on how this activity can be done within the time allocated in a way that involves all participants.



SECTION FOUR

This section provides facilitation guidelines and highlights key issues that facilitators should bear in mind.

The facilitator's role

- ✿ The facilitator must be clear about the objectives for the learning experience.
- ✿ The facilitator's role is to create an environment that is comfortable for participants to discuss their thoughts and experiences within a group situation.
- ✿ The facilitator's primary function is to guide discussions and not to dominate them.
- ✿ The facilitator must be non-judgmental.
- ✿ Different techniques for creating discussion are offered to the group by the facilitator, for example role-play, games, etc. These techniques become the tools participants can use to promote discussion. Exercises within various techniques need to take the participants' needs and contexts into account, for example, be culturally- and age-appropriate, etc.
- ✿ The facilitator is present to ensure that all participants have an equal opportunity to speak, and that group rules are adhered to.
- ✿ The facilitator is seen as a source of information and thus needs to be knowledgeable in the discussion content area, in order to be able to answer participants' questions. This guide contains references to HIV/AIDS information, services and resources in the Sources of Information section.

What makes a good facilitator?

Facilitators do not have to be experts in the content area for discussion. However, facilitators should have at least some of the skills from each of the following areas:

Attitudes

- ✿ friendly and honest;
- ✿ aware of own beliefs, attitudes, and opinions;
- ✿ respectful of culture and HIV status;
- ✿ gender sensitive;



- ✿ committed to the task at hand, which is guiding discussion;
- ✿ tolerant of differences and not stereotyping others.

Knowledge

The facilitator must be knowledgeable about:

- ✿ HIV/AIDS and themes identified in this guide for discussion, as he/she needs to be prepared to accurately answer factual questions, be able to refer participants to alternate sources of information, and provide contact details for services;
- ✿ the groups and their particular contexts. For example, if the group comprises students, the facilitator should have an understanding of student life, issues relevant to students, and the general age group that he/she is working with, in order to tailor the workshop to suit the group's needs;
- ✿ Tsha Tsha and its content (characters, events, themes), and related issues that exist in each episode;
- ✿ the episode of Tsha Tsha prior to it being watched by participants, in order to prepare for the discussion.

Skills

The facilitator should be able to:

- ✿ communicate clearly;
- ✿ be good at managing groups, including difficult situations that may arise;
- ✿ listen actively and apply good questioning skills. This includes making eye contact with the person who is talking, being aware that your posture tells participants whether you are interested and value their opinions or not. Good questioning skills include the ability to ask questions that are open-ended and questions that serve to clarify and to probe to find out more;
- ✿ manage conflict in the group;
- ✿ summarise discussion and pull out the key facts from the discussion;
- ✿ keep to the time schedule.

Dealing with problems

Discussions about HIV/AIDS and related themes may evoke strong emotional responses in participants. Participants may become angry, upset, and tearful as a result of viewing material and/or discussions around HIV/AIDS. If a group member is visibly distraught, the facilitator (or co-facilitator) may leave the room with the participant and spend some time calming the person down. Good practice demands that facilitators have a plan for how to deal with these kinds of situations. This includes discussing with the group how these situations will be dealt with if they arise, and these may be incorporated into the ground rules.

SOURCES OF INFORMATION

Resources

- ✿ AIDS Law Project: (011) 717-8600
- ✿ Childline toll free: 0800 055 555
- ✿ Hospice Association of Witwatersrand: (011) 483-9100
- ✿ Khomanani: (011) 880-0405
- ✿ LifeLine: 0861 322 322
- ✿ NAPWA – National Association of People Living with HIV/AIDS: (011) 872-1160
- ✿ National AIDS Helpline toll free: 0800 012 322
- ✿ Planned Parenthood Association of South Africa: (011) 523-1400
- ✿ POWA – People Opposed to Women Abuse: (011) 642-4345/6
- ✿ Stop Woman Abuse Helpline: 0800 150 150
- ✿ TAC – Treatment Action Campaign: (021) 788-3507; (011) 403-7021
- ✿ ThetaJunction (loveLife): 0800 121 900

Websites

- ✿ AIDS Law Project: www.alp.org.za
- ✿ Centre for AIDS Development, Research and Evaluation: www.cadre.org.za
- ✿ Centre for the Study of AIDS: www.csa.org.za
- ✿ Children's Rights Centre: www.childrensrightscentre.co.za
- ✿ Engender Health: www.engenderhealth.org
- ✿ Khomanani: www.aidsinfo.co.za
- ✿ LifeLine: www.lifeline.org.za
- ✿ LoveLife: www.lovelife.org.za
- ✿ Red Ribbon: www.redribbon.co.za
- ✿ South African Broadcasting Corporation: www.sabc.co.za
- ✿ South African Department of Health: www.gov.za/dept/health
- ✿ Southern African AIDS Information Dissemination Service: www.saf aids.org
- ✿ The Body: The Complete HIV/AIDS Resource: www.thebody.com
- ✿ Treatment Action Campaign: www.tac.org.za

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TSHA TSHA: A FACILITATOR'S GUIDE TO SERIES ONE

Tsha Tsha is a Xhosa language entertainment education youth drama series focusing on HIV/AIDS, set in the fictional rural town of Lubusi.

The drama explores young people's lives as they make their transition to adulthood, developing self-efficacy and humanity at individual and community levels. It explores many of the challenges facing young people in South Africa today and aims to enhance their capacity to reflect on problems, to engage in developing solutions, and to become active agents in crafting the circumstances of their own lives.

HIV/AIDS is portrayed in the series along a continuum of aspects including prevention, care, support, treatment and rights. Issues include: the challenges of living in a resource-constrained environment; child-headed households and the plight of young people caring for sick family members and siblings; the complexities of Voluntary Counselling and Testing (VCT); dealing with an HIV positive status and related stigma and discrimination; dynamics of safer sexual practices; the realities of sexual violence; and exploring the concepts of masculinity, sexuality and relationships.

This guide forms part of a strategy to broaden the use of the Tsha Tsha television series beyond the broadcast environment. This supports the use of Tsha Tsha in contexts where the visual material is used to facilitate reflection, discussion, debate, and learning about HIV/AIDS and related issues. It is aimed at trainers in non-governmental and community-based organisations, institutions, government departments, and groups that support HIV/AIDS education and training.

Trainers are provided with information about how to structure and facilitate discussion groups with people who have watched a particular Tsha Tsha episode, series of episodes or excerpts from episodes.

