



THEATRE FOR DEVELOPMENT SOURCE BOOK

Compiled for Masaba'a Widows Group

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INTRODUCTION

Theatre for Development (TfD) is a development practice that uses performance as a participatory tool to help individuals and groups share their experiences with the intent of social transformation. TfD offers a practical and theoretical exploration of the ways in which the arts can be used by communities to create social transformation on their own terms. The underlying components of all TfD work are democracy, participation and sustainability. Included in this source book are ideas of how to create a theatre for development piece, from identifying a subject to be addressed, to post-performance activities. We encourage you to try out new ideas and adapt the ones here to discover methods that work for you.

STARTING OUT

Identify a Need

Before beginning, all participants should agree on the overall goal of the project; through discussing common issues and concerns the group should decide the following:

- Which subject is important for group to talk about?
- What issues would they like to address?

Declare Group Aims and Objectives

Once the subject matter has been chosen, the group can then declare what they would like to do specifically in regards to the subject matter.

For example, before creating the story of Rose, the Masaba group had already decided their declared aims as follows:

- Addressing spread of HIV/AIDS – getting to the root of the problem
- Poverty
- Need for Education
- Infidelity/ Promiscuity
- Idleness
- De-stigmatization
- Empower women who feel isolated
- Show life doesn't stop because of AIDS for a widow or her children
- Demonstrate usefulness of support groups such as MWG
- Promote active and healthy lifestyle
- It is also important to document the aims and objective in a way that is easy for everyone to refer to.

Determine your Audience

Once the need has been identified and the group aims and objectives determined, it is then important to decide on who the group would like their audience to be.

In deciding an audience, some important questions to consider are as follows:

- Who is it important to hear about this subject or gain awareness?
- Is there anyone it could be aimed at a policy making level?

Large audiences can be good for vast outreach whereas smaller ones can be good for transferring skills. TfD work does not always have to be directed at an outside audience as the purpose of the work can sometimes be for the sole benefit of the participants (ie work through conflict, stay active, etc.) Therefore an audience can range anywhere from group members, to members of the community, local decision makers, families, children, other women, widows.

Decide a Method

Once the audience is decided it is important to consider the best means of presenting the subject matter to them. For example, is creating a play the only option or could the work also be presented through a series of song and dance? Is there a way that the message could be strengthened by having members interact with the audience or having the audience also take part in the performance?

Group Agreement

In order to build a strong sense of trust among the group, it is important to have a group agreement where members of the group can suggest rules for all participants to abide by. This helps to build a safe work environment for ideas to be tested and explored. Some common group rules are to listen to one another, respect each other's ideas and to keep the work confidential. Rules that are specific to the community or group can also be included (e.g. adopting the Masaba's normal rule of paying a late fine.) Facilitators, observers and any outside guests that attend workshops are also bound by these rules.

FACILITATION

The job of a facilitator is to remind the group of how the exercises and tasks at hand relate to the overall aim of conveying a message to the community.

In doing so it's important for the facilitator to *offer tools and suggestions* that help enable participants to create their own ideas rather than *teaching* participants the answers. A good tool for doing so is to ask open questions. An open question cannot be answered with a simple yes or no.

For example, instead of asking if Rose should hit Kariuke, ask what the participants think Rose should do next? These leading questions will encourage participants to arrive at their own their own conclusions.

Facilitation Pointers

- It is usually best to have one person leading at a time so that the whole group can identify who the facilitator is.
- Be clear in explanations; Make sure all participants are clear before moving on to the next exercise, etc.
- Explain the relevance of each exercise to the group.
- Keep your own energy up so that the rest of the group will follow.
- Encourage all members to participate -- Pay close attention to those that are not so forthcoming and find a way to encourage them to also share their ideas.
- Plan Ahead – Prepare in advance by deciding an overall objective for each workshop and to decide what exercises will help obtain the objective.
- Be flexible – Don't be dismayed if the workshop begins to go in another direction, it may be useful to you.
- Keep the focus -- There is a tendency in large group discussions for the participants to get 'off track' and begin to speak about things that are not related to the project. It is the

job of the facilitator to keep the group focused on the subject matter and bring the conversation back to the important topic at hand.

- Let debates play themselves out -- the facilitator is also a member of the group so it is inevitable that they will also have their own ideas and opinions; however, for the sake of democracy, it is best for the facilitator to let the group come to their own conclusion without any biased leadership.
- Clarify group consensus - Once the group arrives at a decision, it is helpful to summarize the discussion and to ensure that everyone is in agreement.

STRUCTURING A WORKSHOP

We suggest the following as a basic workshop structure:

- Warm up
- Recap
- Main Body
- Discussion
- Wind down
- Evaluation

Remember to have an objective for the workshop, for example to create a new character or to explore a certain area.

Warm up / Wind down exercises

It is good to begin a workshop with a warm up exercise that includes all participants. Choose an exercise that ties in with the theme of the workshop for example if you are going to do some role playing in the main body of the workshop, it may be good to start with a warm-up that focuses on building energy. Other themes could be focus, team-building, rhythm etc. An important thing for the facilitator to remember when leading the exercise is that it is not about getting it 'right' but rather about the learning that happens along the way.

Re-Cap

A Re-Cap discussion is helpful to remember the key points and important elements that were decided in the preceding workshop session; this is especially important to bring members up to speed if they were not in attendance at the last workshop.

Exploring Subject Matter & Devising Key Material

The main body of the workshop should usually consist of exercises and discussions that build characters and events through which a story can be articulated. (*see suggested exercises*)

Discussion:

Group discussions are helpful in order to explore ideas and arrive at a collective decision. All members should again be encouraged to speak. Try not to let conversations go on for too long, especially if there is an opportunity for ideas to be further explored through improvisation and role play.

A general rule to remember is:

'Less Talk – More Action'

Evaluation:

It is very important to set aside time at the end of each workshop to give the participants a chance to reflect on their own progress and the progress of the project in relation to the group's

overall aims. Evaluations are also good opportunities for the group to share how they feel about the effectiveness the facilitator. (See *suggested Evaluation Methods*)

Suggested Exercises for Exploring Subject matter and Devising Key Material

Character Creation

Joe Blagg - Place a piece of paper on a flat surface and have one group member put their head and hands on to it, whilst the other group members trace their outline. As a group, you can now decide your character's identity and write the words in the head. This assures that characters are a mixture of all participants' suggestions. Suggested questions to answer are; Gender? Name? Age? Likes? Dislikes? Physical appearance? etc.

It is always good to embody a character and introduce it to the group once it has been created. To do this choose an accessible item of clothing that the character would wear and ask one group member to wear it whilst another reads out the characteristics that have been decided. This piece of costume is then a signifier of the character in future work.

Improvising and Role Play

Improvisation and Role Play can be useful to help participants explore events of the story through action rather than words. This is done by having the group suggest situations in which characters that have been created might be in. Actors wear the character's signifier to embody the character and role play what they think they might do in that situation. The group can then discuss if they think the character's reactions were realistic or not. If group members disagree they can try role playing the situation with a different actor and different reactions. The group can also direct actors during role play, stopping action and changing what a character has said or done. A good way to do so is to use a clap of the hands to signify when to 'stop.'

Pointers on Improvisation/Role Play:

- Don't think too much -- Be spontaneous
- Accept the ideas that other group members in the role play are offering and build on them through the exercise
- Have Fun!!!

Still Image

A still image can be useful to clarify what a character is thinking and feeling at any given moment. Create a frozen 'statue' of a character in a given situation and ask the group to alter the actor's body and facial expression to make the image a strong representation of what the character is doing and feeling.

For example, if Rose is low, she may be looking sad, crying, she may be seated on the floor and hugging herself.

Turning Points

Turning points can be described as moments or decision in ones life where everything changes for better or for worse. Some turning points have a more drastic change than others and are therefore considered to be *Key Turning Points*.

For example, a turning point for Rose was when she visited the brewers whereas a key turning point was when she decided to start brewing.

Group's Resources

When devising material, it is good to consider what cultural resources the group might already have that can be incorporated into the performance to help familiarize the audience more with the material. An example would be to incorporate traditional songs, dances, stories or poems that are relevant to the subject matter being addressed.

Socio-diagram

Once you have created a number of characters, it can be useful to place them physically in a picture in accordance to their feelings towards each other. For example, if they are close in their hearts they will be close physically. Pay attention to how they would be looking at each other. Would they be touching each other? Or maybe they might have their backs turned to one another. Place all of the characters as 'statues' in the same picture.

Suggested Methods for Evaluation:

Proximity Evaluation: The facilitator places an object in the centre of the space to represent the workshop. Participants place themselves in proximity to the object in accordance to how they felt about the workshop.

For example, if the participants enjoyed the workshop they will place themselves as close to the object as possible; if they did not enjoy it at all, they will place themselves as far away from the object as possible. If they have mixed feelings they will place themselves in between.

Feedback: Go around the circle to give each participant the opportunity to ask any questions that they may have and also say a couple of words about what they did/did not enjoy about the day's workshop.

Open Ended Questions: Facilitator asks open ended questions (questions that are not "yes" or "no") to the group. Encourage them to think constructively about what they did or did not like about the workshop. This can then lead to a discussion.

Examples of open ended questions are:

- What did you enjoy?
- What was not clear?
- What would you like to see more of?

Sandwich Evaluation: Participants share three statements about how they feel in regards to the workshop. The first statement is about something they liked, the second is about something they didn't like and the third statement is about something else they liked.

Evaluative discussion – Group conversation about what has been covered so far during the workshop process and what is still left to cover.

BUILDING A DRAMATIC STRUCTURE

Always remember that a story will have a beginning, middle and end. Therefore decide where your story will begin and end and fill in the gaps in between with your dramatic structure. The dramatic structure is a record of the sequence of events in your performance. Once the key turning points have been established, we can begin to build a dramatic structure by asking questions that fill in the gaps about what has to happen before and after these points.

For example: If we know that Rose's turning point is when she decided to start brewing, we can then ask, 'What led her to that decision?' and 'What happens to her when she is a brewer?'

It is then good to decide the key events that are important for an audience to see and arrange them so that they lead up to and follow after the key turning point.

Creating the dramatic structure also helps us to see which key characters still need to be created in order to tell the story.

CREATING A PERFORMANCE

Once the dramatic structure has been created, the group can then start to use it as a guideline to create an actual performance. When creating performance it is best to keep the performance methods simple so that they are easily accessible to the group and adaptable to any location of which the performance might be held.

Remember that it is not so much about doing a play but rather the experience that the group member's have in expressing the collective message. Therefore all group members should have a part in the performance.

Scripting of Scenes

When creating scenes in accordance to the dramatic structure, it is good to document the key moments and dialogue that happen in the scene of which you feel are important to share with the audience. The scenes can then be used as a script or as guidelines for the group to refer back to in rehearsal as they continue to build the story through improvisation.

Casting of Characters

Deciding who plays which character should be up to the group to decide as a collective and it is good to ask all members if anyone has a particular character that they would like to play.

Rehearsal

The purpose of rehearsals is to repeat the performance multiple times in order for the group to familiarize itself as much as possible with the following:

- Content of the Scenes: what is important to share with audience?
- Places: where each member needs to be before entering and exiting the stage
- Cues: A signifier for when an actor is supposed to do or say something, such as entering the stage when a certain line is spoken.
- Performance skills (see suggested performance pointers)
- Time management: use time efficiently in order to get as much done as possible.
- For example, separate groups can be made to work in different locations to rehearse scenes independently of each other.

Stage Management

In order to make your performance go smoothly it is necessary to organize stage management. The group should look at the scenes to determine what props (objects used in the play) are needed. The purpose of stage management is to keep track of all of the props and make sure that they are in the correct place when the performance starts. Stage management also ensures that the actors know the correct cues for when and where they should enter the stage.

For example, when Rose calls Anna's name, the actress playing Anna must enter from the left.

Directing

The whole group should continue to be the ones making decisions about the relevance of the material being performed and how it relates back to the groups overall message and aims. The goal of directing is to highlight the key material to ensure that the message and story are both clear to the audience, help the performers make decisions about where to be on stage for each scene and also to create smooth transitions between each scene.

Characters Journey

After all the scenes have been created in accordance to the dramatic structure, it is then helpful to document the 'ups and downs' of the main character(s) experience in order to recognize the

main obstacles they have had to overcome. One way of doing this is to have the participants choose one word and/or statue image that summarizes the characters emotional experience during each scene. One method of remembering the word, is to write it somewhere where it can be easily referred to, such as on the back of each scene. Participants can then create a graph that shows the 'ups and downs' of the character journey in accordance with the words. This is later useful to refer back to when remembering the character's experience in rehearsals.

Audience's Journey

Just as the characters have a journey throughout the story; members of the audience will also have a journey whilst watching the performance. It is important to consider how what is happening on stage will impact on your audience. The audience does not have to feel comfortable with what is happening in the character's journey or even agree with the decisions she makes, however they should be able to relate to her experience. Similarly to your character's journey, you can also create a graph of your audience's journey, charting the emotional ups and downs of the audience.

Relationship between Performers and Audience

Ultimately the audience knows that the performers are also members of their community, trying to convey an important message. There may be some very important members of the community in the audience of whom it is important to receive the message (i.e., town officials or policy makers) It is therefore okay for the performers to communicate with the audience as a part of the actual performance. This is a powerful way for the performer's message to become even clearer to those that are watching. Some performance techniques that help the characters communicate to the audience within the play are as follows:

- **Aside:** Character revealing thoughts to audience by speaking words to them that have not been shared with other characters
- **Monologue:** Character having a conversation with herself where the audience learns of her thoughts and or feelings.
- **Posing Questions:** Asking for audience's assistance when making a decision about how to deal with a challenging situation, if enough flexibility is left in the scene, the performer may then act on any answers they are given by the audience.
- **One on one Interaction:** Performers targeting and inviting response from specific people in the audience who are relevant to the issue being addressed.
- **Participation:** Performers encourage members of the audience to actually participate in the performance, by engaging in a scene, joining in a song or dance, etc.

Performance Pointers

- **Avoid having your back to the audience**
The audience would prefer to see your face and it makes it very difficult for them to hear you. (It is okay to have your back to the audience if you are walking away from them but not when performing to them.)
- **Audibility**
Make sure that all of the audience can hear you. This can be harder when you are performing outdoors. Try to project your voice rather than shouting. Also try to make sure that everybody on stage is not speaking at the same time.
- **Sharpening Physicality**
All gestures that a performer makes with her body should be strong and clear to the audience.

- **Upstaging**
When you are onstage, try not to stand between another actor and the audience. Instead, try to stand to the side of the other actor. Sometimes this is hard to avoid.
- **Eye Contact**
It is good to practice making eye contact with the audience by addressing them directly when a character is talking about her thoughts and feelings. This will help the audience to feel connected to the character and the decisions she makes.
- **A sense of purpose**
Once an actor walks on stage, she should be 'in character' and very clear as to why they are there and what they are doing. Even when a performer makes a mistake, or something unexpected happens onstage, it is better to react to it 'in character.'
- **Have Fun!**
A good actor is a confident one and there is nothing that an audience likes more than to watch performers enjoying themselves with confidence on stage.

Directing Pointers

In order to ensure that the story is clear and the performance interesting, it is often good for a director to consider the following

- **Clarity of the story:** In order for the overall message to be clear, a director must be able to answer the following about each scene:
 - *Who* is in each scene and is it necessary to have them there?
 - *When* does the scene occur in the play? Is it accurate for the time scale of the story?
 - *What* is the key event that is happening in each scene? Is this clear to the audience?
 - *Where* does the scene take place? What is the best way to show this on stage?
 - *Why* is each scene important to the overall story? Are the key issues being addressed?
 - *What if:* A scene does not always have to offer an end or solution to a situation. It is sometimes better a situation unresolved and for the audience to draw their own conclusions. This encourages the audience to still think about the issues addressed in the performance even after it is complete. For example, in the scene when Rose tells Anna that she wants her to go to the VCT to get tested -- the audience does not find out whether or not Anna was in fact infected by Kariuki, but they are instead left to create their own conclusion as to what the outcome might be.
- **Giving Direction**
Just as in facilitation, the job of directors is not to tell the performers what to do, but rather ask open questions that will help them draw their own conclusions about how they are portraying the story. Although its nice to have the whole group's input, it is important to have only one person at a time actually giving directions to the performer as it can be overwhelming for the actor to hear many things coming from the group.
- **Audience's Journey**
It is important to keep in mind the audiences journey when directing. In order to make a performance as interesting for the audience as possible, it is good to consider how all of their senses can be incorporated into it: Sight, Sound, Smell, Touch, and even Taste

POST SHOW ACTIVITIES

- **Discussion** – Tell the audience that there will be a discussion after the show and to bear in mind any questions they may have during the performance. Choose somebody to lead the discussion – their job will be to make sure that the discussion runs smoothly by giving everybody a chance to speak. They may also need to begin the discussion by speaking about the subject and asking open questions.
- **Hot Seating** – If the actors are very familiar with their characters and are good at improvising, it may be possible for the audience to ask them questions about the decisions they made during the performance, which the actors must answer as their characters.
- **Interactive Role Play** – An extension of hot seating. Replay scenes from the performance where a character has made some important decisions and invite the audience to stop the action and change what the character has said or done, in order to see if the outcome would be different.
- **Providing information and resources** – It is good to have information available for the audience that is related to the subject matter. This can be in the form of leaflets or specialist guest speakers.

Glossary of Terms

Costumes: Clothing and other attire that actor's wear when they are 'in character.'

Costume Indicator: A piece of costume or prop to use as a quick indication of when someone is playing a certain character

Cues: Something that indicates when an actor should enter or exit the stage (usually another character's line)

Improvisation: Creating imaginary circumstances to build scenes, events or characters

In Character: An actor acting as her character rather than herself

Leading Questions: Questions that help to give direction to a specific area of focus or subject Matter

Off Stage: Area that immediately surrounds the stage and is not in view of the audience.

Places: Set positions for actors to be in for the start of a scene or the beginning of the play

Projection: Adding volume to your voice (without yelling) so that the whole audience is able to hear you.

Props: Items or objects that are used by characters in each scene (ie., Rose's Jembe)

Open Questions: Questions that cannot be answered with a 'yes' or 'no'

Script: A record of the events or dialogue that happen within a scene.

MWG Declared Aims for 'Vita Vya Wajane' Workshop Process

- Addressing the spread of HIV by getting to the root of the problem, including looking at poverty, the need for education, infidelity and idleness as contributors to its spread.
- De-stigmatizing women who may feel living w/ the virus through empowering them and showing them that their lives and the lives of their children do not have to stop because of a positive diagnosis.
- Promoting the importance of leading an active and healthy lifestyle and the role that support groups such as Masaba can play in promoting this.

MWG Group Agreement for 'Vita Vya Wajane' Workshop Process

- Evaluation will take place at the end of every workshop.
- You must be on time; if you are late you must pay a fine of 20ksh
- Attend workshops as often as possible
- Be patient
- You must listen to whoever is speaking
- Conversations between individuals must be shared with the group
- We must respect each other

MWG Dramatic Structure for 'Vita Vya Wajane'

Using 'before' and 'after' Rose to denote the time frame and placing the material we already had (in bold), we identified a structure as:

- **Rose on the shamba with landowner, life is hard since her husband died and she is very poor. She would steal to feed herself and kids. Kids aren't in school. She is tired.**
 - What happened to lead her to the decision she later makes (low turning point)? Was it something big (catalyst) or general build up of feelings?
 - How are the kids at this time?
- **Low turning point- Rose decides to brew her own beer in order to attract men to her house to sleep with to obtain money to support her kids. Emotions are lonely, sorrowful, stressed.**
 - Who are these men? Are they migrant truckers? Chance to discuss identified issue of infidelity.
 - She becomes infected with HIV. Receives diagnosis.
 - Effects of lifestyle on kids and other characters e.g. her being a 'loose' woman and also after her diagnosis.
 - How she is viewed in community – does this lead to feelings of isolation?
 - What makes Rose decide to find out about Masaba? Why did she not before (her husband has been dead 2 years)?
 - How does she go about finding out about joining requirements e.g. meeting with group or talking to an elder/counselor?
 - What are the requirements before she can join e.g. raise the joining fee by working hard and proving she is not idle?
 - What is the key moment when she decides to make the commitment?
- **Karibu Rose Song**

- **Rose's first meeting as an actual member. Told to keep the Masaba secrets and given the guidelines. Must be a good woman with a respectable lifestyle. She can depend on the other group members for help.**
 - Why was she late?
 - Why did she decide to meet with the counselors? Does every new member?
 - Rose meets with the counselors (opportunity to discuss identified issue of importance of leading to a healthy and active lifestyle).
 - Is there a moment of inspiration that leads to high turning point? (eg seeing role models, taking children into consideration, etc)
- **High turning point Rose is digging in the field and realizes her own strength and that she is empowered. This is after meeting with the counselors. She is open about having HIV, she has made decision to live 'positive' lifestyle; her kids are in school and she has food to sustain herself and family.**
 - We see Rose coping with further challenges.
- **Rose meets shamba owner – showing her strength in her day to day life.**
 - Who else is affected by the new positive Rose?
 - Positive effects on kids.
 - No longer poverty stricken?

SCRIPT: 'VITA VYA WAJANE'

Rose on Shamba

- *Rose asks Shamba Owner for a job*
- *Shamba Owner offers weeding*
- *They argue about payment – agree on 5ksh*
- *Owner measures the land*
- *Owner leaves. Rose starts work.*
- *Rose steals and hides some vegetables about her person*
- *Owner returns*
- *Owner checks work and discovers theft.*
- *Owner questions Rose about theft.*
- *Rose denies*
- *Owner checks Rose. Says 'You didn't take care of your husband, that's why he died and now you have to dig.'*
- *Owner discovers stolen vegetables, tells Rose she won't pay her but gives her the vegetables as payment.*
- *Rose leaves crying*

Rose's Monologue as she leaves shamba

Rose walks past brewery, upset and vulnerable. Monologue about effects on kids and feelings since husband died.

Rose and the Brewers

The Brewers have witnessed harsh treatment and call her over.

- *The Brewers call Rose over, they give her a sip of brew.*
- *They ask 'What is wrong?'*
- *Rose explains and they advise her to stop weeding and start brewing.*
- *Rose accepts.*
- *They get drunk and dance.*
- *They tell her, 'It is good to drink, you will be happy and healthy and find a husband who will take care of the children'*
- *Rose is drunk and decides to take some of the brew back to her children (as it has nutrients in it).*
- *The brewers give Rose maize and yeast to brew with.*

Rose Returns Home

- *Rose walks home with maize*

- *She is drunk*
- *She is protective of ingredients*
- *She falls, passes out briefly and wakes searching for ingredients*
- *She struggles to reach home*
- *Her four older children are awake, waiting for food as the youngest sleeps*
- *Rose passes out upon entering house*
- *Children try to wake her – they are surprised by her behavior*
- *They take the maize to cook and eat*
- *Anna the oldest, asks “what kind of mother are you?” and compares her to another neighboring widow who is still able to take care of her children*
- *Children go to steal more food and return at midnight*

Rose’s Low Key Turning Point

Rose wakes up the next morning

- *Emotions are lonely, sorrowful, stressed.*
 - *She doesn’t remember the night before*
 - *She sees that her children have no food*
 - *She is speaking out loud to herself while asking her dead husband why he had to leave*
 - *She remembers the experience of losing her belongings to her dead husband’s family.*
- I had a god bed which was taken. My cow was taken. My utensils were taken.*
- *She is bitter*
 - *She decides there is no other way out but to start brewing beer for money.*

Rose the Brewer

Rose doesn’t know the people coming to the house; the children are surprised at first but soon start asking customers for money; Rose becomes a drunkard; some of the men are married.

- *Anna is helping Rose with glasses*
- *Rose is teaching Anna how to sell*
- *One of the customers, who is HIV+ propositions Rose; she is ‘tough’ and declines*
- *He returns and starts luring her with money*
- *He gives the children money for food – sends Anna to the kitchen to cook*
- *Rose becomes ‘soft’ and eventually agrees to go with the man (not knowing he is positive)*

Anna becomes infected

- *The man leaves Rose and returns to the brewery to find Anna alone*
- *He asks her name and whether or not she goes to school*
- *He asks about her shoes and indicates that he would like to take her shopping for a new pair*
- *He tells her he loves her*
- *Anna tries to be tough*
- *He gives her some money and pays the other children to leave them alone*
- *Anna decides to go*
- *Rose returns to find Anna gone*

Rose’s Returns

- *Rose enters the house, finds drinkers.*
- *She calls for Anna.*
- *Rose asks the drinkers ‘Where is Anna?’*
- *The drinkers tell her ‘Anna left with Karaoke, he is HIV positive’*
- *The second drinker says ‘I warned Anna not to go with him’*
- *Rose begins to understand and collapses.*
- *The drinkers follow her with bitter words.*

Rose’s Nightmare

Rose is collapsed on the floor, as a statue

- *The first drinker approaches and says ‘I warned you’*
- *Teresa approaches and says ‘What’s wrong?’*
- *The second drinker approaches and says ‘I warned Anna and now it is up to you’*

• *Mama Jane approaches and says 'You've been a good lady, but what has happened since you started brewing?'*

Rose's Friends

- *Rose is sitting, scratching.*
- *Friend from Kisumu enters: 'What is wrong? Why are you scratching? You have changed.'*
- *Rose: 'It is the water – it is bad and makes me scratch'*
- *Kisumu leaves.*
- *Neighbor enters: 'I saw that Karaoke's wife was buried last week and he is getting very thin'*
- *Rose: 'It's the water! I don't believe you, you're not a doctor! You are jealous, you wanted Karaoke and I got him!'*

Rose's Monologue

- *Singing to comfort herself*
- *She is coughing*
- *Feeling Cold*
- *She is Scratching*
- *Worried*

Expressed as follows:

'I am so worried, all these women are saying Karaoke is HIV+, now his wife has died; even my daughter has been with him. I am going to die tomorrow; what will happen to my children; I can see my grave.

Rose with the VCT Counselor

- *Rose: How are you?*
- *Counselor: How can I help?*
- *Rose: I've come to visit*
- *Counselor: I am happy to see you.*
- *Rose: I have been in a relationship that has not been okay; my husband died and left me with kids; life is tough; I have been brewing beer and going with different customers; one in particular we loved one another – I slept with him and my body is not okay; In short, I have come to be tested*

• *Counselor: It is not easy to get women to come here; are you familiar with the VCT? When you come here you are either positive or negative – both are considered positive; What will happen if you find yourself positive?*

- *Rose: When I came here from my home, I decided that whatever happens I will be positive*
- *Counselor: We will counsel you on what food to eat, and medicine to take*
- *Rose: If I am positive, I will thank God; if I am negative, I will thank God.*
- *Counselor: I will now take your blood and then take it to the lab where we will have to wait 20 minutes for the results – when I return I will give you the test results to look at yourself. Two lines means + and one means -*

Rose's Test Results

- *Rose sees the results and let's out a long sigh*
- *The counselor tells her that she is 'not going to die tomorrow.'*
- *Counselor advises Rose as follows:*
 - *Go home and continue life*
 - *If you are sick you need to get to the hospital*
 - *Avoid a lot of thinking*
 - *Eat a balanced diet*
 - *You will be able to live for many years and look after your children with this illness*
- *Rose: Thank you for helping me*

Rose Learning of Masaba

- *Rose is busy at home (whistling with joy and full of energy)*
- *She sees a widow she knows and gets to talking:*

Rose: 'Where are you going?'

Friend: 'With my group.'

Rose: 'Oh, you look so nice.'

Friend: 'So do you, Rose, you're a widow, why don't you go with us?'

Rose: 'I like your bag where did you get it?'

Friend: 'Merry-Go-Round'

Rose: 'I would like to be a part of this group.'

Friend: 'What happens the next time you get pregnant; I know about your lifestyle, Rose, and that you brew beer from your home.'

Rose: 'No, no I don't do that anymore, I have changed.'

Friend: 'I will speak to my group.'

Rose: 'Please ask them if I can join.'

Karibu Rose

- Begin with song before prayer
- Masaba Widow's Song
- Group is seated as Grace (chairlady) discusses Merry-Go-Round that is taking place and also informs group of new member who is interested in joining
- Group continues with Merry-Go-Round
- Rose enters
- Group stands and welcomes Rose with 'Karibu Rose' song
- Eunice (secretary) introduces Masaba rules and guidelines
- All members introduce themselves
- Rose thanks the group for having her and promises to commit to guidelines
- Group accepts Rose

Rose's Meeting with Counselors

- Secretary: Welcome Rose, the Masaba has accepted you; the counselors are here to guide young widows. There are certain guidelines that you must follow if you are going to be a member of our group.
- Rose: Can I have a friend?
- Counselor: One is that you cannot spoil our reputation. You cannot go around sleeping with men. Are you going to be able to follow these guidelines and stop the lifestyle of brewing?
- Rose: I have suffered and I am ready to stop
- Counselor: Look at these ladies; don't they look good? Don't they look healthy?
- Rose: I am ready to be like you; will I be smart like you?
- Counselor: You have to be patient; do you have any children?
- Rose: I have three boys and two girls
- Counselor: Look at the way you see us with our children. You should not go and make beer; look at the secretary – she has not slept with a man in 15 years.
- Rose: Will I be fat like her?
- Counselor: You will have an opportunity to do something good for yourself – to begin a micro-finance, sell fish, clothes or vegetables. You should not miss any meetings and you must trust in God.
- Rose: You have made my heart feel settled; Thank YOU!!!

Scene ends with Rose extremely thankful

Rose and her children

- It is morning; Rose is already awake and has been preparing breakfast.
- Rose wakes the children (John, Moses and Ruth) and sends them to get washed
- Moses cries because the water is cold.
- Rose scolds him and washes him briskly
- Rose sends the children to get dressed for school.
- They sit down to eat breakfast and Moses plays with his shoes.
- Rose pays Moses a shilling to go to school but tells him she will not do so every day.
- The children leave for school and Rose does the housework whilst singing.
- The children return from school.

- John tells Rose that Moses has been fighting at school; Moses then hits John and is told off by Rose.
- The children show Rose their school reports. Rose tells John he has done very well and Ruth that she must try harder.
- They eat dinner.
- Rose checks that they do their homework and helps them with it.
- Rose asks one of the children to pray.

Rose counsels Anna

Rose is cleaning her house.

• Rose: This house! I have a daughter but she is never here and now I must do all of the work. I am HIV + and the doctor told me that she may be as well. I must talk to her.

How am I going to tell her? I can't hide it from her. God give me strength

- Rose calls Anna. Anna enters.
- Rose: I want to talk with you. I have been doing a lot of work, where have you been?
- Anna: Why are you asking me all of these questions?
- Rose: You are never at home. I ask you as a parent! I haven't even told you why I want to talk to you.
- Anna: Sorry.
- Rose: Anna, I have been looking at your movements and they are not good. I think you should go to the VCT for testing.
- Anna: What is the VCT?
- Rose: It's a testing place, go there and bring your results back

Rose leaves

• Anna: What is Mummy saying this for? I am not sick, but could I be having the virus?

Let me go and talk to a friend and have more thoughts about this.

Rose's Micro-finance business

Rose is selling sodas and other items at her kiosk near her home

• Rose: I don't know if what I am selling will be enough. There is such a scarcity of food and so little money. Will I be able to survive?

Customer 1 enters

• Customer 1: I would like one kilo of sugar

• Rose: 80Ksh

Customer 1 leaves, Customer 2 enters

• Customer 2: I would like some rice but I only have 30Ksh

• Rose: The rice is 40 Ksh not 30.

• Customer 2: Ok, give me some matchbooks, salt AND rice

Customer 2 leaves, Rose is alone.

• Rose: This life is tough; I am HIV+, I am in need of drugs, I need to eat well; I don't know what to do. My kids are in private school and I don't want to remove them; I want them to pass and do well. I hear there are bursaries; perhaps my counselor can help me... I only own one point of land and my husband didn't finish the house before he died. I am a widow, I am sick; I have children – who will take care of them when I am gone; I thought Anna would take care of the children but now she is sick. If I can get some money for the drugs – I know I can live longer. Let me continue with my business to see what I can get.

Customer 3 arrives

• Customer arrives and tells Rose how 'fantastic' and 'smart' she looks; Customer asks 'what has happened' and 'where she has found the clothes?' Rose responds by explaining about the Masaba group, the Merry-Go-Round, her new business and how her life has changed.

Customer 4 arrives

• A customer comes and again compliments Rose – telling her that she knew she could do it and she is so happy that she is no longer living that lifestyle.

Customer from 'the old crowd' arrives

- *A customer comes from the 'old crowd' and asks Rose to fill her bottle with beer; trying to tempt her with booze, etc; Rose declines repeatedly, explaining how her life has changed*
Widow arrives.
- *A widow comes and tells Rose of her situation; asks for her assistance including a small loan; Rose declines the loan saying that she does not want to mix business with personal – she instead encourages the widow to organize her own group; widow leaves upset*
Masaba secretary enters.
- *A member of the Masaba (secretary) comes and 'checks in' on Rose to see of her progress and how the business is doing.*
They all leave.
- *Rose takes a look at her business, her purse, her mobile phone and finally leaves proud*
Rose and the Shamba Owner
Rose is walking through the market place and sees the Shamba Owner. The Shamba Owner repetitively calls to her. Rose pretends that her mobile phone is ringing and ignores the Shamba Owner.