

South African Plays Scripts

17 June 2008 is the fiftieth anniversary of the publication of Chinua Achebe's *Things Fall Apart* by Heinemann. This provided the impetus for the foundation of the African Writers Series in 1962 with Chinua Achebe as the Editorial Adviser. 'The book is therefore not only the story of a publishing enterprise of great significance; it is also a large part of the story of African literature and its dissemination in the latter half of the twentieth century. The manuscript is full of the drama of that enterprise, the drama of dealing with the mother house, William Heinemann, of dealing with the often intractable political constraints dominating the intellectual space across Africa, and not least of all dealing with the writers themselves - with their ambitions, their temperaments, their financial needs and, at time, their perception of a colonial relationship between themselves and a European publishing house.' - Clive Wake, Emeritus Professor of Modern Languages, University of

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Kent at Canterbury.

This second edition of Historical Dictionary of African American Theater, Second Edition contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on actors, playwrights, plays, musicals, theatres, -directors, and designers.

Winner of the Gustave O. Arlt Award in the Humanities, awarded by the Council of Graduate Schools Honorable Mention for the 2019 Sonya Rudikoff Prize, awarded by the Northeast Victorian Studies Association *Civilizing War* traces the historical transformation of civil war from a civil affair into an uncivil crisis. Civil war is today synonymous with the global refugee crisis, often serving as grounds for liberal-humanitarian intervention and nationalist protectionism. In *Civilizing War*, Nasser Mufti situates this contemporary conjuncture in the long history of British imperialism, demonstrating how civil war has been and continues to be integral to the politics of empire. Through

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comparative readings of literature, criticism, historiography, and social analysis, *Civilizing War* shows how writers and intellectuals of Britain's Anglophone empire articulated a "poetics of national rupture" that defined the metropolitan nation and its colonial others. Mufti's tour de force marshals a wealth of examples as diverse as Thomas Carlyle, Benjamin Disraeli, Friedrich Engels, Arthur Conan Doyle, Rudyard Kipling, Joseph Conrad, V. S. Naipaul, Nadine Gordimer, and Michael Ondaatje to examine the variety of forms this poetics takes—metaphors, figures, tropes, puns, and plot—all of which have played a central role in Britain's civilizing mission and its afterlife. In doing so, *Civilizing War* shifts the terms of Edward Said's influential *Orientalism* to suggest that imperialism was not only organized around the norms of civility but also around narratives of civil war.

Starting with Scripts offers an exciting introduction to dramatic literature for students aged 11-16. Fully revised and updated, this text complements Script Sampler to form a

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comprehensive Drama resource written by an experienced and widely-respected author.

South African Plays for TV, Radio and Stage

Tough Love

Royalty-Free One-Act Plays

White Prose and Politics in Apartheid South Africa

Free-lancers and Literary Biography in South Africa

Victory

This book investigates women's political activism and conflict in the struggle against apartheid in South Africa, using play texts, alongside interviews with female playwrights and women who worked within the theatre, to examine issues around domestic violence, racial abuse and women in detention without trial.

This volume is mainly a collection of papers presented at the 1995 Mandelieu conference in France which brought together artists and critics. The theme was that of contemporary African theatre in the former British and French empires. The contributions are of interest to those working in theatre generally and to those specialising in African performance,

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development studies and comparative literature. The varied topics include: popular theatre, Soyinka and France, syncretic theatre, comparisons between Anglophone and Francophone theatre in the Cameroon, censorship, development theatre and Sony Labou Tansi. There are also interview with Southern African writers and pieces of creative writing.

This book examines the active role played by Africans in the pre-colonial production of historical knowledge in South Africa, focusing on perspectives of the second king of amaZulu, King Dingane. It draws upon a wealth of oral traditions, izibongo, and the work of public intellectuals such as Magolwane kaMkhathini Jiyane and Mshongweni to present African perspectives of King Dingane as multifaceted, and in some cases, constructed according to socio-political formations and aimed at particular audiences. By bringing African perspectives to the fore, this innovative historiography centralizes indigenous African languages in the production of historical knowledge. 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,

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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

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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

A Morbid Fascination

South African performance and archives of memory

Black South African Women

African Perspectives of King Dingane kaSenzangakhona

The Second Monarch of the Zulu Kingdom

Theatre and National Identity

This is the first anthology to focus exclusively on the lives of Black South African women. This collection represents the work of both female and male writers, including national and international award-winning playwrights. The collection includes six full-length and four one-act plays, as well as interviews with the writers, who candidly discuss the theatrical and political situation in the new South Africa. Written before and after apartheid, the plays present varying approaches and theatrical styles from solo performances to collective creations. The plays dramatise issues as diverse as: * women's rights * displacement from home * violence against women * the struggle to keep families together * racial identity * education in the old and new

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South Africa * and health care.

The Routledge Companion to Philosophy of Literature is an in-depth examination of literature through a philosophical lens, written by distinguished figures across the major divisions of philosophy. Its 40 newly-commissioned essays are divided into six sections: historical foundations what is literature? aesthetics & appreciation meaning & interpretation metaphysics & epistemology ethics & political theory The Companion opens with a comprehensive historical overview of the philosophy of literature, including chapters on the study's ancient origins up to the 18th-20th centuries. The second part defines literature and its different categories. The third part covers the aesthetics of literature. The fourth and fifth sections discuss the meaning and consequences of philosophical interpretation of literature, as well as epistemological and metaphysical issues such as literary cognitivism and imaginative resistance. The sixth section contextualizes the place of philosophy of literature in the "real world" with essays on topics such as morality, politics, race and gender. Fully indexed, with helpful further reading sections at the end of each chapter, this Companion is an ideal starting point for those coming to philosophy of literature for the first time as well as a valuable reference for readers more familiar with the subject.

The voices that are represented in this collection come from various parts of the world and express the views of practitioners and scholars who have all had first-hand experience working in Zimbabwean theatre from the last days of Rhodesia to Zimbabwe. The collection views the long continuum of developments in local theatre history as a case of the intrusive hegemonies that

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came with colonial Rhodesia as a conquest society, and localised identities in the form of the persistence of indigenous and syncretic popular forms. With time, all these came together to constitute the makings of a contested post-colony in contemporary theatre practice in Zimbabwe. The primary interest of scholars who are represented here is located at the intersection of political, cultural and performative discourses and the flow of Zimbabwean history. The focus, moreover, is not only on the history of performance cultures in postcolonial Zimbabwe - it extends its critical gaze to include the history of political ideas that gave rise to cultural contestation in the field of theatre and performance.

The Drama of South Africa comprehensively chronicles the development of dramatic writing and performance from 1910, when the country came into official existence, to the advent of post-apartheid. Eminent theatre historian Loren Kruger discusses well-known figures, as well as lesser-known performers and directors who have enriched the theatre of South Africa. She also highlights the contribution of women and other minorities, concluding with a discussion of the post-apartheid character of South Africa at the end of the twentieth century.

Crossroads in Global Performance and Popular Culture

An Anthology of Plays

Using Play Texts to Document the Herstory of South Africa

Black Cultural Traffic

Drama and the South African State

The Routledge Companion to Philosophy of Literature

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Experiments in Freedom examines ways in which identities have been represented in recent South African play texts published in English. It begins by exploring descriptions of identity from various philosophical, psychological and anthropological perspectives and elaborates ways in which drama is uniquely suited to represent—as well as to effect—transformations of identity. In exploring the fraught terrain of identity studies, the book examines a selection of play texts in terms of five different discourse of identity—gender, nationalism, ethnicity, syncretism and race. Instead of building a sustained thesis throughout his text, Krueger writes in short bursts about a multiplicity of topics, extending his explorations rhizomatically into the crevices of a new South African society loath to relinquish its stranglehold on the politics of identity.

Using a broad range of literature to examine the political culture of white South Africa, Peck finds both a preoccupation with political issues and a dislike for politics. The literature examined ranges from South African propaganda, through a variety of bestsellers--adventure stories and mystery novels written by authors such as Wilbur Smith and James McClure--to self-conscious literary works of the canonical white South African authors such as Alan Paton, André Brink, and Nadine Gordimer. The study gives attention to anti-political features of the liberal tradition that dominated South African writing, and to the failure of

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writers who undermined that tradition to generate a more positive view of politics. The morbid fascination with politics that is found across the full spectrum of creative writing is a reflection of the circumstances in which writers found themselves, but it is still a worrisome feature of the white South African political culture.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

South Africa has a uniquely rich and diverse theatre tradition which has responded energetically to the country's remarkable transition, helping to define the challenges and contradictions of this young democracy. This volume considers the variety of theatre forms, and the work of the major playwrights and theatre makers producing work in democratic South Africa. It offers an overview of theatre pioneers and theatre forms in Part One, before concentrating on the work of individual playwrights in Part Two. Through its wide-ranging survey of indigenous drama written predominantly in the English language and the analysis of more than 100 plays, a detailed account is provided of post-apartheid South African theatre and its engagement with the country's recent history. Part One offers six overview chapters on South African theatre pioneers and theatre forms. These include consideration of the work of

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artists such as Barney Simon, Mbongeni Ngema, Phyllis Klotz; the collaborations of William Kentridge and the Handspring Puppet Company; the work of Magnet Theatre, and of physical and popular community theatre forms. Part Two features chapters on twelve major playwrights, including Athol Fugard, Reza de Wet, Lara Foot, Zakes Mda, Yaël Farber, Mpumelelo Paul Grootboom, Mike van Graan and Brett Bailey. It includes a survey of emerging playwrights and significant plays, and the book closes with an interview with Aubrey Sekhabi, the Artistic Director of the South African State Theatre in Pretoria. Written by a team of over twenty leading international scholars, *The Methuen Drama Guide to Contemporary South African Theatre* is a unique resource that will be invaluable to students and scholars from a range of different disciplines, as well as theatre practitioners.

Imperial Politics and the Poetics of National Rupture

Seven Plays

The Black Theatre Movement in the United States and in South Africa

Historical Dictionary of African American Theater

The Routledge Companion to Literary Urban Studies

Plays, Pageants and Publics Since 1910

This volume considers the linguistic complexities associated with Shakespeare 's

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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 Andr é 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.

This book explores how South Africa is negotiating its past in and through various modes of performance in contemporary theatre, public events and memorial spaces. It analyses the Truth and Reconciliation Commission as a live event, as an archive,

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and in various theatrical engagements with it, asking throughout how the TRC has affected the definition of identity and memory in contemporary South Africa, including disavowed memories. Hutchison then considers how the SA-Mali Timbuktu Manuscript Project and the 2010 South African World Cup opening ceremony attempted to restage the nation in their own ways. She investigates how the Voortrekker Monument and Freedom Park embody issues related to memory in contemporary South Africa. She also analyses current renegotiations of popular repertoires, particularly songs and dances related to the Struggle, revivals of classic European and South African protest plays, new history plays and specific racial and ethnic histories and identities.

This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization, for example, as well as how productions explore

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the interconnectivity of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning.

This book reflects on the "literary" in literature. Less ideologically construed, more affirmative of literary attachment, the study adopts a style of intimacy – its "tough love" – in a correlation between the creative work and the critical act. Instead of configuring literary works to "state-of-the-nation" issues – the usual approach to literature from South Africa – the chapters keep alive a space for conversation, whether accented inwards to locality or outwards to the Anglophone world: the world to which literature in South Africa continues to belong, albeit as a "problem child". A postcolony that is not quite a postcolony, South Africa is richly but frustratingly textured between Africa and the West, or the South and the North. Its literature – hovering on the cusp of its locality and its global reach – raises peculiar questions of reader reception, epistemological and aesthetic frame, and archival use. Are the Nobel laureates Nadine Gordimer and J.M. Coetzee local writers or global writers? Is the novel or the short story the more appropriate form at the edges of metropolitan cultures? Given language, race, and culture contestation, how do we recover Bushman expression for contemporary use? How to consider the aesthetic appeal of

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two contemporaneous works, one in English the other in isiXhosa, the one indebted to Bloomsbury modernism the other to African custom? How does Douglas Livingstone attach the Third World to the First World in both science and poetry? What has a "born free" novelist, Kopano Matlwa, got to do with the Bard of Avon? In a time of theorisation, is it permissible for Lewis Nkosi to embody literary criticism in an autobiographical journey? How to read the rupturing event – the statue of Rhodes must fall – through a literary sensibility? Alert to the influence of critique, the study is equally alert to the "limits of critique". Reflecting on several writers, works, and events that do not feature in current publications, *On Literary Attachment in South Africa* releases literature to speak to us today, within the contours of its originating energy.

Experiments in Freedom

A Selection of Papers Held at a Conference in Mandelieu, 23-26 June, 1995

On Literary Attachment in South Africa

Dramatic Literature for KS3 & KS4

Paradise is Closing Down and Other Plays

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

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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 Mempuh (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 American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to

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celebrate what it was like to be an African American in The New World. The A to Z of African American Theater celebrates nearly 200 years of black theater in the United States, identifying representative African American theater-producing organizations and chronicling their contributions to the field from its birth in 1816 to the present. This is done through a chronology, an introductory essay, a bibliography, and over 500 cross-referenced dictionary entries on actors, directors, playwrights, plays, theater producing organizations, themes, locations, and theater movements and awards.

CRADLE AND ALL is a smart, pitch-perfect play that is a cut-to-the-bone look at how babies can expose secrets their parents want hidden. With evident humor, Goldfarb has churned up all those little things that drive couples crazy. The play often feels so A contemporary companion piece to *The Temperamentals*, this engrossing three-character drama addresses the struggle for many to accept their homosexuality while adhering to their religious beliefs, in this case those of Orthodox Judaism...The play explores

This collection is concerned with the problems and pleasures of writing literary biography in the context of South African writing. Stephen Gray's introduction outlines the choice faced by the researcher: between writing revisionist history (à la Strachey) and the personal bias the portraitist must take into account when conducting the retrieval especially of lost and enigmatic figures (à la Symons). Concentrating on the unattached irregulars of the arts in South Africa - often the arts of their times - Gray stresses the value of the free-lance figure in the formation of an evolving colonial and post-colonial literature. Subjects included are: Charles Maclean, alias

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John Ross, who recorded his experiences of the Zulu King Shaka in Natal's first captivity narrative; Douglas Blackburn, rated as the successor of Swift for his satires of the Anglo-Boer War conflict; Beatrice Hastings, polymath journalist whose lovers included Katherine Mansfield and Amedeo Modigliani; Stephen Black, founder of indigenous South African drama in English; Edward Wolfe, the Bloomsbury painter who began as a child-actor in the mining town of Johannesburg; Bessie Head, who became the Botswana-based wise-woman of African literature before her untimely death in 1986, yet never knew her own origins; Etienne Leroux, the Free State rancher who, in Afrikaans, wrote much-banned postmodernist novels; Mary Renault whose bestselling novels set in Ancient Greece peculiarly represented the shutdown of democracy in apartheid South Africa; Sipho Sepamla, stalwart of the Soweto Poetry school which came to prominence after the 1976 Soweto uprising; and Richard Rive, novelist, cultural commentator and liberation icon, murdered in his prime. The portrait gallery of the figures who have shaped and defined the role of literature in South Africa is both revealing and provocative, showing the route taken by some lesser-known talents in their struggle to establish the rights of authors in an often indifferent or repressive state.

Beyond The Echoesoweto

School Girls; or, The African Mean Girls Play

Women, Activism and Apartheid South Africa

Re-Imagining Conceptions of Nation

Theatre from Rhodesia to Zimbabwe

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Theatrical Script. Full-Length Play in 3 Acts

Paulina, the reigning queen bee at Ghana's most exclusive boarding school, has her sights set on the Miss Global Universe pageant. But the arrival of Ericka, a new student with undeniable talent and beauty, captures the attention of the pageant recruiter—and Paulina's hive-minded friends. This buoyant and biting comedy explores the universal similarities (and glaring differences) facing teenage girls across the globe.

Drama for a New South Africa
Seven Plays
Indiana University Press

El creixement dels moviments sociopolítics entre els anys seixanta i noranta als Estats Units i a Sud-àfrica va establir els fermes fonaments sobre els quals, amb una força i ímpetu sense precedents, es va forjar el teatre negre d'aquests anys. Forma i contingut van sorgir a l'una del compromís polític i artístic adoptat per aquests artistes contra l'imperialisme, el colonialisme i el racisme occidentals. Per primera vegada en la història, el teatre

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negre dels Estats Units i de Sud-àfrica analitzava i valorava les arrels negres per a poder il·luminar la recerca d'un futur de llibertat. No obstant això, el context sociopolític i les circumstàncies específiques de cada país han generat igualment els trets distintius del teatre afronord-americà i negre sud-africà (incloses les diferències de gènere) manifestos en ramificacions artístiques totalment heterogènies i úniques.

Gibson Mtutuzeli Kente [1932-2004] was the most successful entrepreneur and his plays the most popular in the history of South African theatre. This book describes and assesses his phenomenal achievement and traces his development in the context of the growth of indigenous South African theatre and the social and cultural history which produced it from the earliest beginnings up to the present time. In doing so Kavanagh makes use of resources not hitherto accessible, including the scripts and music of some of his plays. "In the rich and detailed tapestry of South African theatre there once stood a giant. In his early and midcareer he was

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honoured and applauded and celebrated. Then he was rejected, neglected, and spurned. Then he re-merged and audiences were reminded of his skill and prowess and towering talent. Then he faded away again, to end his days neglected and virtually forgotten...In the final sentences of this meticulously detailed work aimed at rehabilitating the giant and repositioning him in that tapestry, Robert Mshengu Kavanagh suggests that few things could be more shameful or sad than that South Africans should neglect the claim of the giant, Gibson Mtutuzeli Kente and others like him to be remembered for his extraordinary achievements...Kavanagh shows us in impressive detail how this icon of professional theatre deserves our ongoing applause, and deserves rehabilitation as one of the great achievers in South African theatre"-Ian Steadman, former Professor and Chair of Dramatic Art at the University of the Witwatersrand, author of numerous essays on South African theatre during the 1980s and 1990s, and founding co-editor of the South African Theatre Journal , is retired and lives in Oxford, UK."Robert Mshengu Kavanagh's

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well-researched book is a look at South Africa's theatre over the last 60 years or even more and covers aspects of the theatre that only a person who has had a front row seat can. With this book Mshengu claims the space to be the single authority on Black South African theatre. Mshengu is able to trace Kente's development from his early life in the Eastern Cape, tracing and connecting early Xhosa intellectualism and music development, to Kente's later successes. His [Kavanagh's] taste and smell of the South African literary and artistic landscape is fresh and refreshing. His book goes on to demonstrate that no one has before or after had the success in permeating Black society through theatre, the way that Kente did. Mshengu paints a very vivid picture of the plays and the meaning behind them. writings and insights of the time. The last part of the book tries to put into perspective Kente's life and his politics. A Contended Space will surely fill a gaping hole in our literary and theatrical history-Duma kaNdlovuhistory"-Duma kaNdlovu, poet, writer, journalist and theatre, film and

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television writer and director. Studied at Hunter College in New York and taught African American Literature (at Stoneybrook University in NY). Established the Woza Afrika Foundation to raise money in support of black theatre in South Africa and organised the Woza Afrika Theatre Festival at Lincoln Center Theatre, which featured six black South African plays, which were published in an anthology compiled and introduced by Ndlovu entitled, *Woza Afrika* (1986].

Returned to South Africa in 1992. Casting Director for the Hollywood blockbuster, *The Lion King*, and producer and writer of the popular television drama, *Muvhango*, *Hegemony*, *Identity* and *a Contested Postcolony*

Translations on Sub-Saharan Africa

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

Readings in African Popular Culture

New South African Plays

Contemporary South African Plays

Drawing on recent post-structuralist and cultural materialist concepts, Orkin

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(English, Witwatersrand U., South Africa) examines how South African drama over the past several decades has constructed the subject and the landscape, presented the body, and sometimes sought to define a national culture. He considers both individual playwrights and theatre companies. Distributed in Anglo-America by St. Martin's. Paper edition (unseen), \$16.95. Annotation copyrighted by Book News, Inc., Portland, OR

"... 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.

"This is an extraordinarily rich collection full of informative detail and excellent interpretative analysis. There is not a single piece that fails to fascinate..." --Leeds African Studies Bulletin "... an impressive collection of inspiring and thought-provoking essays." --Media Development "This is a book that should find its way into many syllabuses and onto the bookshelves of Africanist scholars in many disciplines. Its publication marks a key turning point in scholarship on the cultures

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of contemporary Africa." --Africa Today This book surveys the popular culture of contemporary Africa, including popular literature, oral narrative and poetry, dance, drama, music, and visual art, with special emphasis on the verbal arts. The essays cover six main areas: views of the field; oral tradition revisited; social history, social criticism and interpretation; women in popular culture; "little genres of everyday life"; the local and the global.

A stage play in 3 Acts. Six men and four women. It's supposed to be a murder mystery weekend at a guest house, but one of the guests is psychic and has to deal with the ghost of a real murder victim. The others have trouble keeping track of who they are meant to be, who everyone else is and what they're all supposed to be doing. Then some late arrivals complicate matters further..."This is great. It's a mad idea, and it makes my brain hurt trying to imagine how the author constructed the plot."

Explorations of Identity in New South African Drama

The Methuen Drama Guide to Contemporary South African Theatre

The African Writers Series & the Launch of African Literature

Southern African Literatures

The Theatre of Gibson Mtutuzeli Kente

The A to Z of African American Theater

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This exciting anthology of one-act plays includes classics such as Anton Chekhov's *The Boor* and John Millington Synge's *Riders to the Sea* as well as lesser-known gems such as Alice Gerstenberg's *Fourteen* and Percival Wilde's *The Sequel*. Other plays in the collection include August Strindberg's *The Stronger*, Moliere's *The Pretentious Young Ladies*, Neith Boyce's *Enemies*, Horace Holley's *The Genius*, Susan Glaspell's *Trifles*, and Ferenc Molnar's *A Matter of Husbands*. Best of all, every play in this anthology is in the public domain and may, therefore, be performed without paying royalties, making this a great resource for theatres or schools with limited budgets.

"A shrewdly designed, generously expansive, timely contribution to our understanding of how 'black' expression continues to define and defy the contours of global (post)modernity. The essays argue persuasively for a transnational ethos binding disparate African and diasporic enactments, and together provide a robust conversation about the nature, history, future, and even possibility of 'blackness' as a distinctive mode of cultural practice." --Kimberly Benston, author of *Performing Blackness* "Black Cultural Traffic is nothing less than our generation's manifesto on black performance and popular culture. With a distinguished roster of contributors and topics ranging across academic disciplines and the arts

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Over the past decades, the growing interest in the study of literature of the city has led to the development of literary urban studies as a discipline in its own right. *The Routledge Companion to Literary Urban Studies* provides a methodical overview of the fundamentals of this developing discipline and a detailed outline of new directions in the field. It consists of 33 newly

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commissioned chapters that provide an outline of contemporary literary urban studies. The Companion covers all of the main theoretical approaches as well as key literary genres, with case studies covering a range of different geographical, cultural, and historical settings. The final chapters provide a window into new debates in the field. The three focal issues are key concepts and genres of literary urban studies; a reassessment and critique of classical urban studies theories and the canon of literary capitals; and methods for the analysis of cities in literature. The Routledge Companion to Literary Urban Studies provides the reader with practical insights into the methods and approaches that can be applied to the city in literature and serves as an important reference work for upper-level students and researchers working on city literature.

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