

## FW 2024-2025

<b>AP/EN 4425 3.0M (W)</b>	South African Post Apartheid Theatre
<b>Course Director:</b>	<p>Marcia Blumberg  Office: Eng Dept 542 ATK (my office is not in use)  Home Phone: 416-445-1568 (by appointment)  Email: <a href="mailto:blumberg@yorku.ca">blumberg@yorku.ca</a></p> <p>All appointments should be scheduled with me via e-mail. I will try to accommodate requests from 10am to 9pm, please provide several time choices. The request should include the course number and a description of the topic. I will respond and confirm.</p>
<b>Time:</b>	Thursdays from 2.30 – 5.30 starting January 9th
<b>Delivery Format:</b>	<b>ONLINE</b>
<b>Description:</b>	<p><b>Expanded Course Description</b></p> <p>This course examines post-apartheid South African theatre from the birth of the new democracy in 1994 to the present. It situates a variety of theatre texts historically, aesthetically, theoretically, and politically, analyzes them as vehicles for social and political intervention, and explores representations of race, class and gender, identity issues, and networks of power. In tracing the new political directions that the country has traversed the model of protest theatre has yielded to more complex societal analyses and more diverse theatrical forms. Wide ranging social problems that were elided in theatrical confrontations with apartheid now garner attention as practitioners are liberated to explore what would previously have been unspeakable issues.</p> <p>The seminar includes theatrical representations of new voices in post-apartheid South African theatre; in addition, we study the national drama of the Truth and Reconciliation Commission, and theatre that engaged with this process. We interrogate significant issues such as truth and reconciliation, testimony and witnessing, the politics of memory, violence and trauma, and many unspeakable situations within the theatrical texts. We explore how post-apartheid South African theatre is accomplishing important political work by challenging a conspiracy of silence and exposing a culture of violence. Theatre has a vital role to play; in South Africa it has an ethical responsibility to examine a fraught world involving many complicated scenarios at a volatile political time.</p> <p>I will include selections from DVDs from South Africa that feature interviews, excerpts of plays and occasionally full length productions.</p>
<b>Category:</b>	N/A
<b>Historical Requirement:</b>	N/A

<p><b>Requirements:</b></p>	<p><b>Requirements and Grade Breakdown</b>  Assignment 1. Theatre review (4 pages) = 20%  Assignment 2. Comparative research essay (10 pages) =35%.  Response papers. 3 out of 11 texts (4 pages each). (total 30%).  Engaged Class participation. = 15%</p> <p><b>ALL ASSIGNMENTS WILL HAVE DETAILED INSTRUCTIONS.</b></p>
<p><b>Reading List:</b></p>	<p><b>Reading List publication details later.</b></p> <p>Abrahamse, Fred &amp; Marcel Meyer. <i>Contested Bodies</i>.2021  Coppen, Neil. <i>Abnormal Loads</i>. 2012  Davids, Nadia. <i>Hold Still (not yet published) OR What Remains</i> 2022  Farber, Yael. <i>Mies Julie</i>. 2012  Foot, Lara. <i>Tshepang</i>. 2005  --- <i>Solomon and Marion</i>. 2010  Fugard, Athol. <i>Painted Rocks at Revolver Creek</i>. 2015  Handspring Puppet Company. <i>Woyzeck on the Highveld</i>. 1994  Higginson, Craig. <i>Dream of the Dog</i> (Oberon Books) 2010  Magona, Sindiwe, /Thembi Mtshali- Jones, Janice Honeyman. <i>Mother to Mother</i>. 2022  Reid, Frances &amp; Deborah Hoffman. <i>Long Night's Journey into Day</i>. Documentary 2000  Van Graan, Mike. <i>Green Man Flashing</i>. 2004</p>
<p><b>Open To:</b></p>	<p>Yr 4 Honours (EN, ENPR, CRWR students only)</p>