

DRAMA FOR A NEW SOUTH AFRICA SEVEN PLAYS DRAMA AND PERFORMANCE STUDIES (DOWNLOAD ONLY)

Stéphanie Côté

Drama For A New South Africa Seven Plays Drama And Performance Studies Introduction

Drama for a New South Africa

"... a solid addition to international drama." --Library Journal Going beyond the parameters of conventional literary drama, these seven new plays express life issues in post-apartheid South Africa--Islamic fundamentalism, women's rights, ecology, Afrikaans culture and the new multi-racial life of the inner city. While theater rooted in the anti-apartheid movement was rich and vibrant, it was also singleminded in focus, obscuring the diversity of South African culture now brought to life in these works.

The Drama of South Africa

Annotation Chronicles the development of dramatic writing and performance from the time South Africa was established to post-apartheid. Investigates the impact of sketches and manifestos, and the oral preservation of scripts that could not be written.

Drama for a New South Africa

"... a solid addition to international drama." —Library Journal Going beyond the parameters of conventional literary drama, these seven new plays express life issues in post-apartheid South Africa—Islamic fundamentalism, women's rights, ecology, Afrikaans culture and the new multi-racial life of the inner city. While theater rooted in the anti-apartheid movement was rich and vibrant, it was also singleminded in focus, obscuring the diversity of South African culture now brought to life in these works.

Explorations in Southern African Drama, Theatre and Performance

In spite of the rich repertoire of artistic traditions in Southern Africa, particularly in the areas of drama, theatre and performance, there seems to be a lack of a corresponding robust academic engagement with these subjects. While it can be said that some of the racial groups in the region have received substantial attention in terms of scholarly discussions of their drama and theatre performances, the same cannot be said of the black African racial group. As such, this collection of thirteen chapters represents a compendium of critical and intellectual discourses on black African drama, theatre and performance in Botswana, Lesotho, South Africa, and Swaziland. The topics covered in the book include, amongst others, ritual practices, interventionist approaches to drama, textual analyses, and the funeral rites (viewed as performance) of the South African liberation icon Nelson Mandela. The discussions are rooted mainly using African paradigms that are relevant to the context of African cultural production. The contributions here add to the aggregate knowledge economy of Southern Africa, promote research and publication, and provide reading materials for university students specialising in the performing arts. As such, the book will appeal to academics, theatre

scholars, cultural workers and arts administrators, arts practitioners and entrepreneurs, the tourism industry, arts educators, and development communication experts.

A Century of South African Theatre

“Theatre is not part of our vocabulary”: Sipho Sepamla's provocation in 1981, the year of famous anti-apartheid play *Woza Albert!*, prompts the response, yes indeed, it is. *A Century of South African Theatre* demonstrates the impact of theatre and other performances—pageants, concerts, sketches, workshops, and performance art—over the last hundred years. Its coverage includes African responses to pro-British pageants celebrating white Union in 1910, such as the Emancipation Centenary of the abolition of British colonial slavery in 1934 organized by Griffiths Motsieloa and HIE Dhlomo, through anti-apartheid testimonial theatre by Athol Fugard, Maishe Maponya, Gcina Mhlophe, and many others, right up to the present dramatization of state capture, inequality and state violence in today's unevenly democratic society, where government has promised much but delivered little. Building on Loren Kruger's personal observations of forty years as well as her published research, *A Century of South African Theatre* provides theoretical coordinates from institution to public sphere to syncretism in performance in order to highlight South Africa's changing engagement with the world from the days of Empire, through the apartheid era to the multi-lateral and multi-lingual networks of the 21st century. The final chapters use the Constitution's injunction to improve wellbeing as a prompt to examine the dramaturgy of new problems, especially AIDS and domestic violence, as well as the better known performances in and around the Truth and Reconciliation Commission. Kruger critically evaluates internationally known theatre makers, including the signature collaborations between animator/designer William Kentridge, and Handspring Puppet Company, and highlights the local and transnational impact of major post-apartheid companies such as Magnet Theatre.

Theatre & Change in South Africa

First Published in 1997. Can South African theatre continue to maintain its autonomy and exercise its critical role? Can one rethink form and find new content? Can a concept of post-protest theatre be developed? How might theatre contribute to post-apartheid society? These are just of the questions addressed in this book. The real and present difficulties South African theatre is facing, as well as possible future orientations, are clearly shown, at one of the most complex moments of political transition in the history of the South African society. The authors include contributions from playwrights, actors, visual artists, poets, directors, administrators, critics and theatre academics. Their comments and thoughts portray the active process of reflection and reappraisal, redefining their artistic and political aims, searching for new and vital theatrical forms.

South African Theatre as/and Intervention

One of the most striking features of cultural life in South Africa has been the extent to which one area of cultural practice - theatre - has more than any other testified to the present condition of the country, now in transition between its colonial past and a decolonized future. But in what sense and how far does the critical force of theatre in South Africa as a mode of intervention continue? In the immediate post-election moment, theatre seemed to be pursuing an escapist, nostalgic route, relieved of its historical burden of protest and opposition. But, as the contributors to this volume show, new voices have been emerging, and a more complex politics of the theatre, involving feminist and gay initiatives, physical theatre, festival theatre and theatre-for-education, has become apparent. Both new and familiar players in South African theatre studies from around the world here respond to or anticipate the altered conditions of the country, while exploring the notion that theatre continues to 'intervene.' This broad focus enables a wide and stimulating range of approaches: contributors examine strategies of intervention among audiences, theatres, established and fledgling writers, canonical and new texts, traditional and innovative critical perspectives. The book concludes with four recent interviews with influential practitioners about the meaning and future of theatre in South Africa: Athol Fugard, Fatima Dike, Reza de Wet, and Janet Suzman.

African Theatre

Examines the impact of new media (such as video and YouTube) and the use of multi-media on live and recorded performance in Africa.

Forays into Contemporary South African Theatre

After the end of Apartheid, South African theatre was characterized by a remarkable process of constant aesthetic reinvention. This multivocal volume documents some of the various ways in which the “rainbow” nation has forged these innovative stage idioms.

African Drama and Performance

This title explores the diversity of the performing arts in Africa and the diaspora, from studies of major dramatic authors and formal literary dramas to improvisational theatre and popular video films.

A History of Theatre in Africa

This book aims to offer a broad history of theatre in Africa. The roots of African theatre are ancient and complex and lie in areas of community festival, seasonal rhythm and religious ritual, as well as in the work of popular entertainers and storytellers. Since the 1950s, in a movement that has paralleled the political emancipation of so much of the continent, there has also grown a theatre that comments back from the colonized world to the world of the colonists and explores its own cultural, political and linguistic identity. A History of Theatre in Africa offers a comprehensive, yet accessible, account of this long and varied chronicle, written by a team of scholars in the field. Chapters include an examination of the concepts of 'history' and 'theatre'; North Africa; Francophone theatre; Anglophone West Africa; East Africa; Southern Africa; Lusophone African theatre; Mauritius and Reunion; and the African diaspora.

The Dramatic Art of Athol Fugard

"Albert Wertheim's study of Fugard's plays is both extremely insightful and beautifully written... This book is aimed not only at teachers, students, scholars, and performers of Fugard but also at the person who simply loves going to see a Fugard play at the theatre." --Nancy Topping Bazin, Eminent Scholar and Professor Emerita, Old Dominion University Athol Fugard is considered one of the most brilliant, powerful, and theatrically astute of modern dramatists. The energy and poignancy of his work have their origins in the institutionalized racism of his native South Africa, and more recently in the issues facing a new South Africa after apartheid. Albert Wertheim analyzes the form and content of Fugard's dramas, showing that they are more than a dramatic chronicle of South African life and racial problems. Beginning with the specifics of his homeland, Fugard's plays reach out to engage more far-reaching issues of human relationships, race and racism, and the power of art to evoke change. The Dramatic Art of Athol Fugard demonstrates how Fugard's plays enable us to see that what is performed on stage can also be performed in society and in our lives; how, inverting Shakespeare, Athol Fugard makes his stage the world.

South African Theatre

"Trends in Twenty-First Century African Theatre and Performance" is a collection of regionally focused articles on African theatre and performance. The volume provides a broad exploration of the current state of African theatre and performance and considers the directions they are taking in the 21st Century. It contains sections on current trends in theatre and performance studies, on applied/community theatre and on playwrights. The chapters have evolved out of a working group process, in which papers were submitted to peer-group scrutiny over a period of four years, at four international conferences. The book will be particularly useful as a key text for undergraduate and postgraduate courses in non-western theatre and

performance (where this includes African theatre and performance), and would be a very useful resource for theatre scholars and anyone interested in African performance forms and cultures.

Trends in Twenty-first Century African Theatre and Performance

Directors and collaborators assess and comment on the production of plays by West Africa's Nobel Laureate Wole Soyinka and East Africa's most influential author Ngugi wa Thiong'o.

Ngugi wa Thiong'o & Wole Soyinka

Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945. Entries on thirty-two African countries are featured in this volume, preceded by specialist introductory essays on Anglophone Africa, Francophone Africa, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences and Puppetry. There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright, Sony Labou Tansi, before his untimely death in 1995. More up-to-date and more wide-ranging than any other publication, this is undoubtedly a major ground-breaking survey of contemporary African theatre.

World Encyclopedia of Contemporary Theatre

This book explores theatre and performance as participatory research practices for exploring the everyday of the city. Taking an inner-city suburb of Johannesburg, South Africa as its central case study, the book considers how theatre and performance might be both useful practical tools in considering the everyday city, as well as conceptual lenses for understanding it. The author establishes an understanding of space as ever evolving and formed through the ongoing relationship between things, human and non-human, and considers how theatre and performance offer useful paradigms for learning about and working with city spaces. As ephemeral, embodied, material artistic practices, theatre and performance mirror the nature of everyday life. The book discusses theatre and performance games and placemaking processes as offering valuable ways of discovering daily acts of place-making and providing insights that more conventional research methods may not allow. Yet the book also considers how seeing daily city life as a kind of performance, a kind of theatre in its own right, helps to further understandings of city spaces as ever evolving through complex webs of relationships. This book will be of interest to academics, academic practitioners and post-graduate students in the fields of theatre and performance studies, urban studies and cultural geography.

Participatory Theatre and the Urban Everyday in South Africa

This book is part of a three-volume book-set published under the general title of Performative Inter-Actions in African Theatre. Each of the three books in the set has a unique subtitle that works to better focus its content, and differentiates it from the other two volumes. The contributors' backgrounds and global spread adequately reflect the international focus of the three books that make up the collection. The contributions, in their various ways, demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience, as well as the "one-sided" advance of globalisation. The contributions attest to the thriving nature of African theatre and performance, which in the face of these challenges, has managed to retain its distinctiveness, while at the same time acknowledging, contesting, and appropriating influences from elsewhere into an aesthetic that is identifiably African. Consequently, the three books are presented as a comprehensive exploration of the current state of African theatre and performance, both on the continent and diaspora. Performative Inter-Actions in African Theatre 3: Making Space, Rethinking Drama and Theatre in Africa offers essays that seek to re-conceptualise notions of drama and theatre in Africa, and therefore redefine our understanding of the practice, role, and place they occupy in a constantly evolving African socio-cultural contexts. Contributions in Making Space, Rethinking Drama and Theatre in Africa range from essays that explore notions of space in

performance, to those that challenge the perceived orthodoxy of conventional forms and approaches to theatre.

Performative Inter-Actions in African Theatre 3

This volume considers the linguistic complexities associated with Shakespeare's presence in South Africa from 1801 to early twentieth-first century televisual updatings of the texts as a means of exploring individual and collective forms of identity. A case study approach demonstrates how Shakespeare's texts are available for ideologically driven linguistic programs. Seeff introduces the African Theatre, Cape Town, in 1801, multilingual site of the first recorded performance of a Shakespeare play in Southern Africa where rival, amateur theatrical groups performed in turn, in English, Dutch, German, and French. Chapter 3 offers three vectors of a broadening Shakespeare diaspora in English, Afrikaans, and Setswana in the second half of the nineteenth century. Chapter 4 analyses André Brink's *Kinkels innie Kabel*, a transposition of Shakespeare's *The Comedy of Errors* into Kaaps, as a radical critique of apartheid's obsession with linguistic and ethnic purity. Chapter 5 investigates John Kani's performance of *Othello* as a Xhosa warrior chief with access to the ancient tradition of Xhosa storytellers. *Shakespeare in Mzansi*, a televisual miniseries uses black actors, vernacular languages, and local settings to Africanize *Macbeth* and reclaim a cross-cultural, multilingualism. An Afterword assesses the future of Shakespeare in a post-rainbow, decolonizing South Africa. Global Sha Any reader interested in Shakespeare Studies, global Shakespeare, Shakespeare in performance, Shakespeare and appropriation, Shakespeare and language, Literacy Studies, race, and South African cultural history will be drawn to this book.

South Africa's Shakespeare and the Drama of Language and Identity

In this critical anthology of essays and interviews, some of the world's most respected scholars and practitioners writing and working in the area of South African theatre today share their detailed examinations and insights on the complex and contradictory context of Post-apartheid society.

New Territories

The first comprehensive publication on the subject, this book investigates interactions between racial thinking and the stage in the modern and contemporary world, with 25 essays on case studies that will shed light on areas previously neglected by criticism while providing fresh perspectives on already-investigated contexts. Examining performances from Europe, the Americas, the Middle East, Africa, China, Australia, New Zealand, and the South Pacific islands, this collection ultimately frames the history of racial narratives on stage in a global context, resetting understandings of race in public discourse.

The Palgrave Handbook of Theatre and Race

The Performance Arts in Africa is the first anthology of key writings on African performance from many parts of the continent. As well as play texts, off the cuff comedy routines and masquerades, this exciting collection encompasses community-based drama, tourist presentations, television soap operas, puppet theatre, dance, song, and ceremonial ritualised performances. Themes discussed are: * theory * performers and performing * voice, language and words * spectators, space and time. The book also includes an introduction which examines some of the crucial debates, past and present, surrounding African performance. *The Performance Arts of Africa* is an essential introduction for those new to the field and is an invaluable reference source for those already familiar with African performance.

The Performance Arts in Africa

With a Foreword by Archbishop Desmond Tutu Yael Farber's trilogy of plays bears powerful testimony to

the personal truths of those who lived through the brutal Apartheid regime in South Africa. *Woman in Waiting* tells of Thembi Mtshali's separation from her mother as a child, only to continue this legacy of waiting when forced to leave her own baby to mind other people's children in the white suburbs. *Amajuba* is a moving tapestry of different personal perspectives on growing up under Apartheid. *He Left Quietly* is the harrowing experience of Duma Kumalo, one of the wrongly accused Sharpeville Six, on South Africa's Death Row; preparations made for his death and ultimate reprieve.

Theatre as Witness

A collection of six plays dealing with the new South Africa, published in 2006 to celebrate 10 years of democracy post-apartheid. Plays about racial conflict, the impact of AIDS, power and corruption, the legacy of the past and female identity. Reprinted 2012, 2019. *The Plays The Playground* by Beverly Naidoo "...it floats on a haunting, echoing raft of traditional South African harmonies that make watching it a joyful experience as well as a thought-provoking one..." *Time Out Critics' Choice – Pick of the Year Taxi* by Sibusiso Mamba: Edinburgh fringe first winner "a superbly written and produced play... A fine piece of work that's refreshingly free of cliches." *Daily Mail*, *Pick of the Week Green Man Flashing* by Mike Van Graan "...This finely crafted drama tears at the heart and soul of our democracy, and rips at the underbelly of corruption and political power through its astute writing..." *Star Tonight Rejoice* by James Whyllie "... the cruellest irony of all is left until the end... the same one which has spelled the death of Rejoice... And millions more." *Friends of BBC Radio 3 What the Water Gave Me* by Rehane Abrahams "tales that retrieve ancient magics and reveal contemporary terrors..." *Cape Times To House* by Ashwin Singh: Finalist in the 2003 PANSA (Performing Arts Network of SA) Festival of Reading of New Writing (the country's foremost playwriting contest) "To House is an important piece of theatre; in it people voice opinions that are uncomfortable and edgy. The cathartic and therapeutic value of hearing these things said aloud in a public place is part of our essential healing process and proves, once again, that art has the ability to go where angels fear to tread." *Daily News*, Durban

Theatre, Performance and New Media in Africa

This text provides a view from below on the new forms of theatre in West Africa. Throughout, the voices of the theatre practitioners are heard, reminiscing, explaining, philosophizing and grumbling. Their personalities come across vividly, and their views play a vital role. North America: Indiana University Press

New South African Plays

This is the first volume to provide a wide-ranging survey and analysis of South African drama from the last fifty years.

West African Popular Theatre

Mzo Sirayi has embarked on a highly impressive and daring enterprise with the unflinching boldness of a scholar who is driven by a passionate pursuit to set the record straight. He manages to pull no punches and make no apologies by being true to his convictions, especially within the context of a new South Africa. The book adopts a largely historicized, critical and analytical perspective, which strikingly approximates that of postcolonial theory. — Owen Seda This new and authoritative book is an excellent addition to the few existing books on black South African drama and theatre. *South African Drama and Theatre from Pre-colonial Times to 1990s: An Alternative Reading* takes the reader on a tour of the indigenous as well as the modern South African theatre zones. The chapters reverberate with echoes of Africanisation and rock on renaissance waves. This exciting and stimulating book is transparently readable, accessible and is of inestimable value to academics and general readers. — Patrick Ebewo

The Methuen Drama Guide to Contemporary South African Theatre

Are artists seismographs during processes of transformation? Is theatre a mirror of society? And how does it influence society offstage? To address these questions, this collection brings together analyses of cultural policy in post-apartheid South Africa and actors of the performing arts discussing political theatre and cultural activism. Case studies grant inside views of the State Theatre in Pretoria, the Market Theatre in Johannesburg and the Baxter Theatre in Cape Town, followed by a documentation of panel discussions on the Soweto Theatre. The texts collected here bring to the surface new faces and voices who advance the performing arts with their images and lexicons revolving around topics such as patriarchy, femicide and xenophobia.

South African Drama and Theatre from Pre-colonial Times to the 1990s: An Alternative Reading

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Theatre in Transformation

Historians of theatre face the same temptations and challenges as other historians: they negotiate assumptions (their own and those of others) about national identity and national character; they decide what events and actors to highlight--or omit--and what framework and perspective to use for telling the story. Personal biases, trends in scholarship, and sociopolitical contexts influence all histories; and theatre histories, too, are often revised to reflect changing times and interests. This significant collection examines the problems and challenges of formulating national theatre histories. The essayists included here--leading theatre scholars from all over the world, many of whom wrote essays specifically for this volume--provide an international context for national theatre histories as well as studies of individual nations. They cover a wide geographical area: Asia, the Middle East, Africa, Europe, and North America. The essays contrast large countries (India, Indonesia) with small (Ireland), newly independent (Slovenia) with established (U.S.A.), developed (Canada) with developing (Mexico, South Africa), capitalist (U.S.A.) with formerly communist (Russia), monolingual (Sweden) with multilingual (Belgium, Canada), and countries with stable historical boundaries (Sweden) with those whose borders have shifted (Germany). The essays also explore such sociopolitical issues as the polarization of language groups, the importance of religion, the invisibility of ethnic minorities, the redrawing of geographical borders, changes in ideology, and the dismantling of colonial legacies. Finally, they examine such common problems of history writing as types of evidence, periodization, canonization, styles of narrative, and definitions of key terms. *Writing and Rewriting National Theatre Histories* will be of special interest to students and scholars of theatre, cultural studies, and historiography.

Theatre and Change in South Africa

This book, based on components of *Drama for Life*, addresses the subject of “innovative methods for applied drama and theatre practice in African contexts”. It does so by providing chapters that share the rich, multilayered, and reflexive work that has taken place at *Drama for Life* from 2008 to the present day. It invites the reader to learn from the experiences of *Drama for Life* as shared by the authors, understand the role it has played and continues to play in advocating for, and extending the work of, Applied Drama and Theatre practice, and engage in critical, dialogical spaces to examine and interrogate current debates and practices in the field of Applied Drama and Theatre. The volume is invaluable for anyone interested in the extensive body of work generated by *Drama for Life* and its innovative approaches to learning and teaching, as well as performing arts practitioners, artists, teachers, people in community development and service work, and anyone involved in researching Applied Drama and Theatre practice, particularly in an African context, but also globally.

Writing and Rewriting National Theatre Histories

In this lively and varied tribute to Martin Banham, Layiwola has assembled critical commentaries and two plays which focus primarily on Nigerian theatre - both traditional and contemporary. Dele Layiwola, Dapo Adelugba and Sonny Oti trace the beginnings of the School of Drama in 1960, at the University of Ibadan, Nigeria, where Martin Banham played a key and influential role in the growth of thriving Nigerian theatre repertoire and simultaneously encouraging the creation of a new theatre based on traditional Nigerian theatre forms. This comparative approach is taken up in Dele Layiwola's study of ritual and drama in the context of various traditions worldwide, while Oyin Ogunba presents a lucid picture of the complex use of theatre space in Yoruba ritual dramadar drama. Harsh everyday realities, both physical and political, are graphically demonstrated by Robert McClaren (Zimbabwe) and Oga Steve Abah (Nigeria) who both show surprising and alarming links between extreme actual experiences and theatre creation and performance. The texts of the two plays - *When Criminals Turn Judges* by Ola Rotimi, *The Hand that Feeds the King* by Wale Ogunyemi, are followed by Austin O. Asagba's study of oral tradition and text in plays by Osofisan and Agbeyegbe, and Frances Harding's study on power, language, and imagery in Wole Soyinka's plays.

The Drama and Theatre of Two South African Plays Under Apartheid

Theatre and Empowerment examines the ability of drama, theatre, dance and performance to empower communities of very different kinds, and it does so from a multi-cultural perspective. The communities involved include poverty-stricken children in Ethiopia and the Indian sub-continent, disenfranchised Native Americans in the USA and young black men in Britain, victims of violence in South Africa and Northern Ireland, and a threatened agricultural town in Italy. The book asserts the value of performance as a vital agent of necessary social change, and makes its arguments through the close examination, from 'inside' practice, of the success - not always complete - of specific projects in their practical and cultural contexts. Practitioners and commentators ask how performance in its widest sense can play a part in community activism on a scale larger than the individual, 'one-off' project by helping communities find their own liberating and creative voices.

Innovative Methods for Applied Drama and Theatre Practice in African Contexts

This volume uniquely draws together seven contemporary plays by a selection of the finest African women writers and practitioners from across the continent, offering a rich and diverse portrait of identity, politics, culture, gender issues and society in contemporary Africa. *Niqabi Ninja* by Sara Shaarawi (Egypt) is set in Cairo during the chaotic time of the Egyptian uprising. *Not That Woman* by Tosin Jobi-Tume (Nigeria) addresses issues of violence against women in Nigeria and its attendant conspiracy of silence. The play advocates zero-tolerance for violence against women and urges women to bury shame and speak out rather than suffer in silence. *I Want To Fly* by Thembelihle Moyo (Zimbabwe) tells the story of an African girl who wants to be a pilot. It looks at how patriarchal society shapes the thinking of men regarding lobola (bride price), how women endure abusive men and the role society at large plays in these issues. *Silent Voices* by Adong Judith (Uganda) is a one-act play based on interviews with people involved in the LRA and the effects of the civil war in Uganda. It critiques this, and by implication, other truth commissions. *Unsettled* by JC Niala (Kenya) deals with gender violence, land issues and relations of both black and white Kenyans living in, and returning to, the country. *Mbuzeni* by Koleka Putuma (South Africa) is a story of four female orphans, aged eight to twelve, their sisterhood and their fixation with death and burials. It explores the unseen force that governs and dictates the laws that the villagers live by. *Bonganyi* by Sophia Kwachuh Mepuh (Cameroon) depicts the effects of colonialism as told through the story of a slave girl: a singer and dancer, who wants to win a competition to free her family. Each play also includes a biography of the playwright, the writer's own artistic statement, a production history of the play and a critical contextualisation of the theatrical landscape from which each woman is writing.

African Theatre in Performance

Drama for Life, University of the Witwatersrand, aims “to enhance the capacity of young people, theatre practitioners and their communities to take responsibility for the quality of their lives in the context of HIV and AIDS in Africa. We achieve this through participatory and experiential drama and theatre that is appropriate to current social realities but draws on the rich indigenous knowledge of African communities.” Collected here is a representative set of research essays written to facilitate dialogue across disciplines on the role of drama and theatre in HIV/AIDS education, prevention, and rehabilitation. Reflections are offered on present praxis and the media, as well as on innovative research approaches in an interdisciplinary paradigm, along with HIV/AIDS education via performance poetry and other experimental methods such as participant-led workshops. Topics include: the call for a move away from the binaries of much critical pedagogy; a project, undertaken in Ghana and Malawi with people living with AIDS, to create and present theatre; the contradictions between global and local expectations of applied drama and theatre methodology, in relation to folk media, participation, and syncretism. Three case studies report on mapping as a creative device for playmaking; the methodology of Themba Interactive Theatre; and applying drama with women living with HIV in the Zandspruit Informal Settlement. The essays validate the importance of play in both energizing those in positions of hopelessness and enabling the distancing essential to observe one’s situation and enable change. The book stimulates the ongoing investigation of current practice and extends an invitation to further develop innovative approaches. Hazel Barnes is a retired Head of Drama and Performance Studies at the University of KwaZulu–Natal, where she is a Senior Research Associate. Her research interests lie in the field of applied drama, including the contexts of interculturalism and post-traumatic stress.

Theatre and Empowerment

Includes the playscript of Toufann by Dev Virahsawmy, an English version of his Mauritian Creole interpretation of The Tempest.

Contemporary Plays by African Women

Features the four plays - “Reach”

Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa

African Theatre

[el libro secreto de](#)

[constipation and fecal incontinence and motility disturbances of the gut](#)

[simulazione test ingegneria logica](#)

[estates in land and future interests problems and answers third edition problems and answers series](#)

[an aspergers guide to entrepreneurship setting up your own business for professionals with autism spectrum](#)

[disorder aspergers employment skills guides by rosalind bergemann 2014 10 21](#)

[velamma all episode in hindi free](#)

[practical carpentry being a guide to the correct working and laying out of all kinds of carpenters and joiners](#)

[work with the solutions](#)

[repair manual chevy malibu](#)

[solution manual giancoli physics 4th edition](#)

[elim la apasionante historia de una iglesia transformando una ciudad para jesus spanish edition](#)