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Nota di contenuto	Introduction: The Political Potential of Applied Theatre Practice, Education and Research / Petro Janse van Vuuren, Bjørn Rasmussen, Ayanda Khala -- 1: Watch Out! Theatre Is Anywhere - Redistributing the Ethics of Arts Education and Applied Theatre / Kristian Nødtvedt Knudsen, Bjørn Rasmussen -- 2: Drama/Theatre and Democratisation: What Two Revolutions Reveal / Courtney Helen Grile -- 3: Theatre as Inclusive Arts-based Research: A Key to Political Art in the Post-democracy? / Petro Janse van Vuuren, Bjørn Rasmussen -- 4: Performing Theatre and Democracy / Leila Henriques -- 5: Democratic Theatre Practice in Donor-funded Projects: Challenges and Interventions / Muneeb Ur Rehman -- 6: What Role Can Physical Theatre Play in Reimagining Democracy in South Africa? / Kamogelo Molobye -- 7: Creating Democratic Spaces Through Theatre: The Case of Speak Out / Cletus Moyo -- 8: Redemptive Theatre - When the Performance Is in the Silence / Namatshego Khutsoane, Petro Janse van Vuuren, Lesley Nkosi -- 9: Performing Young Adults' Reflections on Work, Citizenship, and Democracy / Vigdis Aune -- 10: The Aesthetic Model of Disability / Nanna Edvardsen, Rikke Gurgens Gjørum -- 11: Celebrating Neighbourhood Birds: Performing Equality in Avian-human Performance / Heli Aaltonen -- 12 Liezel's Story - #NotInMyName: Playback Theatre in Post-apartheid South Africa / Kathy Barolsky,

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Sommario/riassunto

Theatre and Democracy: Building Democracy in Post-war and Post-democratic Contexts is the outcome of a longstanding collaboration between two centers of applied theatre education and research in South-Africa and Norway, respectively (2017-2022). It presents knowledge, critical conversations and artistic work related to issues of democracy, both historical and contemporary. Within the global framework of our current (post)democracies, thirteen chapters contain stories and analyses from artists and researchers who all study, understand and facilitate theatre as a political-performative medium in dealing with community-specific democratic issues. The reader encounters studies and reports from specific cases of applied theatre, community culture development and performance activism in countries such as South-Africa, Pakistan, Zimbabwe and Norway. There is a common interest in theatre as a platform for active citizenry, as well as several attempts to explore theatre as a platform for "political subjectivation" (Ranciere).
