

Woza Albert Pdf Pdf

Applied Theatre: Women and the Criminal Justice System

2020-02-06 Caoimhe McAvinchey Applied Theatre: Women and the Criminal Justice System offers unprecedented access to international theatre and performance practice in carceral contexts and the material and political conditions that shape this work. Each of the twelve essays and interviews by international practitioners and scholars reveal a panoply of practice: from cross-arts projects shaped by autobiographical narratives through to fantasy-informed cabaret; from radio plays to film; from popular participatory performance to work staged in commercial theatres. Extracts of performance texts, developed with Clean Break theatre company, are interwoven through the collection. Television and film images of women in prison are repeatedly painted from a limited palette of stereotypes – 'bad girls', 'monsters', 'babes behind bars'. To attend to theatre with and about women with experience of the criminal justice system is to attend to intersectional injustices that shape women's criminalization and the personal and political implications of this. The theatre and performance practices in this collection disrupt, expand and reframe representational vocabularies of criminalized women for audiences within and beyond prison walls. They expose the role of incarceration as a mechanism of state punishment, the impact of neoliberalism on ideologies of punishment and the inequalities and violence that shape the lives of many incarcerated women. In a context where criminalized women are often dismissed as unreliable or untrustworthy, the collection engages with theatre practices which facilitate an economy of credibility, where women with experience of the criminal justice system are represented as expert witnesses.

A History of East African Theatre, Volume 2

2021-11-02 Jane Plastow This second volume of A History of East African Theatre focuses on central East Africa; on Burundi, Kenya, Rwanda, Tanzania and Uganda. The first chapter is concerned with francophone theatres, comparatively studying work coming out of Burundi and Rwanda alongside a focus on French language theatre in Djibouti. The chapter is particularly concerned to explore how French and Belgian cultural policies impacted theatre during the colonial period and how the French ideas of FrancAfrique and promotion of elite, French language art have continued to resonate in the post-colonial present. Chapters Two and Three look comparatively at the rich theatre histories of Kenya, Tanzania and Uganda, and are divided between a study of British East African colonial impact and an analysis of the post-colonial period illustrating how divergent political thought and societal make-up led to exponential differentiation in national theatres. The final chapter, on Theatre for Development and related social action theatre, covers the whole East African region, offering the first ever historicised analysis of this mode of theatre making which, since the 1980s, has come to dominate funding and opportunity in performance arts.

A Century of South African Theatre

2019-11-28 Loren Kruger "Theatre is not part of our vocabulary": Spho 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.

You For Me For You

2016-02-14 Mia Chung Trees don't have ears. How are you so sure? As they attempt to flee the Best Nation in the World, North Korean sisters Minhee and Junhee are torn apart at the border. Each must race across time and space to be together again – navigating the perilous Land of the Free and the treacherous terrain of personal belief. Food has learned to sprint. Money is so fast it doesn't wait to be printed. Gossip travels swifter than germs. You For Me For You was first presented in the US at Woolly Mammoth Theatre, Washington D.C., in Autumn 2012 and received its UK premiere at London's Royal Court in the Jerwood Theatre Upstairs on 3 December 2015.

Woza Albert!

2018-02-22 Percy Mtwa Woza Albert! is one of the most popular and influential plays to have come out of the South African cultural struggle of the 1980s and a central work in the canon of South African theatre. Working with the idea of the Second Coming of Jesus Christ taking place in apartheid South Africa, the playwrights improvised a brilliant two-man show consisting of 26 vignettes, commenting on and satirising life under the apartheid regime. The play has become one of the most anthologized and produced South African plays both in South Africa, and internationally and is studied widely in schools as well as universities. This Student Edition contains a commentary and notes by Temple Hauptfleisch, Emeritus Professor at Stellenbosch University, South Africa. METHUEN DRAMA STUDENT EDITIONS are expertly annotated texts of a wide range of plays from the modern and classic repertoires. A well as the complete text of the play itself, this volume contains: · A contextualised chronology of the play and the playwrights' lives and works · an introductory discussion of the social, political, cultural and economic context in which the play was originally conceived and created · a succinct overview of the creation processes followed and subsequent performance history of the piece · an analysis of, and commentary on, some of the major themes and specific issues addressed by the text · a bibliography of suggested primary and secondary materials.

Drama in Foreign Language Education

Max von Blanckenburg Drama pedagogy has been undergoing considerable changes over the last few years. The diversification of dramatic texts and performative practices – both analogue and digital – impacts on foreign language education and requires new forms of literacies for teachers and learners. This volume brings together papers that theorize and investigate current teaching perspectives at the nexus of drama-oriented and performative teaching and foreign language education.

Shakespeare and Trauma

2012-02-06 Catherine Silverstone This study explores the relationship between performances of Shakespeare's plays and the ways in which they engage with traumatic events and histories. It investigates the ethical and political implications of attempts to represent trauma in performance.

Woza Albert!

Arts Activism, Education, and Therapies

2014-04-20 Hazel Barnes This second volume of research emanating from Drama for Life, University of the Witwatersrand, explores the transformative and healing qualities of the arts in South Africa, Botswana, Cameroon, Kenya, Rwanda, and Zimbabwe. Essays on arts for social change illuminate the difficulties of conflict-resolution (in war-scarred countries, tertiary institutions, and child-offender programmes) to promote broader understanding of diversity and difference. Further essays focus on arts and healing, in which music therapy diagnoses, repairs, sustains, and enhances collective health. Intervention theatre – in prisons, fieldwork, and the ethics and politics of storytelling – is examined as a basis for collaboration with children and youth. The musical theatre traditions of Botswana’s San people are investigated, as well as the benefits of arts counselling with educators to alleviate psycho-social stress in classrooms. Important insights are provided into ways of applying the arts and raise questions of ethics, effectiveness, and apposite usage. Also treated is the role of aesthetics in the effectiveness of art, particularly in social contexts. Included are overviews of the ways in which the aesthetics of drama have changed over the past four decades and of the cohesive potential of the arts. How can arts practitioners engage in inter-cultural dialogue to facilitate healing? The energy and inventiveness of the playful mode engender new ways of contending with social issues, whereby the focus is on how theatre affects an audience and on how communication in applied theatre and drama can reach audiences more effectively. These essays provide an insight into the application of the arts for transformation across Africa. Through their juxtaposition in this volume they speak

to the variety and purposes of arts approaches and offer fresh perspectives on and to the field. 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.

[Women, Politics and Performance in South African Theatre Today](#)

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The Mystery of the Missing Diamond

It was a dark and stormy night. The rain was pouring down, and the wind was howling. In the middle of the city, there was a museum, where a priceless diamond was on display. The diamond was called the Star of Africa, and it was the largest and most beautiful diamond in the world. It was guarded by a high-tech security system, and a team of armed guards. No one could steal it, or so they thought. But someone did. Someone managed to bypass the security, to evade the guards, to break the glass, and to take the diamond. And no one saw them, no one heard them, no one knew who they were. They left no trace, no clue, no evidence. They vanished into the night, with the Star of Africa. And the mystery of the missing diamond began.

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Nightmare that Never Ends

Sam woke up screaming, covered in sweat. He had the same nightmare again, the one where he was chased by a dark figure with a knife. He looked at the clock, it was 3:15 am. He tried to calm himself down, telling himself it was just a dream. But he knew it was more than that. He knew the figure was real, and it was coming for him. He had seen it before, in the news, in the police sketches, in the faces of the victims. It was the serial killer that had been terrorizing the city for months. And Sam was his next target.

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