

Tshepang

This collection ranges far and wide, as befits the personality and accomplishments of the dedicatee, Geoffrey V. Davis, German studies and exile literature scholar, postcolonialist (if there are 'specialties', then Australia, Canada, India, South Africa, Black Britain), journal and book series editor.... Themes covered include publishing in Africa, charisma in African drama, the rediscovery of apartheid-era South African literature, Truth and Reconciliation commissions, South African cinema, children's theatre in England and Eritrea, and the Third Chimurenga in literary anthologies. Surveyed are texts from Botswana, Nigeria, South Africa, Tanzania, and Zimbabwe. Writers discussed (or interviewed: Angela Makholwa) include Ayi Kwei Armah, Seydou Badian, J.M. Coetzee, Chielo Zona Eze, Ruth First, Abdulrazak Gurnah, Bessie Head, Ian Holding, Kavevangua Kahengua, Njabulo Ndebele, Lara Foot Newton, Ng?g? wa Thiong'o/Micere Githae Mugo, Sol Plaatje, Ken Saro-Wiwa, Mongane Wally Serote, Wole Soyinka, and Ed-gar Wallace, together with essays on the artist Sokari Douglas Camp and the filmmaker Rayda Jacobs. Because Geoff's commitment to literature has always been 'hands-on', the book closes with a selection of poems and an entertaining travelogue/memoir.

This original book is a much needed and far reaching exploration of post-apartheid South African life worlds. Entanglement aims to capture the contradictory mixture of innovation and inertia, of loss, violence and xenophobia as well as experimentation and desegregation, which characterises the present. The author explores the concept of entanglement in relation to readings of literature, new media forms and painting. In the process, she moves away from a persistent apartheid optic, drawing on ideas of sameness and difference, and their limits, in order to elicit ways of living and imagining that are just starting to take shape and for which we might not yet have a name. In the background of her investigations lies a preoccupation with a future-oriented politics, one that builds on largely unexplored terrains of mutuality while being attentive to a historical experience of confrontation and injury.

Beschrijving aan de hand van interviews van het leven van Afrikaanse mannen in hun sociaalculturele en economische context. Over the years, Marion has watched her life drain away. Children and husband gone, she ekes out her life in a country utterly transformed. But it's the only home she has. As the new South Africa prepares for the World Cup finals, old divisions and suspicions seem as deep as ever, and the intruder she has been expecting, dreading and needing, arrives. Will true reconciliation turn darkness into hope? Solomon and Marion is a brand new play from an award winning South African writer, and it recently won the Fleur Du Cap Award for Best New South African Play. Foot is Artistic Director of the Baxter Theatre Centre and has won a bevy of South African theatre accolades. Foot has put most of her energy into helping other playwrights and theatre-makers realise their work, and she has nurtured several dozen new South African plays to their first staging. This includes producing the international hit Mies Julie written and directed by Yael Farber. Her own hard-hitting plays tackle social issues and have laid bare the brutality and sickening frequency of child rape in South Africa; Tshepang (2002) was based on a real event, the alleged gang rape of a nine-

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month-old baby by six men in a remote, impoverished community. Foot used refined, ironic humour to sketch a portrait of the community, then turned everyday objects into symbols with horrific poetic effect. Karoo Moose (2007) returned to the subject of child rape and a rural town — a shattered, forsaken community where ‘there are no fathers’. A 15-year-old girl is sold for sex to pay off the gambling debts of her jobless and spiritually crushed father, ‘an opportunist with no opportunities’. And in Solomon and Marion, Foot explores the cruelty of the meaningless murders which betray her country. Hear and Now, Karoo Moose and Tshepang are also published by Oberon Books. Winner of the Fleur Du Cap Award for Best New South African Play

This is an innovative introduction to the use of photography, collaborative video, drawing, objects, multi-media production and installation in research. Claudia Mitchell explains how visual methods can be used as modes of inquiry as well as modes of representation for social research. She provides a range of conceptual and practical approaches to a variety of tools and methods, while also highlighting the interpretive and ethical issues that arise when engaging in visual research. She draws on her own work throughout to offer extensive examples from a variety of settings and with various populations.

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.

This highly spiritual book will equip you with all the necessary weapons and knowledge on how to defeat the kingdom of darkness. It will enlighten you on the spiritual aspects of life and how to deal with familiar spirits which are an obstruction of your daily life as a Christian. If breakthrough is what your yearning for, then surely this book is for you.

"Spots of a leopard" is a quest into manhood. When journalist Aernout Zevenbergen moved to Kenya, he had no idea that his encounters with life would inspire him unto a journey of self-discovery. What is love? When is a man a good father? Can friendship conquer loneliness? Zevenbergen asks questions few have dared to ask men. Faced with their honesty, the author gets to confront his own demons too.

It is only when you are not aware of your capabilities that you get amazed by the deeds of others. Greatness is in all of us. Success is your only option. The book is a world class, life and success coaching program that is divided into two sections. The first section is a goal/outcome setting tool that helps you set goals that you are entirely responsible for. As we all know, we always blame external issues for our failures (e.g. I did not have the funding to start my business, or my parents didn't have money to pay my fees) The goal/outcome setting tool will help you understand the power you have in order to make your dreams become a reality. The second part of the book is a daily devotional to personal success. One hundred and one days dedicated to helping you create a lifestyle of success. It is structured in such a way that it will help you model your life according to the life of successful people. For you to be the best you need to know who are the top ten world leaders in your industry and when you know what makes the make it, all you have to do is model them and you will make it too.

This book offers a refreshing vision of true power, both personal and political, based on the love and courage within each of us.

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Told with spirit and humor, this book draws on the story of her life beginning with her childhood in Durban, a life that has often involved insubordination to the powers that be.

The world of today is filled with millions of people seeking to understand themselves. Millions of books are written with the sole intention of helping people find their purpose. Most of these books are written on the foundations of ancient teachings. Ancient teachings that suggest self-discovery is an ever ending art. 'I am' is a short story about Professor Nathan Norrington. He is a professor of history in the town of QwaQwa, South Africa, who discovered a lost city belonging to one of African's forgotten kings. His discovery gave him a meaningful purpose to pursue. Little did he know, the lost city was only the beginning of his true discovery.

In South Africa, the debate about journalism ethics has taken particular turns in contemporary times. Issues of transformation and race have sparked heated debates in the profession. This book grew out of these discussions. It attempts to measure the traditional standards of journalism against the demands of a changing society.

This striking account tells the story of how the Central Methodist Church in downtown Johannesburg and its controversial Bishop Paul Verryn came to offer refuge to people who had nowhere else to turn. Xenophobic violence erupted in South Africa in May 2008 and the threat of it spreading to Central Methodist Church became very real—already there were over a thousand migrants living in the church, most of them having fled across the Zimbabwe border in search of a life beyond poverty and political oppression. Every square inch was occupied. Christa Kuljian fluently combines many elements to share this remarkable experience openly: interviews with members of the refugee community, residents of the church, and key figures who include the head of Central Methodist; historical material on the church and its role in the city since the early years; and an understanding of urban dynamics, migrancy, and South African politics. Central Methodist became a visible reminder of the challenges facing Johannesburg and South Africa—such as poverty, migration, xenophobia, and policing—and this is the complex and compelling history of how it happened.

This collection of essays by some of South Africa's foremost HIV/AIDS writers, doctors and activists takes us down the rabbit hole of AIDS denialism. It is a lively reconstruction of one of the most bewildering events of post-apartheid South Africa, when the democratic government questioned the link between HIV and AIDS and disputed the efficacy of antiretroviral drugs. During this period, thousands of people died unnecessarily as their treatment became the subject of intellectual debate by politicians.

Mental Health in Elite Sport: Applied Perspectives from Across the Globe provides a focused, exhaustive overview of up-to-date mental health research, models, and approaches in elite sport to provide researchers, practitioners, coaches, and students with contemporary knowledge and strategies to address mental health in elite sport across a variety of contexts. Mental Health in Elite Sport is divided into two main parts. The first part focuses globally on mental health service provision structures and cases specific to different world regions and countries. The second part focuses on specific mental health interventions across countries but also illustrates specific case studies and interventions as influenced by the local context and culture. This tour around the world offers

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readers an understanding of the massive global differences in mental health service provision within different situations and organizations. This is the first book of its kind in which highly experienced scholars and practitioners openly share their programs, methods, reflections, and failures on working with mental health in different contexts. By using a global, multi-contextual analysis to address mental health in elite sport, this book is an essential text for practitioners such as researchers, coaches, athletes, as well as instructors and students across the sport science and mental health fields.

With contributions from leading legal and policy researchers, clinical practitioners and child development specialists in southern Africa, this volume is an invitation to reflect on the many-sided nature of sexual abuse of young children. Many of the contributors propose effective ways to prevent abuse or improve care and services for the many affected children and their families. The book is in five parts. The opening section confronts the realities of sexual abuse of pre-pubertal children and the way abuse is represented in the press. The second section discusses the individual and socio-cultural causes of child sexual abuse. Section three covers legal and policy responses to the problem, while the fourth section presents a series of accounts of interventions on behalf of abused children drawn from South Africa, Mozambique and Zimbabwe. The book concludes with some critical reflections on research in this area.

'And besides, nothing ever happens here. Nothing. Niks.' Outside a South African town a silent woman, Ruth, goes through her self-imposed rituals, a child's crib strapped to her back. An observer, Simon, who has loved Ruth since childhood, tells her story. Tshepang was inspired by the horrifying rape in 2001 of a nine month-old child. The child, Tshepang, gave her name to Lara Foot Newton's award-winning play, though it is also 'based on twenty thousand true stories' - the number of child rapes estimated to occur in South Africa each year. Having premiered in Amsterdam in June 2003, Tshepang opened at the Gate Theatre, London, in September 2004. Winner of the Fleur du Cap Award for Best New South African Play 2003

Breaking new ground in this century, this wide-ranging collection of essays is the first of its kind to address the work of contemporary international women playwrights. The book considers the work of established playwrights such as Caryl Churchill, Marie Clements, Lara Foot-Newton, Maria Irene Fornes, Sarah Kane, Lisa Kron, Young Jean Lee, Lynn Nottage, Suzan-Lori Parks, Djanet Sears, Caridad Svich, and Judith Thompson, but it also foregrounds important plays by many emerging writers. Divided into three sections-Histories, Conflicts, and Genres-the book explores such topics as the feminist history play, solo performance, transcultural dramaturgies, the identity play, the gendered terrain of war, and eco-drama, and encompasses work from the United States, Canada, Latin America, Oceania, South Africa, Egypt, and the United Kingdom. With contributions from leading international scholars and an introductory overview of the concerns and challenges facing women playwrights in this new century, Contemporary Women Playwrights explores the diversity and power of women's playwriting since 1990, highlighting key voices and examining crucial critical and theoretical developments within the field.

The congruencies between psychology and law are explored in this collection of learning objectives, exercises, and reference material that addresses the intersection of these two disciplines. In addition to practical topics such as crime and policing, the

detection of deception and truthfulness, dangerousness and the risk of violence, and the employment of the psychologist as expert witness, it also discusses modern moral issues such as the role and treatment of child witnesses in legal proceedings, investigative psychology and psychological profiling, and the use of insanity and diminished capacity defenses.

The International Handbook of Virtual Learning Environments was developed to explore Virtual Learning Environments (VLE's), and their relationships with digital, in real life and virtual worlds. The book is divided into four sections: Foundations of Virtual Learning Environments; Schooling, Professional Learning and Knowledge Management; Out-of-School Learning Environments; and Challenges for Virtual Learning Environments. The coverage ranges across a broad spectrum of philosophical perspectives, historical, sociological, political and educational analyses, case studies from practical and research settings, as well as several provocative "classics" originally published in other settings.

Tshepang: The Third Testament Bloomsbury Publishing

The chapters in this two-part volume explore components of the emerging global discourse regarding gender and violence from a feminist and social scientific perspective. The authors address gender-based violence broadly, as an attribute of social structures as well as individuals and include LGBTQ individuals in its conceptualization of gender.

"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.

Analyzing a range of South African and West African films inspired by African and non-African literature, Lindiwe Dovey identifies a specific trend in contemporary African filmmaking-one in which filmmakers are using the embodied audiovisual medium of film to offer a critique of physical and psychological violence. Against a detailed history of the medium's savage introduction and

exploitation by colonial powers in two very different African contexts, Dovey examines the complex ways in which African filmmakers are preserving, mediating, and critiquing their own cultures while seeking a united vision of the future. More than merely representing socio-cultural realities in Africa, these films engage with issues of colonialism and postcolonialism, "updating" both the history and the literature they adapt to address contemporary audiences in Africa and elsewhere. Through this deliberate and radical re-historicization of texts and realities, Dovey argues that African filmmakers have developed a method of filmmaking that is altogether distinct from European and American forms of adaptation.

An introductory text for medical registrars about molecular medicine in South Africa The insights following the wake of the Human Genome project are radically influencing our understanding of the molecular basis of life, health and disease. The improved accuracy and precision of clinical diagnostics is also beginning to have an impact on therapeutics in a fundamental way. This book is suitable for undergraduate medical students, as part of their basic sciences training, but is also relevant to interested under- and postgraduate science and engineering students. It serves as an introductory text for medical registrars in virtually all specialties, and is also of value to the General Practitioner wishing to keep up to date, especially in view of the growing, internet-assisted public knowledge of the field. There is a special focus on the application of molecular medicine in Africa and in developing countries elsewhere.

Considering fiction from the colonial era to the present, *State of Peril* offers the first sustained, scholarly examination of rape narratives in the literature of a country that has extremely high levels of sexual violence. Lucy Graham demonstrates how, despite the fact that most incidents of rape in South Africa are not interracial, narratives of interracial rape have dominated the national imaginary. Seeking to understand this phenomenon, the study draws on Michel Foucault's ideas on sexuality and biopolitics, as well as Judith Butler's speculations on race and cultural melancholia. Historical analysis of the body politic provides the backdrop for careful, close readings of literature by Olive Schreiner, Sol Plaatje, Sarah Gertrude Millin, Njabulo Ndebele, J.M. Coetzee, Zoë Wicomb and others. Ultimately, *State of Peril* argues for ethically responsible interpretations that recognize high levels of sexual violence in South Africa while parsing the racialized inferences and assumptions implicit in literary representations of bodily violation.

The past two decades have witnessed a vigorous challenge to social work. A growing global convergence between the market and the public sector means that private sector values, priorities, and forms of work organization increasingly permeate social and community services. As challenges facing people and communities become more layered and complex, our means of responding become more time-bound and reductionist. This book is premised on the belief in the revitalizing power of arts-informed approaches to social justice work; it affirms and invites creative responses to personal, community, and political struggles and aspirations. The projects described in the book address themes of colonization, displacement and forced migration, sexual violence, ableism, and vicarious trauma. Each chapter shows how art can facilitate transformation: by supporting processes of conscientization and enabling re-storying of selves and identities; by contributing to community and cultural healing, sustainability

and resilience; by helping us understand and challenge oppressive social relations; and by deepening experiences, images, and practices of care. *Social Work Artfully: Beyond Borders and Boundaries* emerges from collaboration between researchers, educators, and practitioners in Canada and South Africa. It offers examples of arts-informed interventions that are attentive to diversity, attuned to various forms of personal and communal expression, and cognizant of contemporary economic and political conditions.

A New York Times Notable Book of 2007 *The Invisible Cure* is an account of Africa's AIDS epidemic from the inside--a revelatory dispatch from the intersection of village life, government intervention, and international aid. Helen Epstein left her job in the US in 1993 to move to Uganda, where she began work on a test vaccine for HIV. Once there, she met patients, doctors, politicians, and aid workers, and began exploring the problem of AIDS in Africa through the lenses of medicine, politics, economics, and sociology. Amid the catastrophic failure to reverse the epidemic, she discovered a village-based solution that could prove more effective than any network of government intervention and international aid, an intuitive response that calls into question many of the fundamental assumptions about the AIDS in Africa. Written with conviction, knowledge, and insight, *The Invisible Cure* will change how we think about the worst health crisis of the past century--and indeed about every issue of global public health.

Many people throughout the world know what happened in South Africa before the political transformation. They know of the many struggles fought by the different political parties that were banned; but managed to operate underground from both within and outside the country. However, few people know of the other side of Apartheid; the ill-treatment and abuse of the most important sector of black community; the workers. The workers who worked in the heavy industries of South Africa, like Agriculture, Mining, Domestic and many more other workplaces that help put this country where it is today economically. There were a lot of hair-raising racial incidents that happened in most industries then; especially in the mining industry where I worked for the better part of my working career. I am talking about incidents that happened to me personally; incidents that happened to those next to me and true stories of my colleagues that I interacted with on a daily basis.

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 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

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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.

This book investigates the representation of rape in British and Irish theatre since the second wave of the Women's Movement. Mainly focusing on the period from the 1990s to the present, it identifies key feminist debates on rape and gender, and introduces a set of ideas about the function of rape as a form of embodied, gendered violence to the analysis of dramaturgical and performance strategies used in a range of important and/or controversial works. The chapters explore the dramatic representation of consent; feminist performance strategies that interrogate common attitudes to rape and rape survivors; the use of rape as an allegory for political oppression; the relationships of vulnerability, eroticism and affect in the understanding and representation of sexual violence; and recent work that engages with anti-rape activism to present women's personal experiences on stage.

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